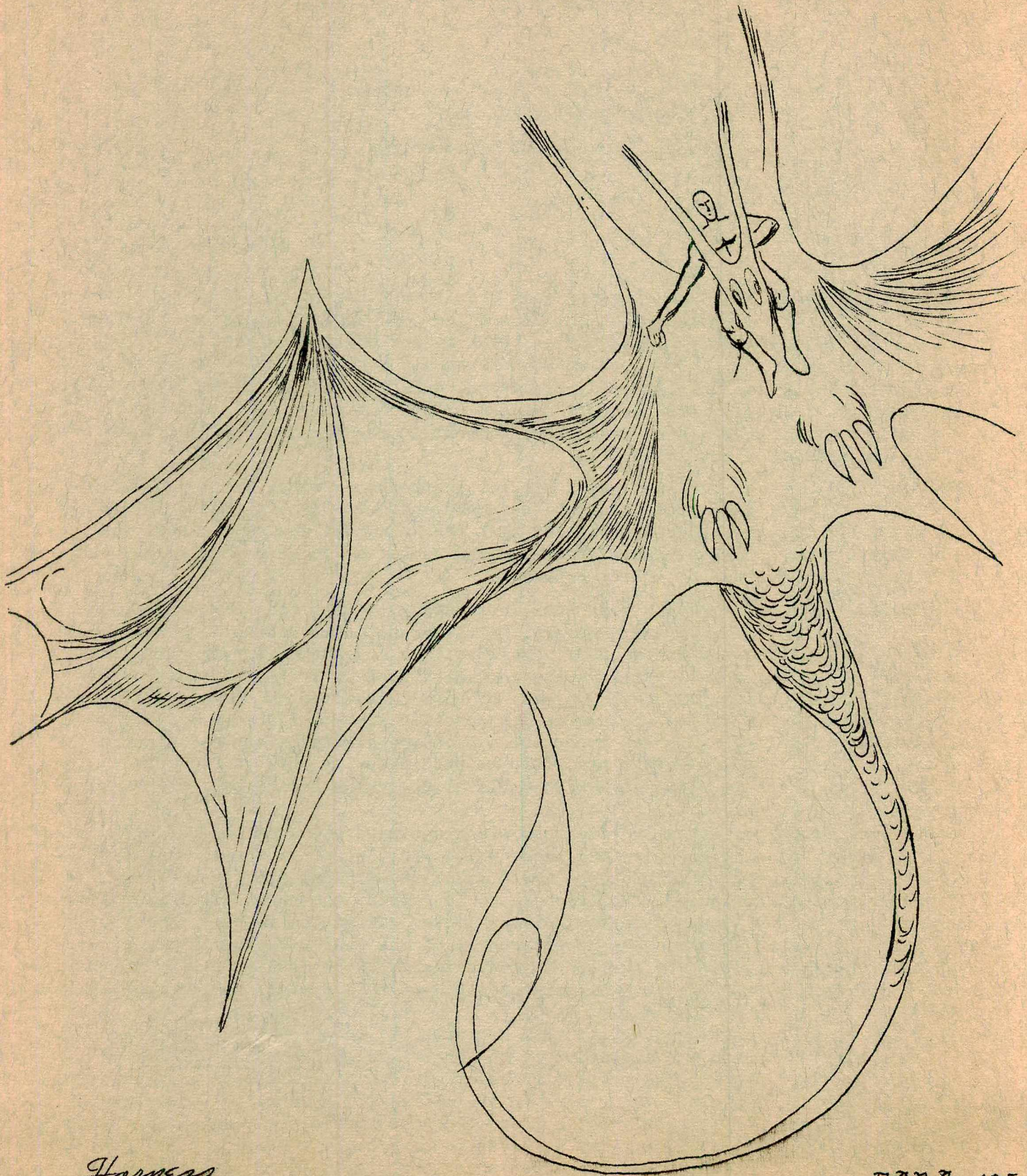


Ankus 24



*Harness*

FAPA 135

ANKUS 24

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# Howdah

## EDITORIALIZING

BANG GOES ANOTHER YEAR... It was a pretty good one, though. I got to the Heicon, on a 4-week vacation. LA got the 1972 Worldcon. And the LASFS got \$4,019 closer to having its own club house -- total at the end of the year was \$13,159.39; we're aiming for a goal of \$25,000., so at most it should take us another three years. In fanac, the number of my fanzines dropped, as several APAs went off my schedule, including my First APA, SAPS. (I still have the Cult and APA L in addition to FAPA, but that's all.) Is it just me, or just the LA fans, or is it a general impression that the quarterly APAs are slipping in popularity and in quality?

THAT AMENDMENT BUSINESS: As usual, I was a bit too apathetic to vote. Had I done so I'd have voted against the amendment. But I am at this point going to pick a nit and complain to the Officialdom that the Amendment was not passed. The inclusion of an Abstention ballot changes the required number of votes needed to pass the thing. I request a re-evaluation and re-report.

HUGO NOMINATIONS AND ELECTIONS this year look interesting, with a couple records in the Drama category. At the Presicon in February, a panel was held on Awards and Honors, and George Barr came up with a suggestion for the Fan Artist and Fan Writer categories that I think merits consideration. As it is now, these categories generally draw nominations based on body of work instead of on the specific year just past. George suggests making the awards for specific pieces of art and writing, with the final nominees being reprinted as a part of a brochure available to voting members of the convention. (To reproduce fanzine art would be no difficulty, and to reproduce color work from art shows there is a company which sells slide-strips and collapsible viewers for very reasonable prices.)

Another suggestion is to set up the Hugo elections separate from the Worldcon Committee, with financing coming from voting fees, which would also pay for the reprints in the brochure. (It's circular: the brochure would make it worthwhile to pay the voting fee.) If the professionals agreed, the brochure could reprint the short fiction nominees also, and even, if it were changed to an individual item category, the best pro art. The elections could be run by a board made up of several of the past worldcon chairmen, or a blue-ribbon committee elected at one con to serve the following year, or a group appointed by such a committee, with the vote-counting being done by a professional firm, perhaps.

SPLIT OPUS: (Well, it isn't big enough to be a Magnum... .) On the next few pages are the opening numbers of an imitation of the Brecht-Weill Drei Gröschenöper -- the Threepenny Opera. The last part was written in December, and the first way back last July. I am hoping that collecting all of them here in one place will give me the incentive to finish off the thing before this July rolls around. Anyone sufficiently interested to follow the lyrics will to well to have -- or at least to have heard -- the original German version available on Columbia records, recorded under the direction of Lotte Lenya. The scansion, even in the spoken words, follows that recording exactly. There are probably several places where it is forced, and I regret those, but perhaps they can be redone when a final version is published.

# The 3 Fanzine Opus

Overture:

Filksinger (spoken:) You now shall hear how a Neofan Opera's sung.  
And since Sense of Wonder exudes from each stanza  
In a way known just to Neos --  
And since it must remain so uncomplex  
That a Neofan can fully grok it,  
It's called The Three Fanzine Opus.

But first you will hear filksong fandom's tale sung of the  
Trufan Ted Leigh, known as "Deadly Duper.":

ACT I: A worldcon in London. The pros are swaggering, the neos are goshwowing, the hucksters are huckstering. A filksinger is singing a filksong.

## THE FILKSONG TALE OF DEADLY DUPER

Filksinger: Now the neo uses hekto for the feudzines he has planned,  
But Ted Leigh has a Gestetner against which no foe can stand.  
  
And the neo's hands turn purple when he goes to run his zine;  
"Deadly Duper" throws a switch and ev'rything stays very clean...  
  
On a lovely blue-gray ev'ning vowed a neo he would quit --  
Poker, Fandom...maybe living... -- "Deadly" doesn't give a shit.  
  
And Ron Stacy gafiated just like other faned guys;  
His collection's part of "Deadly's" -- but to prove it no one tries.  
  
Billy Morrison was busted, stoned on grass and holding, too --  
Someone must have blown the whistle; "Deadly Duper" can't think who.  
  
When the fire that razed the Slanshack turned collections into ash  
"Deadly" somehow found replacements -- till the fans ran out of cash.  
  
And the 15-year-old femme-fan at his party got quite stewed...  
It's not safe to crash at "Deadly's"; all too often you'll  
get screwed!  
It's not safe to crash at "Deadly's"; all too often you'll  
get screwed!

Filksinger (spoken): Benjamin Magnacordis Malcolm runs, as a huckster concession, a  
place where the neeest of the neos can, at usurious prices,  
purchase the fanac material they require.

The huckster stall of Benjamin Magnacordis Malcolm.

## THE FANAC FANFARE OF FRIDAY

Malcolm: Right on, all you bloody damn fans!  
Get going, and fan like you ought to --  
Just three days are left for your plans,  
Work fast, but avoid getting caught, too!  
  
Make out with that chick you just met!  
Get shikkered someplace every night!  
The pot party's not busted yet;  
Go fan like a fury -- that's right!

Filksinger (spoken): Karen Malcolm has not been seen since that morning. Her annoyed parents duet the

JUST FOR KICKS SONG

Malcolms: Just for kicks, just for kicks,  
Since they're sure that life is just a futile farce,  
They do schticks, they do schticks --  
Trying to convince themselves that they can kick life in the arse!

Mrs. Malcolm: First there's the "Gee, ain't it groovy?!"  
Then there's the goddam "Wow, you're far out, baby!" bit.  
And then there's "Let's make it tonight, we may all croak tomorrow!"  
Or some other such melodramatic shit.

Malcolm: Just for kicks, just for kicks,  
They live Now, and Later just does not exist.  
They do schticks, they do schticks --  
Till they find at last that Later's on them pissed!

Malcolms: Then what good is "Gee, ain't it groovy?!"?  
And what use is their goddam "Wow, you're far out, baby!" bit?  
Who the hell needs "Let's make it tonight, we may all croak tomorrow!"  
Or some other such melodramatic shit?

Filksinger (spoken): Back in his hotel suite, brags the fannish SMOF Deadly Duper his "arrangement" with Karen Malcolm, daughter of Superhuckster.

(Three fans get up and sing, drunkenly, bored, and mechanically):

MAKE-OUT SONG FOR TRUFANNISH SWINGERS

Chorus: Sam Palmer and Lily Fisher  
Made it Friday night in his front room.  
Yeah, they sure are swingers -- yeah, yeah, yeah!  
As they lay getting back their breath again,  
He thought well, now at least his score was ten;  
She'd had worse lays, but she could not remember whom... .  
Yeah!  
Do you know just what your bed-mate thinks? Nah!  
Do you care if all your lays are finks? Nah!  
Yeah, they sure are swingers -- yeah, yeah, yeah!  
Sammy Palmer told me yesterday:  
She was too damn hung up anyway.  
Fugghead.  
Yeah!

Filksinger (spoken): Thinking back gleefully to lives they led sev'ral years earlier, bellow the Trufan Ted Leigh and the Convention Treasurer Greene the

PRO WRITER SONG (Both sit down on the bed)

Ted Leigh & Greene: Sam wrote a short story, Fred a vignette,  
And Elliot something shorter.  
Each took the stf mags for all that he could get --  
Which was better than two-and-a-quarter!  
S F Pro writers  
Are cut-purse fighters  
From Analog to If.

The fans are out of luck;  
The pros don't give a fuck  
What any fans are doing --  
They're far too busy screwing  
Another cent a word from some poor publishing stiff!

Sammy's stuff was nothing but hack,  
And Freddy never had but one plotline;  
Elliot stuck to S-and-S kack --  
But all of them to money had the hot line!  
S F Pro writers  
Are cut-purse fighters  
From Analog to If.  
The fans are out of luck;  
The pros don't give a fuck  
What any fans are doing --  
They're far too busy screwing  
Another cent a word from some poor publishing stiff!

Sam won a Nebula, Jimmy won three,  
And Elliot won half a dozen.  
S F writing's easy, you see --  
What matters most is whom you know you can cozen!  
S F Pro writers  
Are cut-purse fighters  
From Analog to If.  
The fans are out of luck;  
The pros don't give a fuck  
What any fans are doing --  
They're far too busy screwing  
Another cent a word from some poor publishing stiff!

MAKE-OUT SONG (Recitative)

Ted Leigh: Can you dig Us -- ain't it groovy?

Karen: I dig it, muchly.  
Wow, you're far out, baby -- fantastic.

Ted Leigh: You're far out -- fantastic.

Karen: Let's make it now -- we'll come down far too soon!

Ted Leigh: Sure, doll, that's cool -- whatever you want...

Both: Although there's no chance it'll last for long,  
No way it can get permanent here;  
Though you may just want to join the ten-score throng,  
And you're social-climbing, I fear --  
The hell with it, take what we can get today,  
Tomorrow can do what it will --  
We've one short life-time that we must not waste  
Or let stupid hassles kill!

Filksinger (Spoken): In a filksong bit, Karen tells of how the "arrangement" deal  
with the Trufan Ted Leigh grew:

THE SONG OF WILL AND WONT

Karen: There once was a time I was hung up on sex --  
I was almost as uptight as you.  
If some damn stud should come try to make me,  
Then I'd want to know just what to do.  
If he's a swinger,  
And if he's loaded,  
And he's hip to all the Playboy scam,  
And if he looks like maybe IBM's his bag --  
Then I would tell him: "Scram!"  
Somehow one has got to back them off,  
Keep control and play it cool.  
Sure you're going to think you're seeing stars;  
Sure you're going to feel like blasting off to Mars --  
But you can't be such a fool.  
Oh, you just can't let them run your life for you --  
Oh, you've got to tell them where to go.  
There's so much crap they'd get you into,  
You've got to tell them, simply: No.

The first guy who tried was a Big Name Pro --  
He sure had a damn good line!  
The next one apparently thought he could buy me;  
The third tried with music and wine.  
As they all were swingers,  
And as they all had bread,  
And they all had dug the Playboy scam,  
And as they all looked like IBM might be their bag,  
I told them all, simply: Scram!  
Somehow I just had to back them off,  
Keep control, and play it cool.  
Sure, I thought that I was seeing stars;  
Sure, I really felt like blasting off to Mars --  
But I couldn't be such a fool.  
Oh, you simply can't let them run your life for you;  
Oh, I had to tell them where to go.  
There's so much crap they'd get me into,  
I had to tell them, simply: No. ... No.

But then, on one evening -- a weird sort of night --  
I met up with Something Else.  
He quite coolly picked me up at a party and drove to his place,  
And I just went down 'fore his spells.  
And as he wasn't loaded,  
And as he didn't swing,  
Digging Playmates, quite unhip to Playboy's scam,  
Looking so grundgy-like that IBM would throw him out --  
To him, I could not say: Scram.  
No way could I think of to back him off;  
I lost control and cool.  
Wow! I knew that I was seeing stars!  
Wow! I really had to blast right off for Mars!  
If I hadn't, I'd've been a fool.  
Oh, I want to let him run my life for me --  
Let him come, I cannot tell him where to go.  
There's so much Life he's brought me into,  
I simply cannot tell him "no."

# IVORY HOARD

## MAILING COMMENTS

F.M. BUSBY: Seems like one of us Southern California fan types has to do this at least once a year, and since I don't know that Fred will be doing it, I guess I have to: There is a Difference between "LASFS" and the convention committee for the 30th World Science Fiction Convention. There is even a difference between "LASFS" and "Southern California Fandom." Now the people who went to Pittcon with a motion to lower the Worldcon fees were most definitely not the ones putting on the LA Con in 1972, and neither group is "LASFS." If the LASFS tried running -- or even poking its nose into the running of -- the LA Con, it would get told quite rapidly that it should get lost.

As to the advance in fees and the graduated increase. This too I have gone over quite a few times, but might as well go over again. The reasons are: (1) increase of several hundred percent in costs of such things as publications; (2) increase of 400 percent in the number of attendees at worldcons, which require additional expenses in the way of rent-a-fuzz, bigger runs of publications, etc.; (3) almost complete drying up of auction material available gratis to the worldcon committee; (4) in the case of the LA Con, at least, no pass on from the previous convention for starter monies; and (5) a need to know early how many people to count on for the worldcon, thus being able to plan for 1500, or 2000 or howevermany, without planning for 1500 and having 700 more show up at the door and run into trouble with no Program Books, insufficient arrangements for certain program items, etc.

There are also more things expected of worldcons these days, Buz -- for the past X years the nightly movies have been a staple commodity, and now they are de rigeur. Actually; without them you'd have several hundred more neofans and such roaming around the hotel, either crashing parties or getting into various kinds of trouble, so they are worth the money they cost -- but they do cost money.

If you still want to come to Boston's business session and get a rule passed that the membership fee must be lowered to (whatever), for Justice, or whatever, please do. It should be pointed out, however, that business sessions are held after site-selection, and there is a previous rule that nothing passed at a business session can affect conventions already selected. Therefore, your rule would hit the 1974 con first, and it is quite possible that the results would be one of two things: either your rule would be ignored, or it would keep some con committees from bidding. On the other hand, you may be right about things being too expensive, and maybe one of the 1974 bidders is willing to bid on the basis of a \$4 attending membership or some such. But I'll bet you their other fees will get pushed up accordingly. (I'd consider bidding with a \$4 fee, then arranging with the hotel for a rakeoff on room rates, which would be increased accordingly.)

Which brings me to the next point. Everyone bitches like hell about the con membership fees if they go up \$1, but they pay little or no attention to the complete cost of attending the con, and the fact that the membership is a very small fraction of that complete cost. For example: Someone who attends the LA Con without previously joining will pay a \$10 membership fee. Together with his hotel room for three nights, his cost will come to \$54.10, inclusive of state tax on the room, a single. If he shares it with someone and pays the Double rate, he will get away for \$35.20. I challenge any con to tie that rate, let alone beat it. With a \$2. membership fee, you would have to get a Single rate of \$16 to beat it. Boston's cheapest Single is \$19; Washington had a \$1 advantage, I believe. And how are prices around Seattle for hotels holding 2000 fans?

Hmmm. I think maybe I overreacted... .

See you at Westercon and/or Boston?

REDD BOGGS: If my complaint about the Amendment election is invalidated, and the thing goes into effect, those who disapprove of it might consider getting together with the intent of circumventing it. Assuming there are 20 people against it with enough interest to do something... , I'm sure you can think of some worthwhile maneuvers.

DIAN: I wish you would get around to doing the other three weekdays illos. I like the ones you've done. (And the Finicky Eater bit, too -- I recognize several traits that sound very familiar.)

STAN WOOLSTON: There is a problem in trying to keep that stack of special publications in print and available: who is going to do the marketing? (This includes storage, advertising, and actual merchadising.) I think it is an excellent idea, but when there isn't even a Central Bureau for such things as TAFF reports to be kept available, I don't see anyway to do it -- yet. Perhaps when the LASFS gets its clubhouse, and a permanent Library, there will be room and facilities to set up such a Center, and to that end the list you suggest could be compiled.

WDA	The Big Three: Ten Years in Retrospect
TED	ASI (and FTL AND ASI, by Alva Rogers)
Harp Stateside	Incomplete Burbee

And the Franson-Devore compendium on Hugos; I forget the title. REDD BOGGS: Whatever happened to that second Polestar Chapbook you were going to get out Lo, These Many Years Ago? DICK ENEY: Do you still have ASI and FTL AND ASI in print? You said you were going to keep them in print, but may not have been able to so do. Other things would include Archie Mercer's excellent MEADOWS OF FANTASY, but I think Charlie Brown still has copies of that for sale, having bought out Archie's supply. Trip and TAFF reports: (still available items are marked \*)

The Goon Goes West (and/or the German edition, Westwarts Ho, with Eddie Jones illustrations)

Colonial Excursion	The Lindsay Report
TAFF Baedeker	EpiTAFF
* The Squirrel's Tale	* ATom Abroad

I will not bother going into my biennial spiel about the unwritten or uncollected TAFF reports. (I do now have permission to collect Ken Bulmer's TAFF TALES from the zines in which they were first published.)

And what else should be kept in print?

ROY TACKETT: Oh, you too on the Worldcon membership fee? OK, see comments to Buz -- and good luck on the motion at the business meeting.

GREGG CALKINS: If you still haven't found a place to get a Tarot deck, I'll be glad to get you one. They're all over the place in the LArea, including the UCLA student bookstore. And you might figure out whether you want the standard deck -- usually known as the Waite deck -- or one of the less common ones like the Aquarian deck. As long as they have the 78 cards mentioned in the book... .

I don't think I've mentioned in FAPA my Tarot-deck project that I started almost two years ago. It started with an idea to get various artists to draw the Major Arcana/Great Trump cards, one per artist. From there it expanded to the idea of getting an entire deck done that way -- a total of 78 cards -- and then publishing it. As I say, the project was begun two years ago, almost, and I have about 1/3 of the completed cards turned in so far, though all but half a dozen have been selected by artists to do. It's just that they have a lot of other things to do, and I don't want to hassle them for something which is important only to me. I'm buying the original from the artist, the price to include an eventual complete deck when it is published (in color, of course), but even so it isn't a very high-priority item for the artists. So far I've done all the asking of artists in person, since the project is rather difficult to describe by mail, and it usually helps to be able to show copies of what has already been done, but I may have to resort to the mails to ask a few artists I definitely want to include, if possible: RICHARD BERGERON: would you be willing to do a Tarot card? How about you, TERRY CARR? (TED WHITE, JUANITA COULSON: have you given up?)