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SIMPSON '61

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Published by Fred Patten on the LASFS Rex Rotary mimeograph, September 15, 1963.
Intended for the Neffer Amateur Press Alliance, 18th Mailing, September 1963.
Address: 5156 Chesley Avenue, Los Angeles, California, 90043. Phone: AX 1-1310.
Cover and interior balloons by Don Simpson. I asked Don Fitch if he'd print up
enough copies of the cover for my N'APazine; he ran off 145 of them!, which
is why it's appearing as a back cover, too. Thanks, both Dons!
Salamander Press #29. PACIFICON II in 1964!

VOTE FOR ME!

An unheard-of event is taking place before your very eyes! For the first time in history, an Official Editor of N'APA is running for re-election. Yes, friends, I am running for OE again for the year 1964, and I'd like your votes.

I'm running on my record, and I think it's a pretty good record. When I took office last December, the roster was barely over 3/4 full, and talk of "let's disband N'APA" filled the air. Nobody's talking seriously about disbanding N'APA now, and just take a look at our roster! To encourage membership, I was able to reduce our dues by 50% for this year, resulting in a saving to all without impairing N'APA in any way. (And I see no reason why this reduction cannot be continued through 1964.) I have steadily worked for the benefit of N'APA by helping our members, and by recruiting new members whenever possible. When I took office, I promised to set an example of performance by having an issue of my N'APazine in every mailing. I don't have to tell you that that promise has been kept!

Traditionally, the OE's job has been the kiss of death. Of our past 4 OEs, 2 gaffiated immediately at the close of their terms of office, and little more than minac has come from the others ever since. I'd like to prove that the OE's job doesn't have a hex on it, by continuing to serve you for another year as I have served you for this current year. I will appreciate your votes very much. Thank you.

PELZ
FOR
TAFF!

If it's not out of place, I'd like to solicit your votes for another office, too. The elections for the NFFF Directorate are upon us, and I am a candidate for one of those five posts. I am not running on any record here, but I hope my platform is acceptable to you.

Basically, I will try to carry on the work started by Al Lewis and the other "liberal" Directors of this past year. I believe that their work has helped the NFFF to rise from its position as an insular group to become an important organization in general fandom. Now that Al and some others are not able to carry on as Directors for another year, I would like to try to fill their shoes, and go on with what they began. I am opposed to feuding, and I will try to bring the current feud in the NFFF to an end. I will give the different Bureaus all the help I can, and try to improve their efficiency wherever possible. I will always be open to suggestions as to how the NFFF and anything connected with it can be improved. I will, if elected, represent N'APA on the Directorate. For these reasons, and for whatever else I can do to help the NFFF, I would like your vote for myself as NFFF Director.

INTERSTELLAR

RELATIONS

---BOB LEBLING

A snake in the grass—
Virgil, Ecl. iii, 93.

KHAL-M'T'RAXGEI, Honored Courier Number Seven of the Imperial Council of Rhombus IV, glided casually up to the viewscreen and pressed his damp, scaly snout to the aqua-tinted hyperglass. With straining red eyes he observed the greenish pear-shaped world, spinning lazily and contentedly in the void. A grand sight, to be sure; but if you've seen one, you've seen— Khal yawned a repulsive reptilian yawn and twisted around to face the pilot, Guoikt-Nng.

"So this is the next stop", he said blandly.

"Yup", Guoikt replied awkwardly as he flicked with his amber neck a plastic protuberance on the control panel. "Another routine job."

"What do I do?"

"Same as always. When we hit the atmosphere, you 'chute to the surface, toss the package to the local natives, and signal me for a pickup. If you don't signal in an hour, I presume you're dead and take off without you. That's all."

"What's in it this time?" Khal scraped his left front incisor across the white leather packet. He winced.

"Great Space! Another one!" he muttered, wrapping a tongue around the decayed enamel. "I'll have to hit the Dental Ward when we check in at home next century."

"Only a few trinkets", Guoikt answered. "To make the natives happy. If there are any, that is."

"Natives? Oh, there're bound to be a handful, at least. I know it's a young planet and all that, but there are always some."

"Hmmm." Guoikt left the panel and slithered into his relax-massage tube. He then slipped the controls onto auto-beam by nodding his head.

"What kind of trinkets, Guoikt?" Khal wondered.

"The usual—immortality tablets, omniscience banks, levitation rings—and a few others I forget."

"Anything important?" Khal persisted, coiling himself around a silver energy wire.

"Nope."



Save the singing engines, all was quiet, peaceful.

"What's the purpose of it all, Guoikt?"

"What say?"

"I mean, why does the Council send us agents all over the macrocosm, passing out these packs of assorted trifles to every intelligent race we bump into? You'd think they could have us do something a bit more profitable—"

Guoikt rolled over in his tube.

"Don't knock the sinecure, Khal!" he warned. "Remember the fifty million knhahonj a year! Don't knock it!"

"I'm not! I'm not!" his friend said impatiently. "If the bigwigs back in the Byuion Galaxy want to be altruistic, let 'em! But I don't see what good it does giving away little bits of nothing! If you ask me, we oughta colonize!"



"Ridiculous! We've got two minutes."

"I'll jump now—can't stand a long wait."

"Okay." Guoikt slid from the narrow yellow cylinder and set the release lever.

"I'm ready, Guoikt." Khal had already wriggled into his tight black 'chuting apparatus. Nervous spasms shook his serpentine frame.

"Then go!"

And he went. Minutes later he lay dazed, ten yards from the brink of a mammoth chasm in the earth. Spread beside him in the grass was the huge black shroud which had brought him safely to the ground. And deep in his cavernous red mouth lay concealed the ivory-colored packet of trinkets.

She could hear him entering the cave, dragging his massive club behind him. Seconds later she saw him at the archway. He tramped into the main cavern, dropped his weapon near the granite wall, and headed for the water gourd. His hands and forearms were blood-smeared.

"Where you been, Adam?" she asked, plucking at a mouldy green fruit.

"Out on the plain", he explained between gulps of tepid water. "Been hunting."

"Luc'?"

"Not much. An old hare. No meat on him. Tell you what did happen, though." He began to rinse the clotting red fluid from his hands. "I ran into that Damned Snake again."

"The one that—"

"Yeah, the same. Bashed his skull in, Eve. Kicked him into the ravine."

"Good for you. Serves him right," Eve smiled, as fruit juice trickled down her chin.



Enthusiasm, Or Dishonesty?

Science fiction fans are of necessity readers, so I'm sure you're all familiar with that phenomenon known as the cover blurb. Whether on a dust jacket flap or the back cover of a paperback, the blurb gives a brief account of the book in glowing terms. Since their obvious purpose is to sell the book, we take their phrases with a grain of salt, searching through the wordage to get an idea of what the book is really like before putting down our money for it. But though we don't expect the blurb to be literally true, we do expect it to be basically honest.

If the blurb says, "This book is destined to be a modern classic!"; well, that's acceptable literary license. But if the blurb says, "This book has won the Nobel Prize for Literature!", then the book had better have won this award, or the blurb is a dishonest one and a flat lie.



If paperbacks have usually been basically honest in their claims, in the past. But now a new company, Belmont Books, has entered the sf publishing line, and their blurbs are a mixture of stretched literary license and flat lies. I want to quote some examples to warn you.

Rare Science Fiction, edited by Ivan Howard (50¢), has blurbs reading, "Prize-winning stories by masters of the weird and fantastic -", and "RARE SCIENCE FICTION contains eight prize-winning stories which have never been published in book form before." Leaving aside the question of how rare these stories are, what prizes have any of them won? And one of the stories, "Let's Have Fun", by L. Sprague de Camp, was recently published in his Doubleday collection, A Gun for Dinosaur, making the "never been published in book form" statement a definite untruth.

6 and the Silent Scream, also edited by Ivan Howard (50¢), is blurbed, "Six prize-winning science-fiction novelettes that have never before been published in any book!" Of these six stories, Vulcan's Hammer, by Philip Dick, was printed in an expanded version as half of an Ace Double-Novel (D-457) three years ago. "Ask a Foolish Question", by Robert Sheckley, is in his collection, Citizen in Space, which has gone through one hardback and two paperback printings since Ballantine issued it in 1955. Again the question, "What prizes have these novelettes won?" And there is a cover quote from SCIENCE FICTION QUARTERLY that can hardly apply directly to this book, since SFQ folded in 1958.

The blurb to The Machine in Ward Eleven, by Charles Willeford (40¢), reads: "For some time now, Charles Willeford's writing has been emanating from the deep South like a series of electric shocks. Millions of readers around the world delight over each new item, whether a feature in Playboy or one of his rare novels. He is ranked as an author of distinction in the Barnett-Foley Best Short Stories of 1962. For his fans, and for readers with the enviable thrill of discovering Willeford still ahead of them, the publishers commissioned THE MACHINE IN WARD ELEVEN as a paperback original. The manuscript - even before it went to press - had begun to scare the wits out of readers, and is already being talked about as Willeford's best." In addition to this, there is a front-cover quote from SCIENCE FICTION QUARTERLY: "The weirdest tale that has been published in America since Edgar Allan Poe".



I don't know whether there are any definite untruths in this blurb or not, but there are several blatantly misleading statements. For the first thing, every-

harry warner, jr

423 Summit Avenue
Hagerstown, Maryland
July 14, 1963

Dear Fred:

Most of my letters start out with apologies for the dim ribbon, the long delay before answering or commenting, or the lack of sleep that is making my remarks incoherent. None of these alarming conditions exists at present. What do I do now?

Well, the polite thing would be to thank you for the new Foofaraw and the accompanying official N'APA organa. I read the article on Unicorn Productions and the proposed script for a production on the very evening that I finally finished the task of reviewing and note-taking on all the little reels of film that I've taken with my trusty little Bell & Howell. (Now that I'm finished this job, all I need to do is locate somewhere the time to cut all of them into little strips on the basis of these notes and throw away the inferior portions and put together the rest into coherent form.)

I think I can explain the real reason for Unicorn's sickness: 16 mm. The whole history of fanzines almost aborted at the start because the first fans got the idea that their publications must have the prestige qualities and snob-appeal provided by letterpress. After all the printed fanzines collapsed, fans realized that mimeographed and hectographed publications are just as satisfactory in every way, except the pointless aura of respectability that the printing press imparts to the written word, and fanzines became financially practical. It's just the same way with amateur movies: 16 mm is to 8 mm as the printing press is to the mimeograph, the thing that must be sacrificed at some loss in prestige before amateur movie-making becomes a consistently possible thing. The customary argument that 16 mm holds up better when blown up on large screens is not applicable in most fannish situations. There is one worldcon and two or three conferences annually large enough to benefit from the sharpness that 16 mm imparts to an image large enough for a really big audience. All other showings of fannish productions are intended for groups small enough to cluster around a smallish screen on which the 8 mm film is projected to a size consistent with its potentialities. Sound is no longer an argument for 16 mm; if you must have lip-synch sound, and I don't think that this is necessary for fannish productions, there are a couple of ways of getting it, and roughly synchronized sound is practical with even the cheapest 8 mm equipment.

B.E.P. FOR T.A.F.F.

Anyway, I think that the Maxam script would make an amusing fan movie with some discreet cutting and elimination of many of the subtitles.

If you continue to publish at the rate you maintained in your second year of fanning, you should break all existing records for fanzine production. ((And now that I'm out of school...)) I've always wondered who holds the leading places in this respect. With all their love of indexing and researching, fans don't seem to have kept even the sketchiest records on publishing activity. ((Who started this "publishing house name" business in the first place, and when?)) I don't have the least idea of my own output, although it wouldn't be too hard to calculate, once I determined the point at which I switched my FAPA activity from 12 to 24 pages per quarter.

THE MAIL CAME,
WITH.....

I'm not so sure that there is any need to resurrect a non-metallic needle to play those old recordings. Car-tus needles were used by a few fanatics back in the 1940's in the belief that they reduced record wear. They had to be sharpened after almost every four-minute play and sometimes there was audible deterioration in the quality of sound halfway through a 78 rpm side as the point got blunt, and even if they prevented wear of the surface, they definitely did not reproduce all the music in the grooves so the result to the ear was the same as if a needle had worn away some of the music on the first playing. But most record collectors used steel needles on all their records before the lp era (and diamond-point needles were quite popular back in the very old days of acoustical recordings). I've recently played several types of amateur records from World War II days with my sapphire-point cart-ridge for 78 rpm records without doing any perceptible harm. ((Well, I don't know the first thing about records, but I'll point this out to Al & Ron.))

PELL FOR TAPE!

It's odd to see this latest Alliance Amateur with its referendum of disbanding for lack of interest, when your roster is approximately as active as that of FAPA, on a per capita basis. You will also have a paradox if the referendum should succeed: the organization in which people weren't interested was the only apa group in fannish history with enough initiative and strength to destroy itself. There is also a strong possibility that by wiping out N'APA, the voters in this referendum would also annihilate from the face of the earth the NFFF. As I recall the constitution ((Better than do some N'APA members, apparently)), it contains an unbreakable connection between the general organization and its apa, and if the apa should commit suicide, this would automatically mean that it had functioned in this way because the NFFF was no more, inasmuch as the NFFF is supposed to have complete control over N'APA. Well, it looks as if I'll make it to the DisCon, so I'll be able to determine how the referendum comes out by asking someone if there's a hospitality room this year.

.....

terry jeeves

30 Thompson Road
Sheffield 11,
ENGLAND
15 Jy 63

Dear Fred,

Many large sized ta's for Foo 8 which arrived t'other day -- and also for the packet of stamps which accompanied it -- I always appreciate such items, as even the duplicates can be passed to the children at school.

That film script intrigued me. It could be lightened a shade, but it has great possibilities, and I feel tempted to try it myself -- any copyright involved there? ((No copyright that I know of. That script seems to have stirred up all sorts of interest. Ted Johnstone and Owen Hannifen are making noises about trying it themselves, though I'll believe it when I see it. I'll pass your note on to Blake Maxam, and you and he can settle details. If you do film it, I hope there'll be a print sent here to LA fandom. Or could you have it ready by LONDON IN '65 time?)) I saw Mesquite Kid when it was over here, but it suffered from two defects -- its length without sustaining action, and worse, a sound track over amplified and mangled by the gear being mis-used by the operator. ((It's really too bad that the sound was so thoroughly garbled, because it was the in-group fannish dialogue that was counted on to carry the picture. "I don't drink with no sercon pro-lovers." "Faster than a LISTS pun." "I'll go to England and wear turtlenecked sweaters." Etc.))

I like that Eddie cover -- simple, but professional -- he's a good man. ((I agree. Too bad he's too far away to get into the U.S. prozines. He could rank with Ensh on interiors, I think.))

Anyway, I'm looking forward to seeing you (and Foo?) in OIPA very soon, and if Foo is anything to go by -- you'll have a good zine. ((Thanks. FOOF stays in N'APA, but I'll try to match it.))

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THE ALLIANCE AMATEUR — (Officialdom)

I, for one, like covers on the official publication.

GIMBLE #3 — (Pelz & Johnstone) If you had to put an issue if this through N'APA, I wish you'd made it one of the other two GIMBLES. They've both got more action than this one does. Also, while I know what's going on, having read #1 & 2, there's a lot of people who're probably wondering what it's all about. How about going back and reprinting GIMBLE #1 & 2? Or better yet, finish GIMBLE #4 and get on with the action. ## Even if this is comparatively actionless, though, it's excellently handled. I don't think I've ever seen better-written dialogue in fan fiction. It's been two years now, though. I hope you are going to go on with it soon. Ted?

THE COVENTRIANIAN GAZETTE #1 — (Pelz) This, on the other hand, is just plain boring. Back when Coventry was supposed to be a series of connected fiction written by different fans, I suppose you needed some rules, but this seems overly complicated, even so. Again, it may be all right to someone who knows what Coventry is all about, but if you just throw it into a mailing like this, it's going to be lost on most people.

GOOP #1 — (Girard) I don't care much for hecto, but I think this backs up my statement that Dian would be an asset to N'APA. Especially since I understand that she's gotten rid of her hecto jelly now. How 'bout it, Dian? ## One thing for sure: this sure refutes what Harry Warner was saying (see lettercol) about a hectoed zine being just as satisfactory as a printed one.

GEMZINE #4:36 — (Carr) But... but... Your reasons why The Wind in the Willows will never be popular in America do sound convincing, but I'm afraid they just aren't so! This book has been considered a classic ever since it first appeared 50 years or so ago. It's on every children's reading list along with Tom Sawyer and Little Women, and I'm sure all the children's rooms in all American public libraries have at least one copy. I've had it recommended to me by my teachers from elementary school through high school. The Anthology of Children's Literature, a history of the field which has been in print since 1935 (and is in its 3rd edition), and has long been used as a text in Education courses for teachers, has an excerpt from The Wind in the Willows. (It also has excerpts from Alice's Adventures in Wonderland and The Hobbit.) The Wind in the Willows is one of the few children's books popular enough to go into a quality paperback reprint. Walt Disney made it part of a full-length cartoon movie: "Ichabod and Mr. Toad". (And there's a "Mr. Toad's Ride" at Disneyland.) There are Wind in the Willows coloring books, based on the Shepard illustrations. So I'm afraid you're off the track here, Gem. I believe there are moods and meanings in it that children will not understand, and that adults will get more out of reading it, but I don't think that the characters will offend any reader of any age. ## As I understand it, the work in a junior college is easier than that in a regular college. I know that quite a few students went to junior colleges as a preparation to getting into UCLA, instead of going straight into UCLA from high school. A junior college is almost always limited to an undergraduate program, while regular colleges sometimes have courses for graduate work, and universities almost always do. ## DEA was still drawing as of last September, when I

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got some artwork from her. ## But how could you receive a copy of CANTILES FROM LABOWITZ #1 in the mailing when it didn't go out in the mailing? ## I got a kick out of Alma Hill's comments on Jack Harness' wit. Now, if anybody asks us what's wrong with Fandom, we can tell them that Jack Harness is poisoning it with his distilled essence of VOID.

MARTIAN BY-WAYS #1 -- (Debes) Welcome to N'APA, Vern. I think you're the first monster fan we've ever had; I hope you like it here. ## I haven't seen the movie of "The Day of the Triffids", and after hearing Forry Ackerman panning it, I won't bother. To hear him tell it, it really ruins the book, with the same green comet that causes the blindness causing the triffids, and the triffids chasing only the hero and his companions, instead of going after everybody. At the Worldcon last year, they were giving out promotional packets of "Triffid Seeds", with warnings of "Plant these seeds at your own risk", etc., and telling you to be sure to see the movie. I never opened my packet, but I understand they were just sunflower seeds painted green. ## I don't think you quite got the point of The Incomplete Enchanter and The Castle of Iron. Shea doesn't go back in time, he goes into an alternate universe. I'm glad you liked the books, though; I agree they're great. (Though I preferred The Castle of Iron, myself.) ## Why do you give a book you're "sick of" (Donovan's Brain) a higher rating than one you say is "very good" (The Monster from Earth's End)? ## I don't get any of these monster fanzines, as I'm not overly interested in monster fandom. I read FANCUS MONSTERS when Forry leaves a copy around somewhere, but that's about it.

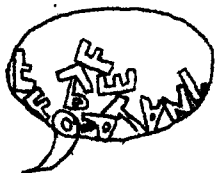
FENRIS #4 -- (Hulan) I favor large apa memberships, myself. The more members, the more zines in a mailing, and the larger the mailings. I don't mind having a large press run. As far as I'm concerned, the real bother in putting out a fanzine is keeping track of a mailing list, and writing addresses on each copy. You don't have this problem with an apazine (unless you're postmailing); you just wrap up your run and ship 'em all off to the O-E. ## Considering the changes in the SFG, SFPA and N'APA since this was written, I won't comment on your plan, except to say I'd be glad to see the SFPA members in N'APA.

FENRIS #5 -- (Hulan) Since this came out, integration demonstrations have spread to Southern California, though not nearly on as large a scale, thank goodness. The main complaints of the Negroes seem to be de facto school and housing segregation, and the almost total lack of Negroes in the entertainment media (Negroes hardly ever get movie or tv roles, not even in crowd scenes). Fortunately, it doesn't look as though matters will ever get as heated here as they are in Miss. ## It doesn't make much difference about reading the Tarzan books in order, either. It helps if you read the first five in sequence, to get such things as Tarzan's marriage to Jane, the birth of Korak, and the discovery of Opar in their proper order, but even that's not really necessary. ## Campbell may have made ASTOUNDING what it was in its "Golden Age", but don't forget that he took over a damn fine magazine from F. Orlin Tremaine, who preceded him as editor. ANALOG has been improving lately, thank goodness, but for a while it was worse than a lot of the issues that Tremaine edited back in the mid-'30's.

PIED TYPE #69 -- (Armistead) What happened to #4-68? ## Your satire is the sort of thing that would go over *BIG* with Bob Lichtman or Biff Demmon or Andy Main, but I don't care much for it at all. Same for your avant garde poetry. Sorry. ## Hah! Hannifen hacked out his zine on-stencil at the last minute before the mailing went out, with me standing over him with a metaphoric club to make sure he met the minac requirements. So if he gives you any guff about how long he worked at it to get such pearls of the language, don't you believe him. Or is this another one of your famed witticisms? I must confess that I have to have 'em explained to me sometimes. ## Foop! You were kicked off of the Cult w-l because of what you didn't do, not for anything you did. Don't try to put on false airs. ## But do put another staple in your zines!

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ABOLITIONIST #1 — (Roberts) I would say that this is the worst zine in this mailing. Not because of lack of legibility; there are more illegible zines in the mailing than this. But I consider most of your cartoons to be in decidedly poor taste, to put it mildly. Now, this is just my personal opinion; maybe others will think they're very witty and well done. But I don't think so. To my mind, you're trying to use the shock value of the "taboo" subject of sex to put your cartoons (p. 3 & 6) across, because they lack any real humor. You're not being funny; you're just being smutty. I don't know whether you're trying to sound grown-up, or what; but if you are, I suggest you try another approach. ## Your text is considerably more interesting. You seem to be going through the process of what is usually known as "finding yourself". I'm afraid I can't help you; I was never able to "find" myself. But then I never looked as hard as you're looking. I'm used to having some of my views right of center, and others left of center; I'm not noisy about it, and I don't worry about it. ## I know what you mean about conformity in life. I grew up with my mother thinking I must've been sick, or deliberately trying to punish myself, because I wasn't interested in joining all the other kids in the neighborhood in doing everything they did exactly as they did it. My stay in a college fraternity was unsuccessful because I resisted being high-pressured into becoming "one of the guys". I didn't bother to take part in the graduation ceremonies when I finished earning my Master's degree at UCLA this May; after going through a formal ceremony at my graduation from junior high school, high school, and undergraduate college, it didn't seem worth the time and money to rent a cap and gown and go through it all again. Did you ever read The Age of the Tail, by H. Allan Smith? It's a humorous fantasy, but somewhere in it, Smith points out that every time that someone comes up with a good novel idea for a cultural tradition (loosely applied), it's copied until it almost becomes lost in its sea of imitators. The Pulitzer Prize for Literature was a distinguished and noteworthy award when it was first formulated, but with how many dozens of literary groups giving prizes these days, it's scarcely above a "we also hear from..." level now. The Miss America beauty contest was once a very famous one, but now we have Miss U.S.A., Mrs. America, Miss (fill in every state and foreign nation you can think of), Miss Universe, Miss Cottage Cheese of Pocatello Valley, Miss Automotive Machinery, etc., etc., etc., until it all becomes ridiculous. Our few worthy national holidays have become engulfed in Children's Day, Butcher's Day, Be Kind to Animals Week, National Library Week, various manufacturer's weeks, etc. I'm not saying that these are all necessarily unworthy. Many of these days, awards, contests, formal graduations, etc., are very deserving of honoring. But when they are all treated similarly, everything levels out into a vast plain of mediocrity, with no high spots or low pits to distinguish one from the other. I'm not advocating actually fighting conformity, but I do believe individuality should be cultivated and encouraged. You'll get some rebellion, some moodiness, and a lot of questions this way, but for all our sakes, it's worth it. ## Whew! You seem to have touched off a sermon that I didn't know was in me, Phil. Was that part of your purpose in writing this? I guess there may be more value in your zine than I realized at first. Ditch your lousy cartoons, and I'll be very interested in seeing how your future issues shape out.



CURSED #2 — (Bailes & Katz) You may have solved your mimeo problems, but what do you intend doing

about your ditto problems now? I don't think there's a page in here that isn't blurred, or too light in spots. Printing on only one side of the page is wasteful of paper, and will cost you extra in mailing your zine out. All this is a real pity, because what's

in here is for the most part very much worth reading. It isn't often that a science fiction fanzine talks about science fiction these days. ## I disagree somewhat with Katz's praises of Jack Sharkey. He can write good humorous fantasy, and I'd dearly love to see something else like It's Magic, You Dope! But when he tries to write a serious story, he usually falls down. His "Space Zoology" series in GALAXY is good, but The Programmed People in AMAZING recently was a dismal failure. Everything about it was unbelievable, from the way the hero (who has been blindly accepting the status quo all his life) immediately becomes converted

to the rebel cause when he meets the girl, to the way his radioactive father explodes atomically at the end, killing the villain. It's nice to see someone experimenting with new types of writing, but I'm afraid Sharkey had better stick to whacky fantasy, where the emphasis on science is not so great. ## I'd hoped the "wind-up dolls" had been about played out by now. ## My favorite sf authors are Robert Heinlein (though his popularity with me is going down these days), H. Beam Piper, Fritz Leiber, Jack Vance, and Poul Anderson. Asimov and Fred Brown and L. Sprague de Camp aren't writing sf currently, unfortunately. If Karen Anderson ever starts writing her fantasies on a regular basis, she could easily become one of my top 5 favorites. ## Nice piece on FANTASTIC.

RACHE #11 -- (Pelz) Wonderful Bjo cover. I certainly hope you can get her to keep doing them.

In general, I prefer an m.c. issue of RACHE such as this to the ones with just an AActivity chart. I suppose that the chart is more valuable in an archival sense, but the mailing comments are more personal. I find your views on fannish activities, Gilbert & Sullivan, Burroughs, the NFFF & N'APA, etc., much more interesting than your lists of who's in which apas.

With luck, we'll get both items from you. ## In considering the membership number problem, I looked for a way to give returning members a number that would show that this was not their first time in N'APA, but which would not give the impression that their membership had been continuous from when they'd first joined. Giving a new number to returnees as Ellik did in FAPA doesn't necessarily show the prior membership. My solution was to reissue the old number, but add a letter after it. I think this is satisfactory to show that the membership is a new one. Besides, if I just copied Ellik's system, wouldn't I be "apeing the big apas", which you object to in your next paragraph?

THE ZED #303 -- (Anderson) Since Karen may not see this comment, and since I already covered it in my SAPS m.c.'s, I'll just say here that I liked it very much. Thanks for franking it in, Bruce.

NIEKAS #5 -- (Heskys) Nice cover by Anne. I'm looking forward to seeing more of her work. ## Poul's piece is good, but hasn't it been reprinted enough in fanzines by now? ## Since when did Dick Schultz's first name become "Bill"? ## I hope you're able to stay out here on the West Coast. There seems to be a fannish trend of moving out here, and I'm sure you won't want to buck the tide. Besides, you wouldn't be able to get down to LA fan activities nearly as often, and you would be missed. Try to stay out here, okay? ## I think I'd have to claim two favorite years as a reader of science fiction. The first would be 1949, when I happened to pick up a copy of Heinlein's Sixth Column that my father had gotten from the library and left lying around the house. (The only sf he's ever gotten, by the way; if I hadn't seen it during the two weeks he had it out, I might not've discovered sf for years...) I don't suppose I read more sf, or better sf that year than I did in the following years, but that was the year that led to all the others. From the public library, I went to the magazines (the pulps were just dying out) and the early paperbacks, but the transition was gradual. I couldn't tell you when I began spending more time on the magazines than on the books, and I went from ASTOUNDING to F&SF to GALAXY and the others at stages about a year apart. So for the one year that was most influential, I would pick the year I first discovered science fiction, 1949. # But 1960 was another favorite and influential year, because I discovered fandom then. Through talking with others who also enjoy sf, getting ingroup and inside info on the field, meeting the authors themselves, developing my tastes through fanzine publishing, etc., my enjoyment of science fiction has increased tenfold. So I think I can legitimately claim to have two favorite years as a reader of science fiction. ## I agree with Felice's review of the van Vogt book. I wish he'd stop writing his old short stories together into "novels", and do something original. I notice that his short story in the Sept. IF is blurbed: "A. E. van Vogt's 1st new science-fiction story in 14 years." Apparently he hasn't fooled Fred Pohl, either. ## I showed Mike Hinge your comment on his cover. He just sniffed and replied, "Well, professionals have bought my work!" I'm afraid that Mike



takes a rather materialistic view of his abilities. ## Oh, I'm sure Jack really did lose that patriotic banner. Otherwise he'd have had it made into a shirt if only to bug everybody in LA Fandom. ## I apologize for using the last page of NIEKAS to be grumpy on, but I was in a pretty harried mood that day. Sorry.

HATRED #1 -- (Plzak) Why on Earth did you choose this title for your fanzine? Are you mad at somebody? ## A very well reproduced first issue, considering it's hektoed. I hope you'll be able to go on to ditto or mimeo soon, though. ## Ulp! I never was very good at geometry, and your brain-twister is clear over my head. I hope I'll be able to figure out how to work it from your answer next issue. ## Practically every culture has some event in its cultural mythology that could be attributed to a "visit" by aliens. The whole thing sounds pretty shaky, though. Possibly some of these visits are genuine, but not necessarily of extra-terrestrial origin. You recall that when the Spaniards first landed in Mexico, they were mistaken for the legendary founder of culture, Quetzalcoatl, because of their white complexions. It has been theorized that the original blond Quetzalcoatl might have been a marooned Viking sailor, who settled there. True or not, this is much more likely than someone coming down in a spaceship, bringing his culture with him, then departing again. I can't disprove this latter, but I choose to use Occam's Razor on the matter. As to your ship's doctor that landed and cured diseases, since the concept of a divine healer is almost universal, this would mean either that your doctor travelled around the whole world, healing as he went, or that the different primitive cultures were visited by a lot of different ship's doctors at various times. Both of these sound too far-fetched to me. And if any one interstellar source had been able to cause these similar beliefs all over the world, I think they would have left some more tangible evidence of their stay than just these distorted rumors. Personally, I'd chalk up the beliefs to aboriginal wishful thinking in trying to arrive at a comprehensible answer to the actions of Nature; and the similarity of the different beliefs to the fact that people are basically the same everywhere. ## I liked your story. What kind of moral culture would such a life form as you describe have?

DUBIE #10 -- (Baker) Sometime, Ed, I'd like to see an issue that you didn't dash off at the last minute. ## Yes, Latin is a spoken language still, to a minor extent. But I wonder how closely its pronunciation comes to that of Roman usage, despite the book you cite. I confess I haven't looked at the book; I'm basing my wonderings on a statement by my high school Latin teacher that Roman Latin and modern spoken Church Latin are not at all similar.

HIPPICALORIC #4 -- (Johnstone) I imagine the main reason Harness volunteered to do this cover for you was that he wanted the page credit for it. Frankly, I don't consider this worth a page's credit. ## Hey, now that you are in Cinematography, how about including snippets of some of the footage you shoot in your coming N'APazines? It'd make a nice, different "extra".

HALF LIFE -- (Woolston) I don't think a quality ruling is really necessary. One or two bad issues may get through this way, but it's highly unlikely that anyone could stay in publishing fandom for any length of time without improving to the point where he would meet any minimum quality standards. A legibility requirement is already in existence. ## Maybe some of our newer members would be interested in doing a column for SFParade. Or someone who wants credit to get into N'APA, but who can't publish his own zine. Anybody know of someone who might fill this category?

for PELZ trans- atlantic fan-fund!

THE TOP TWELVE OF THE MAILING

1. NIEKAS
2. GIBBLE
3. GEMZINE
4. CURSED
5. AMAZING, THRILLING, SEXY ...
6. FEURIS #5
7. RACHE
8. THE ZED
9. GARDYLOO
10. HIPPICALORIC
11. HATRED
12. FEURIS #4

