

c gafia 6

is written and published, as we say each issue, by Ted E. White, 1014 N. Tuckahoe St., Falls Church, Va. Mailed with RUMBLE, and free to all interested parties. Circulation is now around 50. Letters, this time...too.

I'VE BEEN READING A LOT OF CAMPAIGN LITERATURE recently--the campaign being the one for the 1959 convention. And I've noticed an odd thing. Both Chicago and Detroit have accented the number of good home-grown and visiting jazzmen in each city. Come to Chicago and see Art Blakey, I seem to hear from one ear, while a beguiling whisper enters the other: Yusif Lateef in Detroit, Yusif Lateef in... This is at least better than the New York bid which accented the marvels of NYC, the Empire State Building, etc. But what in hell makes these people think that their city will get the bid in the basis of either the number of jazzmen or local landmarks? (And for that matter, are the enough jazzfans in Fandom to swing the voting either way?) Myself, I am interested in two things: who will put on the convention (how well does he know these things, will his ideas coincide with mine about what is good about a con, etc.), and can I make it? In all probability, I will have a two week vacation to squander on the con, and that's a week more than many fan. A couple of days minimum will be required for travel both ways. This will leave three or four days in which to explore the city, and meet the home-town fans before they are snowed under (if they aren't already) with work. If I'm lucky, I'll have time to drop in on one jazz club--if I'm lucky. In all the time I had in NYC, I never did make it. Most fans, who will be there for the weekend only will find it impossible to sightsee or dig the sounds. They are there for the convention. The other stuff is relatively unimportant. I think that the dwelling on various cities' features is foolish. If they have the time, fans will take advantage of them, but not otherwise. To hell with the Keys to the City and the Guided Tour. Tell us about the convention you're going to put on!

I HAD A REVIEW of the Ballantine Book DEADLY IMAGE ready for this spot, but it will have to wait for the next issue (imagine that: a whole week!) I'd suggest that you not completely bypass it because of the unfamiliar name of the author, though. Also next issue, opinions on NO BLADE OF GRASS and a few other stf books I've managed to cram in between jaunts into other fields of literature. Don't pass up the Ace book of Jack Vance's BIG PLANET (in the cut, Avalon, version) backed up by a Vance novel from SPACE STORIES. Also look out for WHO? by Algis Budrys from Pyramid Books.

WE GET LETTERS just like Perry Como, only not so many. I'll try to cram a few into the following pages. Just a moment while I get into the smaller type. Ah, there we are... The first letter is actually a large card hailing from "Impeccable Publications" which is actually a blind for

LARS BOURNE Perhaps this business of the genus fan becoming a snarling character assassin which you are so concerned with (and rightly so), comes from the current world tensions brought to a particularly nasty peak at this time. Depressions seem to bring out "fannish types", the emergence of fandom during the great Depression being one example. There was a lot of fouding and back stabbing going on then, coupled with a growing population of fans. Major for-the-worse changes seem to egg on this kind of thing. (2436-1/2 Portland St., Eugene, Oregon)

MARION BRADLEY Two GAFIA's here on hand. I suppose you know that Redd Boggs published a series of Gafia Leaflets in FAPA...in fact, for all I know, he intends to continue the series. None have been published for years, but it's a good point. So far Redd hasn't complained.

Tsk...I like MAD...but I wonder (I'm serious; not jeering, I'm honestly looking for information) what is "good" about the artwork? The pictures are so UGLY--grey wash, free-form Thurberish ugly abstractions, gruesome and grisly cluttered pix...the satire is deft and funny, but I keep wishing they would provide some drawings that didn't make my Renoir-and-Gainsborough-loving-soul wince. Maybe I'm incurable bourgeois? But honestly--don't bright colors, attractive lines, aesthetic shapes form ANY part of humor? Or must a thing be glug-producing in order to be funny these days? [I think the question lies with your own value-judgements. I don't think MAD reflects much of Thurber, but I can't call Thurber ugly--or really abstract (Steinberg comes closer). Color, as a printing process, costs too much for MAD. But the covers (especially those by Freas) have been brilliantly colored.]

The only possible solution [come now; only possible?] to TAFF would seem to be, since the fund needs about \$400, would be to get four hundred fans to SUBSCRIBE...promise to give a dollar EVERY YEAR... or eight hundred fans to give half a dollar, or two hundred to give two dollars apiece. Then permit those permanent members of TAFF to elect their candidates by ballot. Make it a regular, permanent organization, with every member contributing a set small price, EACH YEAR. As membership grew larger, the assessment could be smaller. [In order to attract up to eight hundred "fen", you'd need some form of inducement, I fear, to get that amount each year.]

As a hoary veteran of Fourth Fandom, I can't look back with cheery nostalgia of Sixth Fandom... Seventh Fandom was a cheery time, lots of fun. Eighth fandom seems to be filled mostly with members of the would-be beat generation. Mostly dead from the neck up, or down, or both.

Maybe I'm just a cockeyed and undiscouragable optimist, but I believe that in general, fandom, fanzines and fans are about as good and as bad as ever. I still get in a fandom-is-going-to-hell, fanzines-are-slopsheets-these-days, fans-are-slobs, science-fiction-has-gone-to-hell kick, every now and then. But mostly (being human) I suppose they are neither better nor worse than anything else which is human.

I like GAFIA, and hope I'll continue to receive it. Or am I, for some undiscoverable reason or unknown offense, on your blacklist? Rumor says so; if so, why? (Box 246, Rochester, Texas)

[No blacklist that I know of, Marion. Which rumor was this? The fact that you are still receiving GAFIA should be enough to dispell it.]

BOYD RAEURN I feel that in A Few Uffish Thots you have Graham's Clayfeet Country in mind. You guys are a disappointment to me. Graham pitches into you, and you just make a few vague noises of outrage and disapproval in reply. Even Carr and Rike commented that Graham's style there was such that it could easily be used on him in the same way. I was looking forward to a scathing retaliatory analysis of Graham in his own style. It may be frightfully Christian to turn the other cheek, but it's also very dull.

I am NOT espousing feuding for the sake of feuding, but if somebody kicks you, kick right back. And commit, I do get irritated at articles and comments which don't name names. [The two specific cases referred to were Dick Ellington (in RUR) and Sandy Sanderson (in FANAC and CLAUSE). I felt that Pete Graham summed up the current West Coast party line, and for that reason did not mention him by name or direct inference. I was not only referring to Clayfeet County, but also the various snide paranthetical remarks passed off by the Berkeley Squares in FANAC, RUR, and the Cult. As you know, I am not afraid to name names, or attack directly. I do refuse to justify what is actually a pointless stand on Graham's part however. I should dignify his attacks by making a full-scale feud of it? He isn't worth it. I have written a reply on the article which will be mailed to Carr who can do with it as he chooses. I regard Clayfeet Country as symptomatic of the entire way of thinking out there on the West Coast, and it was this which I was attacking in the Few Uffish Thots.]

Interesting thought, to separate the fund-raising and voting portions of TAFF, but the fact that you (and others) feel they should be separated, and the reasons you give, indicate that you favor restricted voting. Fine, but that is going to start the old GMC-Don Ford & Co. arguments all over again, re Who Is A Fan and all that. [They don't seem to have stopped. Since their main argument is that "we need the money", I thought I'd try removing the argument to see what would happen.]

Yes, why should the worldcon be a three ring circus, involving \$7000.00, or whatever was the incredible figure quoted by Moskowitz? Why can't a worldcon be run on the same lines as a regional con, which seems to involve so little work. Just say "the con is being held at such & such a hotel. Make your reservations." At the regional cons, there is no provision made for the entertainment of the "young neos" and yet the organizers of worldcons seem to have mainly in mind the curious who just happen along, and the propagandising of science fiction to The Public. I'd LIKE to see a group run a worldcon the same way as a regional con. [In recent campaigning one of the themes was "We'll put on one of the biggest and best yet"---interesting how "big" has become equated with "best". Creeping De-

troitism? (9 Glenvalley Drive, Toronto 9, Canada)

G.M.CARR Your suggestions about separating the money raising from the voting is the most sensible and constructive suggestion that I have yet seen raised with regard to TAFF. I concur in your remarks (for a change) and agree that this is and has indeed been the greatest obstacle TAFF faces. Personally, I should be inclined to a careful scrutiny of any regulations which might attempt to limit voting eligibility, but, as you say, with the money angle removed, the pressure also is removed and this could be worked out without the emotional urgency that has formerly surrounded it.

As to specific suggestions, I have none on tap to offer at the spur of the moment. But it is self-evident that whatever means are used, it will not alter the fact that the money will have to come from the same sources that it already does; ie, the vast body of general fandom which is made up by the so-called "fringe fans". Unless we turn to a project totally unconnected with fans or fandom and obtain the money by mundane means. (Like placing four bucks on a 100-to-1 dark horse in a "fixed" race...)

Your comments about the possibility of Wash. D.C. having the con in '60 are also of interest to me, because lately I have been hearing more and more rumbles from the subterranean depths of the non-vocal area of Seattle Fandom anent the desirability of making a bid for Seattle in '61. There will be a tremendous World's Fair here at that time, and the city and surrounding country will be geared to handle a Con with ease and aplomb. [I can't think of anything I'd want to avoid more than having the world con at the same time and place as the World's Fair. Accommodations would be high-priced, if not swamped, and the crowds would be staggering. I have a dislike for holiday crowds as it is, and the thought of bucking the crowds at a World's Fair might well be too much for me--and a number of like-minded fan.] I think it is a good idea; I'd like to see the Con here in '61 and I think it would be a tremendous break for fandom in general (somewhat like holding it in Brussels where the World Fair is going on right now, for instance). [Why? How does fandom benefit?]

Your mention of the book THE HIDDEN PERSUADERS sparks an observation: It is not only the general populace that is entrapped by this advertising pressure. It's a boomerang which traps the manufacturers as well... Just recently I noticed an article in NEWSWEEK, I think, wherein the Automobile Manufacturers were convening to discuss whether it would be advisable to make a small US model. But the sales statistics indicated that the public "wants" a big car--at least they are buying them [but not fast enough]--so they decided against it. Evidently they still do not believe that the millions and millions of advertising dollars they spend in glorifying the double headlights [double headlights are actually a Good Thing--not a gimmick, and tailfins really have any effect on the buying public. They seemed to think, genuinely and naively, that the public buys these monstrosities because it "wants" them--and that the few, propaganda-resistant iconoclasts who, without advertising, without prompting, and even, some of them, without even knowing the names of the foreign small cars, nevertheless take the time to hunt up a source of supply in order to purchase one, are merely doing it on a 'freak buying spree'... Well, I guess it was the Greeks that had a word for it, something to the effect that "Whom the Gods destroy they first make mad", wasn't it?

Again, congratulations on a couple of interesting GAFIAs. (no address on letter--shame!)

[Around here, no one need hunt for foreign cars. I'd estimate that one of every fifteen cars in D.C. is foreign, and that upwards of thirty percent of the new cars sold are foreign. All the big dealers handle at least one foreign make, and advertise extensively. There are three Volvo dealers, innumerable VW dealers, and five or six DKW dealers. Actually, D.C. is probably the hippest area on foreign cars outside of the LA area. (Around here, the words "foreign car" inspire respect, and foreign cars are acknowledged superior to their Detroit contemporaries.)]

RICK SNEARY GAFIA #s3&4 are very good. They give a feeling of being more "you" than anything else I have seen of yours. Your BIG zines struck me as being a bit stuffy, frankly. But I'll be looking forward to meeting this Ted White. [I like him better, myself...]

By the way, we hope to end the cycle of Circusses and Debt that have befallen past conventions. We are not programing every minute, and I'm watching the money very closely. We are cutting corners to the point it may look drab to some. But we would like to have it as relaxed and informal as the LonCon. We are also trying to set up things so that we on the Committee don't have to kill ourselves. My health isn't very good, and I've got a lot of old friends coming out too, so I'm not going to knock my self out... We think our hotel is pretty good, with a number of rooms we will be using...not as a three ring circus, but as a place to go and sit, if you don't want to listen to Bradbury, or aren't interested in dancing.

We will probably goof some things up. We expect to. But don't, please, paint us with the same brush as the NYC branch of the WSFS. We simply can't understand how they can take things so seriously. We know

all about the Kyle vs Raybin-Dietz feud, and we have been trying to settle it quietly. But Eastern Fandom doesn't want it that way... You are sure right about all the back-biters in fandom. It wasn't like this in 5th Fandom either. We had feuds too, but it was out in the open. It has been most discouraging to Len and I--who keep saying "but it's nothing but a ghoddamn hobby."

Regarding the Regional-of-the-Month. The Southwesterncon (formerly the Oklacon) is in July. And the Westerncon is, in non-convention years. (2962 Santa Ana St., South Gate, California)

As an experiment in cramming about four pages of letters into a little over two, that was fairly successful. In all likelihood, I'll continue the practice.

SATURN--THE MAGAZINE OF SCIENCE FICTION & FANTASY (and vice versa) has metamorphosed into a new magazine, name of SATURN--MAGAZINE OF WEB DETECTIVE STORIES with the sixth issue. The cover looks like something from a 1950 comic book. Below the very comic-ish logo, the cover screams at us: "DAUGHTERS OF HELL" and "SCREAM BLOODY MURDER". Below this is a cleancut (?) private eye grabbing this broad, see, and she's not wearing much, with what she has threatening to fall off any moment now--probably when you turn the cover to glance down the contents page, which features such greats as Jim Allen, Tony Phillips, and Don Unatin, all three of whom are also blurbed on the cover as well. The publisher's and editor's names are omitted, which should surprise no one. Perhaps Wollheim's going it alone now. If you're tempted to buy the mag out of curiosity, as I did, my advice is don't. It won't satisfy your curiosity thirty-five cents' worth.

I DON'T GET FANAC ANYMORE, since Carr refuses to trade, (after all, who'd trade a six-page zine for a lousey four-pager?) but I hear that I am in the doghouse for being too unoriginal as to mail GAFIA out with Magnus' RUMBLE. My goodness, I'm copying RUR (which Rike still sends me) going out with FANAC, aren't I? Gads, how low can I sink? Wow. Pardon me for mentioning this boys, but did you know that Jimmy Taurasi was doing the same thing around 18-20 years ago? Hah? For shame...

WE WERE LOUNGING AROUND up in Joanne's apartment the other evening..."we" being Joanne, John Magnus, and myself. It was hot and muggy, and we felt listless as we caught the faint breezes on our nearly bare skins, and dug the new Giuffre album. We said nothing for the first half of the first side, and then John said "You know, I think we're Beat..." I thought about this for a few minutes, pondering our current social life, the people we know, and the way we think, and agreed. And then Joanne said, "But we're not Cool..." and we dug some more Giuffre, who isn't Cool either...

LARRY STARK'S "A DAVE ENGLISH SKETCHBOOK" is here, with 23¢ due on it, since Larry used the back of the envelope to inscribe a message. The book itself is good. It exposes more of English's esoteric and phantasmagoric side than his humorous side, but is both illuminating and Good Dirty Fun. The cover is a complete gas. The interiors suffer slightly from Stark's inexperience in cutting illos on stencil (mostly this is reflected in the captions, some of which are practically indecipherable), but English's wit and ability shine through none the less. The legal-length book is being sent to all FAPAns and Cultists free, and is available to others for 25¢ a copy. If you haven't already, get it! 25¢ to Larry Stark III, 11 Buena Vista Park, Cambridge 40, Mass. Dig? Like, now!

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