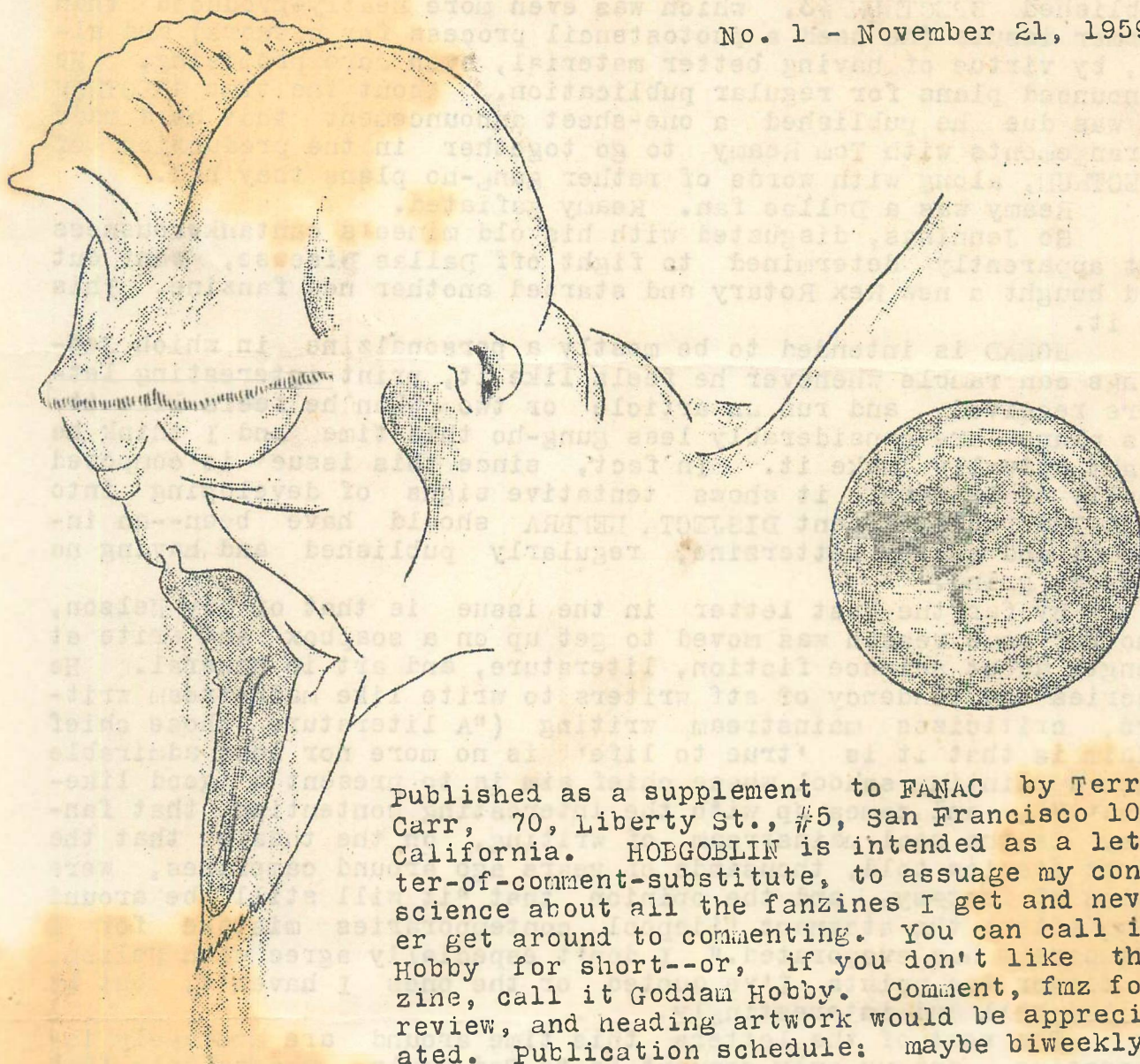


# HOBGOBLIN

No. 1 - November 21, 1959



Published as a supplement to FANAC by Terry Carr, 70, Liberty St., #5, San Francisco 10, California. HOBGOBLIN is intended as a letter-of-comment-substitute, to assuage my conscience about all the fanzines I get and never get around to commenting. You can call it Hobby for short--or, if you don't like the zine, call it Goddam Hobby. Comment, fmz for review, and heading artwork would be appreciated. Publication schedule: maybe biweekly.

## NOMAD No 1

Published maybe every three weeks by George Jennings, 11121 Tasco-sa Dr., Dallas, Texas. Mimeographed, 14 pages. Free for comment.

George Jennings is a fellow who was active several years ago during the period when Dallas fandom was known for fanzines of little to medium quality and very little dependability. Jennings published one of the best of those Dallas fanzines--and the most undependable. He published a neatly-produced and promising first issue of a fanzine whose name I've forgotten, then gafiated for awhile in disappointment over real or imagined faults of the zine. In a little while he came back with another zine, titled SPECTRUM, and this first issue too was neatly-produced and promising. Then he gafiated again. A couple of years later he got the old urge and published SPECTRUM #2--then, once more, gafiated, this time before even distributing the zine. It was distributed a year or more after that by Jim Hitt, another Dallas fan, with the first



issue of Hitt's fanzine. Hitt, in typical Dallas fashion, then gafiated.

Early this year Jennings came up for the fourth time and published SPECTRUM #3, which was even more neatly-produced than former issues (he used a photostencil process for artwork) and also, by virtue of having better material, even more promising. He announced plans for regular publication. About the time SPECTRUM #4 was due he published a one-sheet announcement that he'd made arrangements with Tom Reamy to go together in the production of SPECTRUM, along with words of rather gung-ho plans they had.

Reamy was a Dallas fan. Reamy gafiated.

So Jennings, disgusted with his old mimeo's cantankerousness but apparently determined to fight off Dallas Disease, went out and bought a new Rex Rotary and started another new fanzine. This is it.

NOMAD is intended to be mostly a personalzine in which Jennings can ramble whenever he feels like it, print interesting letters received, and run an article or two when he feels like it. His plans are considerably less gung-ho this time and I think he might actually make it. In fact, since this issue is composed mostly of letters, it shows tentative signs of developing into what Ted Pauls' recent DISJECTA MEMBRA should have been--an informal and chatty letterzine, regularly published and having no axes to grind.

By far the best letter in the issue is that of Ray Nelson, who for some reason was moved to get up on a soapbox and write at length about science fiction, literature, and art in general. He decries the tendency of sf writers to write like mainstream writers, criticizes mainstream writing ("A literature whose chief claim is that it is 'true to life' is no more nor less admirable than a painting school whose chief aim is to present a 'good likeness'."), and comes up with the interesting contention that fantasy is the real mainstream of writing, on the thesis that the first stories told, thousands of years ago around campfires, were tales of fantasy, and the opinion that "it will still be around long after the stagnant tidepool contemporaries mistake for a mainstream has evaporated." I don't especially agree with Nelson, in either the points I've quoted or the ones I haven't, but he writes well and interestingly.

The rest of the letters this time around are averagely interesting, and my only comment is to Ted Pauls, who asserts that I sometimes write anecdotes of Silly, Pointless Conversations a la Ted White and Pauls himself. Nonsense, Ted--every anecdote I write, whether you notice it or not, has some point.

Other material in the issue consists of three pages of readable ramblings by Jennings, an article reprinted from the University of Texas mag Ranger lamenting the downfall of the old radio serial "Lorenzo Jones" (which especially interested and amused me because while I was in grammar school I often showed up late after lunch because "Lorenzo Jones" ended at 12:45, just when the late-bell rang at school), Ted White arguing against a 1964 NYCon in much the same way that Larry Shaw and Earl Kemp have in FANAC riders recently, and a one-page piece by Ted Pauls claiming that Bob Tucker is a hoax. This latter isn't amusing enough to merit being printed in its own right, but will no doubt draw a letter of comment from Tucker next issue which will make it all worthwhile.

NOMAD #1 is neatly-produced and promising.

Rating: 6. (That's on a one-to-ten scale, with ten at the top of the scale.)



# SHANGRI-L'AFFAIRES No 46

Published "every six weeks or so" by the LASFS. The editor is Al Lewis, and the address for Shaggy is 980 $\frac{1}{2}$  White Knoll Dr., Los Angeles 12, Calif., which is Bjo's address. Mimeographed, 52 pages. 20¢, six for \$1.00, or free for comment.

This issue leads off with a strange cover by Bjo. I'm puzzled by it on two counts. First, I'm not exactly sure how it was reproduced; the red portion is obviously mimeoed, but the blue consists of such thick, sloppy lines that I can only guess that Bjo was experimenting with a process of which I've heard whereby a liquid is brushed onto the stencil which produces as thick a line as you want without danger of tearing the stencil. Second, I'm puzzled as to why the cover was ever printed, because whatever the method of reproduction it's a pretty terrible drawing.

The inside of the mag is pretty chaotic, layout-wise, leading off with a ridiculously sloppy table of contents. I wouldn't stress the poor layout of the mag ordinarily, but editor Lewis says in the lettercolumn that he's got more artists on his hands than he knows what to do with, so I suggest he turn the matter of layout over to one of them and thus, presumably, improve it.

Lewis leads off in his editorial by apologizing for the continually behind-schedule aspect of Shaggy (considering how behind-schedule or even unscheduled most fanzines are, I doubt that many people have complained), then considers the question of the 1964 NYCon. He overlooks a few points that others have brought up and ends up reserving judgment on the matter. Considering that this is the most favorable reaction to the idea since Taurasi first put it forth in SFT, it appears that Taurasi lacks full support for his idea from fandom in general. (F. M. Busby, in the latest CRY, also came out strongly against it.)

Lead spot in the issue goes to a letter from John W. Campbell, replying to an open letter from Rick Sneary in the last issue. Campbell doesn't say much of anything that he hasn't said ten times before.

John Trimble begins his fanzine-review column with a plea for more consideration of science fiction in fanzines. (Side-note: I wrote an installment of my Shaggy column detailing reasons why I thought there was more and more stf-talk in fanzines these days--but the Shaggy staff didn't see fit to print it. I've since stopped writing for Shaggy.) He then goes on for four pages reviewing fanzines; the column is neither especially good nor especially bad--just another fanzine review column.

Ted Johnstone's LASFS minutes, a regular feature, follow; they're well-done and amusing. A bit of free verse by Bjo following this is an attempt at something which must be a tour-de-force to be successful; Bjo doesn't manage the tour-de-force, unfortunately. Bernard H. Cook then writes a short article on Robert E. Howard which is quite interesting.

The "Bjo for TAFF" column is written by Al Lewis this time, and is by far the best thing ever written about Bjo. Lewis, unlike most everyone else who's ever written about Bjo, is aware that she has faults; he mentions many of them, but concentrates on her good points, as might be expected. Taking into account that he's prejudiced (i.e.: he doesn't support me for TAFF), the piece is eminently sensible and fair.

Ron Ellick's column, "The Squirrel Cage," is only a page and a half this time, chopped down from six pages submitted. Ron al-



most always writes well, and this is no exception. This is a Good Column.

Following John Trimble's suggestion, Shaggy begins to take more note of stf by inaugurating an s-f review column this issue. It's written this time by Jock Root and Bruce Pelz, and is pretty readable, despite the fact that it starts on page 25, is continued on page 2, and concludes on page 51. Pelz's review shows definite influences from Renfrew Pemberton. (For instance: "If there is one theme that's old and over-used, it's the one in which the Earthling Slave breaks free, joins the Freeman, and drives out the Alien Conquerors. Add one more story to the list using this theme: 'The Gladiator,' by Thomas Payne." This is the sort of brief review-by-categorization that Pemberton did so well; it lacks only Pemby's style. Pemberton would have written it more like, "Thomas Payne may or may not have whiskers, but his 'The Gladiator' is a bright-eyed and bushy-chinned tale of the Earthling Slave Driving Out The Alien Conquerors.")

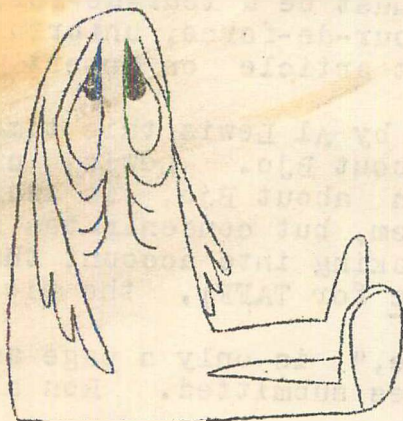
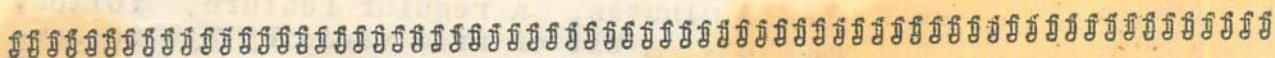
A Detention report follows, written by Jack Harness, John Trimble, Al Lewis, and Ted Johnstone. It's a fairly good report, and particularly impressive when you consider the difficulties involved in having four different people tell you what happened, sometimes simultaneously. Trimble and Johnstone write the best sections, Harness isn't bad at all, and Lewis isn't either, except in one section where he gives me the impression that he thinks anything is worth printing if it's amusing, even if it's in slightly bad taste.

I wonder, though, why Bjo didn't write the Shaggy conreport? Considering that she's running for TAFF, it would have been a Natural.

ural. A ten-page lettercolumn completes the issue, including letters from two fans who say Bjo oughtta win TAFF because she's sexy or something like that. It's a fairly good lettercol, though I'd suggest putting the name of each letter-writer at the top of his letter so that the reader can tell whose letter he's reading without continually having to turn the page to look at the end.

The reproduction (in various colors) is nice, and the cartooning is fair. Shaggy continually looks like it's going to develop into a topnotch fanzine, but it'll have to become considerably less chaotic before it'll reach that point, I think.

Rating: 7.



That completes the reviews for this issue. Mainly, it completes the reviews because it completes the issue--HOBGOBLIN, being a FANAC rider, cannot exceed four pages an issue. For this reason I doubt that I'll manage to comment on every fanzine I get, since I intend to comment at length if at all, and as you can see that fills four pages fast.

Artwork this issue is by Steve Korbay (the heading) and Trina (that crittur over there on the left).

-- Terry Carr