

# CRY TENTH ANNISH

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It would be nice if I could say that this largest-issue-ever of CRY was also the best ever, but that wouldn't quite be true. It is true that there is more fine material in this huge issue than there's been in any other issue I've seen, but there's also some pretty gosh-awful stuff, so the average is a bit lower than some issues. I dunno: nobody's forcing us to read the poor stuff, so maybe I should just count the good material and say it is the best --the amount of reader-enthusiasm engendered by this thick, weighty volume must certainly go a long way in earning it that title.

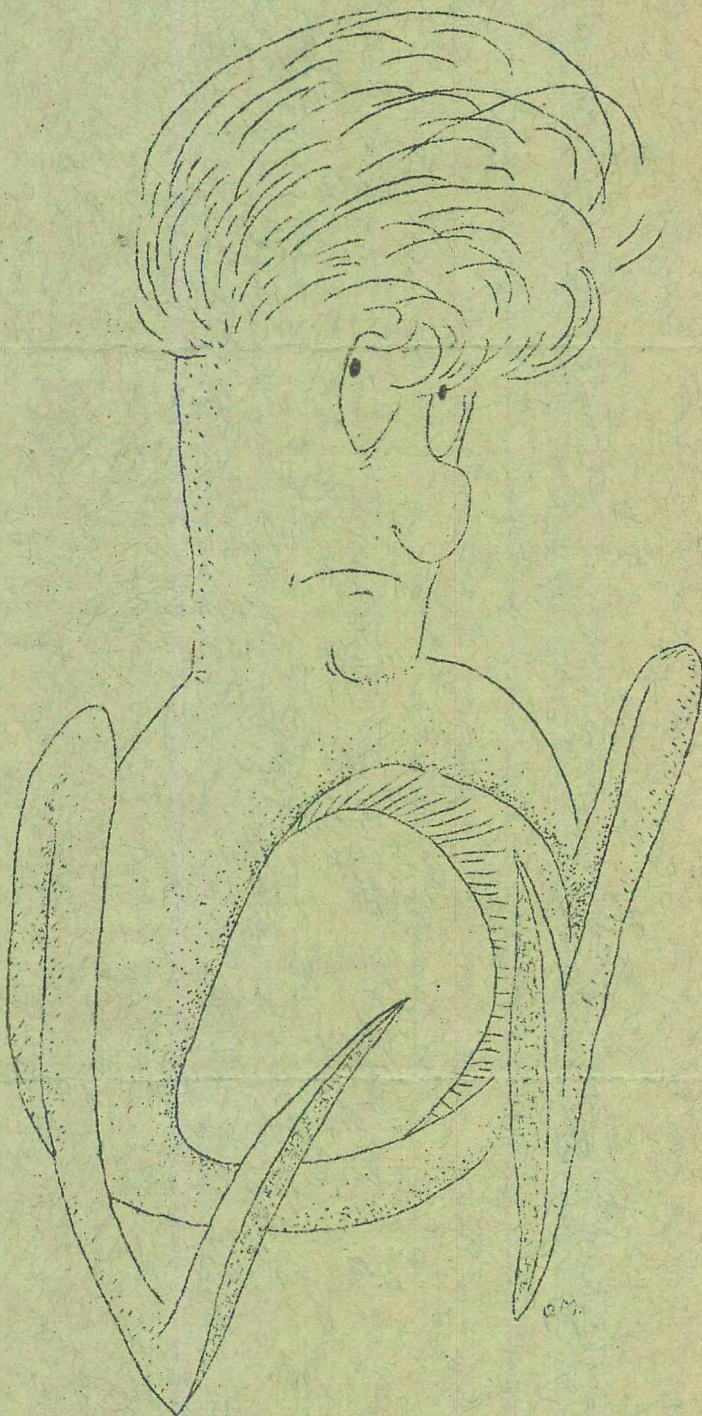
Let's look at the excellent material first. Well, right off the bat we run into thirty-four pages of John Berry's "The Goon Goes West," reporting on John's adventures and misadventures at the Detention. Taken as a unit or as part of the greater whole, these 34 pages make mighty fine reading. I've seen quite a bit of discussion since this trip-report of Berry's began as to whether it's as good as or better than Walt Willis' "The Harp Stateside," and I must say that my personal opinion is that it's not as good--not quite. As F. M. Busby pointed out in a letter recently, Berry's account sparks active interest because it's

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about events and especially people of current interest. A lot of the people who are comparing it to WAW's report have read the latter as history, having come into fandom after the events described by Walt had occurred and after many of the fans prominently mentioned had passed from the scene and were only names on paper. Berry's report has the air of immediacy on its side, and consequently may seem better for that reason. But don't let me give the impression that I'm trying to downgrade Berry's report--in the first place, this is only my own opinion; in the second, please bear in mind that I do think Berry's piece is remarkably good. It's just that I'm prejudiced in favor of Willis: I think he's by far the best writer fandom has ever seen, and I think "The Harp Stateside" is the best thing he's written.

Bob Leman has a story herein titled "The Other Fandom" which merely serves as another example of the consummate skill with which he can turn out fan-stuff; Leman's writing is always smooth, precise, and milder, much milder. It's no surprise to me that when he wants to describe the work of a top fanwriter he uses phrases like "the balance and cadence of his sentences, the exquisite care with which he chooses words, the tremendous effects he achieves by unexpected phrasings, and the indefinable rhythms of his prose." This makes an excellent description of Leman's own writing--and writing doesn't get that way without conscious effort toward that end, so it's not surprising to find Leman choosing such a description as the highest praise he could think of.

Another fine piece in this CRY is Harry Warner's "Post Mortem," a fan story reprinted from Warner's FAPazine, HORIZONS. I haven't gone back to check on whether or not Warner rewrote it any for this CRY appearance (though I suspect he did), but in any case I think the editors should have mentioned that it was a reprint.

A very pleasant surprise is the excellence of the piece by Hal Lynch, of whom I know very little other than that he's a prominent and popular member of the Philly fanclub. His two-page piece, involving a fan who wants to make a movie spectacular from "The Immortal Storm," probably has more laughs per line than anything else in the whole issue. I particularly liked the bit where this fan says he's going to jazz up a few scenes a little--like changing the Exclusion Act to a cavalry charge, with both sides mounted on war elephants. And a classic line indeed is "Offhand, 'The Immortal Storm' is the only book I can recall in which World War II comes as an anticlimax." Lynch should write more, much more, for fanzines.

That's really all the outstanding stuff in the issue, I guess --but then, aren't 44 pages of classic material enough for any issue? Especially when backed up by such quite-good-indeed stuff as Renfrew Pemberton's prozine reviews, Les Nirenberg's Jules Feiffer parody, Wally Weber's Minutes of the Nameless ones, and like that. Len Moffatt's story, "The Fan Who Carried A Mimeograph," is an almost-classic thing--Len, you had a fabulous idea there, but though you wrote it well, you didn't develop it enough. I ~~was~~ greatly disappointed.

And then there's the once-fabulous CRY lettercolumn, which has Fallen On Evil Days under the somewhat-too-enthusiastic blue pencil of Wally Weber but is still one of the best lettercols around; and too, there's a sixteen-page index of all issues of CRY, and all contributions in CRY--extremely appreciated.

Of the several other items in the issue, some I'm not mentioning because they're too short or too ephemeral, some because they're so cruddy they depress me, and one because I wrote it myself and it's not good enough to brag about.

Rating: 9.

[on on Dave Rhee's 410 al. mimeo]

-- Terry Carr