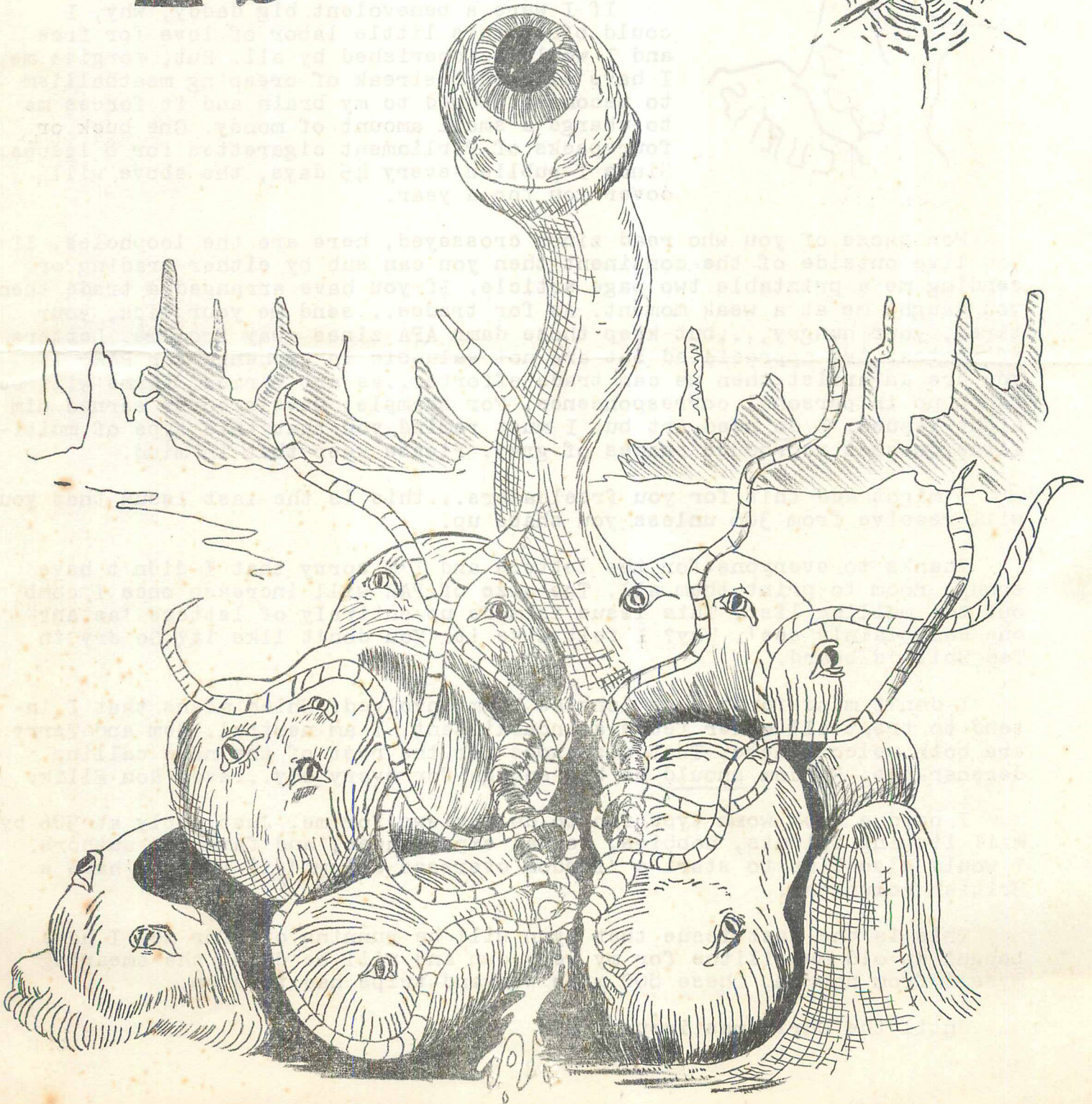
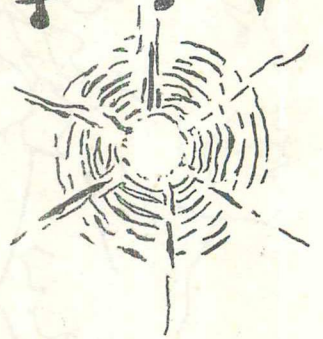


PARSECTION

NO. 2



EDITORIAL



Comes the dawn and fandom finds another fanzine shoving its way into over crowded mailboxes. I don't suppose anyone waits with skin atingle to read the usual statement of policy that each new zine dictates...so you are forgiven if you decide to turn the page at this point. I wish I could turn the page with you but that would be cowardly and somebody has to do this.

If I were a benevolent big daddy, why, I could offer this little labor of love for free and I would be cherished by all. But, forgive me, I have allowed a streak of creeping meatballism to become attached to my brain and it forces me to charge a small amount of money. One buck or four packs of Parliament cigarettes for 8 issues. Since I publish every 45 days, the above will cover you for a year.

For those of you who read zines crosseyed, here are the loopholes. If you live outside of the continent then you can sub by either trading or sending me a printable two page article. If you have arranged a trade then you caught me at a weak moment. As for trades...send me your sick, your tired, your hungry,...but keep those damn APA zines away from me. Letters of comment are appreciated but are not valuable in exchange for PAR. If you are an artist then we can trade efforts...as art varies, terms will be taken up in personal correspondence. For example; Dave's cover earned him eight issues. I do need art but I must remind you that this type of multi-lithe doesn't reproduce shades of gray. Please keep that in mind.

I might add this for you freeloaders...this is the last issue that you will receive from 306 unless you shape up.

Thanks to everyone for the letters and I'm sorry that I didn't have enough room to print them all. The size of PAR will increase once I comb out the mailing list. This issue is made up entirely of letters 'as anyone can plainly see'. Why? I felt like it. You don't like it? Go cry in Ted White's beard.

I don't mind feuds...as long as I am involved. Which means that I intend to treat all other feuds as nonexistent. I am neutral. Gem and Terry are both welcome here. That also goes for the rest of the name calling degenerates. Fandom should be big enough for everybody...even Ron Ellik.

I need a book worm type fan to do reviews for me. Just apply at 306 by mail listing talents, hobbies, sexual experiences, and favorite authors. I would also like to start a 'fandom overseas column' if I could have a British volunteer.

This is the last issue that Lynn will be running off for me. I have bought an old multilith for my very own and will be doing the smearing myself from now on. These 800 mile weekend trips had to stop.

Until the Christmas issue...GCW

PARSECTION

Editor,

GEORGE C WILLICK

Contributing Editor,

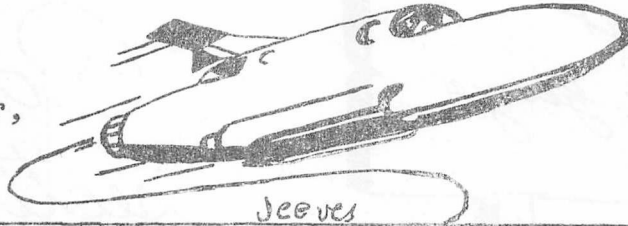
JOE L HENSLEY

Publisher,

LYNN HICKMAN

PARSECTION #2

October 30, 1960



PAR-SECTING

Bob Briney.....	4
Gerry de la Ree.....	5
Donald A Wollheim.....	5
Anne Chamberlain.....	6
Buck Coulson.....	7
Esther Richardson.....	8
Joe Lee Sanders.....	9
Harry Warner, Jr.....	10
Honey Wood.....	10
Bill Plott.....	11
Jack Chalker.....	11
Roy Tackett.....	13
Don W Anderson.....	14
Mike Deckinger.....	14
Les Nirenberg.....	15
Donald Franson.....	15
Arthur Hayes.....	16
Larry Anderson.....	16
Norm Metcalf.....	17
Arthur Rapp.....	17

LETTER/ARTICLE

Vic Ryan.....	18
---------------	----

FEATURES

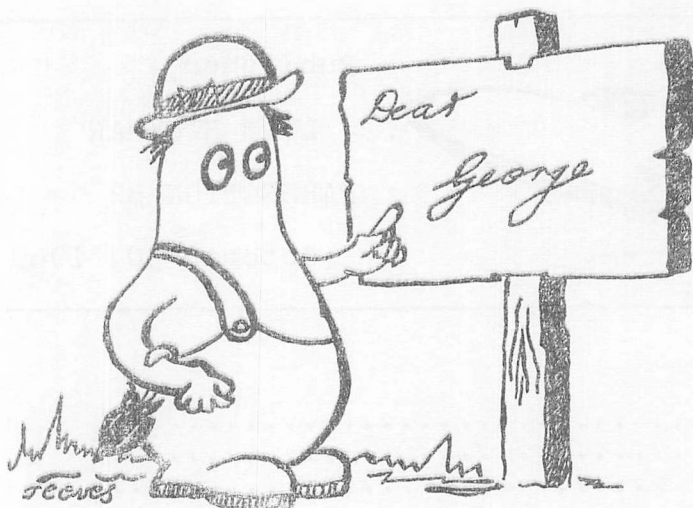
Editorial.....	2
Parsectionings.....	21

ARTWORK

Dave Prosser.....	Cover from an idea by John Cockroft
Maggie Curtis.....	Pages 2, 21, and the back page
Ralph R Phillips.....	Pages 5, 6, 9, 11, 14, and 18
Terry Jeeves.....	Pages 3 and 4

PARSECTION is published every 45 days by George C Willick, 306 Broadway, Madison, Indiana. 8 issues for 1\$.

Trades arranged. Letters of comment are welcomed.



Par
-secting

BOB BRINEY,

I agree with Dickson's comments that SF is an evolving field and is probably now looking around for a new 'mass' to replace the audience it has evolved away from. But at least as far as I'm concerned, it has lost a lot of its attraction along the way. There are still a lot of good stories being published and a lot of not-very-good stories that are still highly entertaining, but what magazine today can match the lineup of good novels that Startling published in 1949-52, and what magazine puts out issue after issue where all the stories are good (as ASF did in 1948-50, when I was reading SF continually)? I am convinced that the percentage of entertaining, enjoyable, well-written, and usually re-readable stories was significantly higher ten years ago than it is now. And I refuse to ascribe any major portion of this feeling to the change in my own tastes over this period, because I can go back and re-read most of these stories: with at least as much (and, many times, more) pleasure than I get out of current SF.

Gold's main trouble seems to be a misapprehension that the stuff he publishes in Galaxy and If is good SF, or even SF of any kind. (There are occasional lapses on his part when he publishes a good story like Gordie Dickson's in the current issue...) As for his dislike of those who criticize SF; the hard core of readers has always constituted a very vocal minority, even back in the days when no one was worried as we are now about the quality and direction of the field. If Bergey covers, trimmed edges, and logo changes brought forth such protracted discussions in past years, I don't see how Gold expects the fans to sit silently and idly when there are so many more serious things to worry about now.

Re your comments on Planet Stories; I am not about to claim that PS was the height of SF quality at any time during its life, but I did get a great deal of enjoyment out of many of its stories. I have always liked well done space opera and the novelettes of Leigh Brackett and those of Poul Anderson in PS were excellent examples of their kind. Your original comment was that you preferred Infinity to PS, and there I differ. Aside from a couple of short stories by Blish and Damon's novelette "Dio", I can't recall any really good stories. From Planet I recall, aside from the above mentioned, such stories as Robert Abernathy's "Stalemate In Space", Eric Frank Russell's "Design For Great-Day", Sturgeon's "Incubi

PAR-SECTION

of Parallel X"....as well as many of Bradbury's best stories; "The Million Year Picnic", "Zero Hour", "Mars is Heaven", "Forever and the Earth" (a somewhat neglected story that I think ranks with Blish's "Artwork" as one of the finest SF short stories ever written), and many others.

Oh well, this probably boils down ultimately to a matter of taste, and there argument must cease.

//////As a matter of taste, I prefer the stories in Infinity. GCW ////

GERRY DE LA REE,

I particularly enjoyed what amounted to a postscript of Kemp's recent symposium...I'm afraid all too many of the SF fans in my age group, 35 to 45, are already becoming nostalgic and dreaming of the good old days of the 1920s and 1930s. But many of the "great" yarns of those days which no longer seem to be being written are hardly readable today. I gather that many of us have, almost unnoticed, grown up and do not wish to admit it.

DONALD A WOLLHEIM,

I've been seeing a lot of fanzines the past year, but I must honestly say that I enjoyed PARSECTION perhaps a bit more overall than any other that's come my way recently. It was neatly done, light, thoughtful, amusing, and all around okay.

Tucker's item was lightly deft...I wish I knew whether it was really a story or maybe, just maybe, an article in disguise. There may be more truth than legend here.

Your symposium was erudite, interesting, and managed to do what all such discussions do, leave everything hanging just where it was in the beginning. Everybody has their own ideas, nobody has actually done any research, and nobody knows how or where to do this research. I have one suggestion, however, which I absolutely guarantee will put SF back on its feet. It isn't original with me, but it will positively "help SF". Set a month...say March 1961...in that month, every reader of Galaxy and Analog buys two copies of every SF magazine and pocketbook out, especially Ace editions. They can throw the second copy away (don't give it away as this will glut the market for second handed copies) or better still, burn them.

Then wait. In a couple more months the astounding news will reach the publishing world of the sudden sell-out of SF. The circulation figures for that month soaring, every Tom, Dick, and Harry in the publishing business will rush to join the new bandwagon. By June, there will be dozens of magazines on the market.



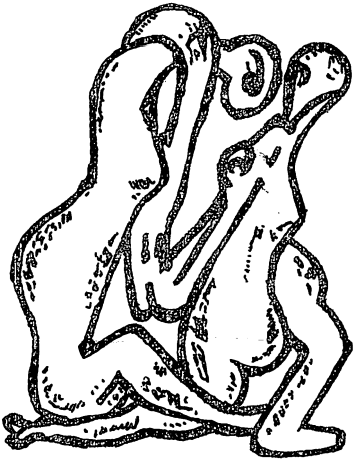
Of course they will collapse by September, but not if the loyal readers really put out and continue to buy two copies of everything.

What the hell...it will work.

Joe Hensley must have the makings of a writer...if he keeps at it, he may sell a story yet.

ANNE CHAMBERLAIN,

This James V McConnell...determined to show his ability to be crass, considers his own opinion as some original THINKING? It is only idiots, dear Mr McConnell, who are not capable of being astounded by anything.



PHILLIPS

The only thing that made me stop buying SF prozines; they got so all-fired high hat, they did away with their letter columns, because certain so-called Important People said that they didn't need letter columns. But it seems to me that the decline could be marked from that moment. Has anyone else noticed? How else can you show public-reader appreciation than by printing their letters? If they will bother to applaud by writing to you then there should be editorial appreciation. The day may come when fanzines will be the only means of obtaining an occasional short story...Ghu forbid!

Listen to me, George...why do big advertisers pay big money for testimonials of their product? Are they always big names? Not necessarily, and they run contests too, to publicise their product.

You get out a good zine and print everybody's letter, and they'll be so they will blat about your zine from sunrise to sunset and then some. "Did you see my letter printed in the new SF zine, WIERDIE WORLDS?" they will ask. "Well, look, I wrote that." They will keep buying the zine to see

AN ASTOUNDING JAMES V McCONNELL STORY;

"Charles turned over on his side to look at her. She lay quietly in the other bed, the most beautiful woman he had ever seen. She was blonde to perfection, exquisitely shaped, and the rich promise of her body was exposed to his view.

Why, he thought as he looked at her. Why did it have to happen like this?

The whole thing was still like a dream to him, and as yet he couldn't decide whether it was a good or bad dream. A year ago she had been unattainable, a face to conjure with in erotic dreams,....."

"Phone Me in Central Park", Planet Stories, Fall 1954.

if their next letter is printed too. You just have to watch that they don't sneak a peek, and lay it down without buying it, that's all. Many subs came in, just because people were meeting each other, via mail, and discussing the stories in the current issue. It is in this aspect that fanzines fall down entirely...we read letters by people that we already know, not new people. Somewhere...there are new minds just awakening to the fact that science fiction is describing new worlds of wonder. Certainly the truism that there's nothing new under the sun will fall flat, if those things which are new to you, remain.

And I guess that's it...are you impressed?

////// Yes, plus being usually depressed and constantly suppressed.

I've never heard anyone suggest that the downfall of any pro magazine was directly attributed to its lack of a letter column. It may be something to consider. But what of the magazines that folded while still supporting reader interests? Infinity is a good example. This magazine printed a good letter column and also reprinted exceptional pieces of fiction that were taken from fanzines. (To those of you who need your memories refreshed...this section was called FANFARE) I still don't understand how any magazine that publishes for several years is unable to make the transition to a monthly schedule, Infinity's case. GCW ////

BUCK COULSON,

Well now, lessee. Not bad at all for a first issue. Of course, you need more artwork and more fan writers; you're over balanced with pros now. (Unfortunately, you won't understand the sly humor of that remark until I get around to publishing a certain item in YANDRO in a couple of months, but just take it as dry wit and remember. Eventually all will be made clear and you will laugh, too.)

You know, Horace Gold is beginning to sound more like Ray Palmer every day? A few years back, we ran an article on Palmer's career and got a couple of pages of comment from Rap; and about the same time he was writing regularly to SF TIMES...or I guess that was a little later. Anyway, Palmer then sounded just about like Gold does in PARSECTION, and I have about equal respect for them. Both of them have the capabilities of being fine editors (admittedly, Gold has done a bit more with his) and both seem to take criticism as a personal affront.

For all of Horace's determination not to admit that anything is wrong, I doubt that anyone will consider the years 1956-1960 a golden age of SF. And if they ever consider the years 1960-1965 or so a golden age, it will be due to the efforts of Amazing, not Galaxy. He says he needs material. I agree with him. So why didn't he get a crack at publishing "Transient", "Night of The Long Knives", "Seven From The Stars", "The Covenant" (a gimmick, but an entertaining gimmick), and several dozen short stories I could name? (I'm leaving out material from Analog and F&SF and deliberately picking from magazines that should be paying considerably less money than Galaxy does. When good stories go to cheap markets, it's because there is something wrong with the good markets.)

PAR-SECTING

I had about stopped reading Galaxy by the time that Infinity appeared. I've altogether stopped reading it now. It's the only mag in the field I don't buy...though now that If is presenting Galaxy rejects I may drop it, too. I get a good share of my SF enjoyment from the British mags, New Worlds and Science Fantasy. (And, of course, Amazing and Fantastic have begun presenting good material in the past year.)

Haven't I seen the "Waste Can" before? In PITFCS, maybe? Either you should have mentioned it was reprinted,...or Dean should have told you. Someone is being slightly unethical.

Since I liked everything else I can't comment on it. Hensley had the best item in the issue; a real gasser. Tucker comes off second best, McLaughlin third (even if I had read it before), and the others sort of trail down to Gold. (You get in just barely ahead of Gold.) Overall, I'd say that, well...in general this is the best fanzine I've received in about six months or better and one of the 2 or 3 best first issues I've ever seen.

///// I didn't think that a fanzine could be overloaded with pros.

I asked Dean if I could reprint "The Waste Can" and he kindly gave me permission to do so. For some reason I didn't think to mention that it was a reprinted item. My apologies to Ted Cogswell and PITFCS for not having given credit where it was due.

Look, Buck, must you plug your fanzine in letters of comment? GCW /////

ESTHER RICHARDSON,

Was very interested in the controversy on the SF prozines. Most of the different opinions I agreed with, but was wondering if it wouldn't be a good idea to try to regain that 'sense of wonder' once more by returning to the good old days of Space Opera? Most of the present stories in the various prozines I have read lately deal too much with murder, cruel actions of differing characters, etc. If they are not being blood-thirsty, greedy, lustful in a sadistic manner; then they are trying to be very humorous in a downright vulgar way.

Where are the brave, honest, handsome spacemen of the good old days that conquered not only the largest of the fearful BEMS, but also won over the most beguiling, lovely space maiden of all?

I feel that SF has been in an uninspired rut for quite a few years and a return to the "Type of Wonder" tales would give a boost to the SF zines on the market today.

I have only one gripe about your fanzine. I was very disappointed with Joe Hensley's entry. It just didn't sound like him to me. I have always looked up to him and had been a fan of his for some time, but that writeup sounded too goofy to me. Had me wondering if I should believe him or not? His story is just what I am complaining about that is being printed in the prozines.

PAR-SECTING

Guess you know that Joe can write the sweetest, interesting, mysterious SF tales of all when he tries? I've still got some of the zines where some of his stories are printed.

That "Lost Starship" by Lahoma Heisa (is that her real name) sure won me over. I LIKED IT. Tell her to send in some more. It was beautiful.

///// Joe has promised that he will write a sweet, interesting, mysterious SF story for PAR #4. He told me to tell you that his tale in the first issue was not true. I can vouch for him here. I've known Joe for some time now and I have yet to see the baby sitter that will stay around him for a week.

Lahoma Heisa is my aunt and teaches school in Toledo, Ohio. I may be able to coax another poem away from her although I think she is holding out for a bound volume. GCW /////

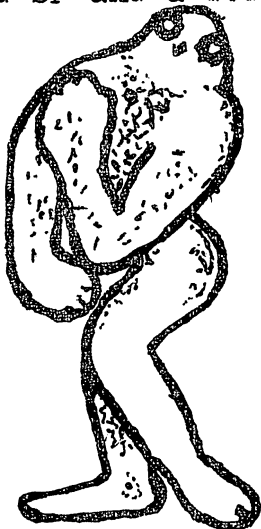
JOE LEE SANDERS,

Lee Tremper thought your letter/description of PARSECTION was too good to be true. So she asked me to send a copy of SWAT to help flush out this...Chuckle...hoax.

PAR is very good indeed. About the only major fault I can find with it is that it's not big enough.

Hensley's story is one of the funniest things that I have read in some months.

The symposium is most notable for H L Gold's demonstration of head-in-sand-right-up-to-the-hips. His attitude of 'If you disagree with me, you are disenchanted!' is probably basically unprovable one way or the other. Personally, however, I still enjoy much of the SF I read, after over ten years. Unfortunately, most of the stories I read in current magazines strike me as being unimaginative, hack writing. But my objection to this fact is not based on a dislike of SF but on a liking for good SF and a desire to see more of it published.



PHILLIPS

The same seems to hold true for most of the people that Gold labels 'Divorced'.

There is a saying that might apply here: When one man calls you a jackass, ignore him; when a second man calls you a jackass, deny it; but when a third calls you a jackass, buy a harness.

Dickson has some good points but doesn't go into the matter too deeply.

///// So that's what Tremper flushes out. What I can't understand it why she wanted a copy of SWAT to be sent ...was she out of SPACE CAGE? GCW /////

PAR-SECTING

HARRY WARNER, JR.

It's always nice to see another fanzine. It's still better to receive a first issue that is legible, and it's best of all in a way to discover that this legible first issue is not so large that I must devote most of the weekend to reading it.

Tucker's article hit particularly close to home for me. I don't know how accurate he is in these reference citations but I've been working on a fan history project for several months, and it becomes increasingly obvious that almost every cataclysmic event in the SF world gets reported in just this way. Several different versions at the beginning, each of which may later sprout revised accounts which differ still more from one another. It becomes particularly annoying when the same individual describes a certain event in entirely different ways at different times. You can never be sure if the first description, chronologically, is more accurate because it came when his memory was fresher; or the later account is the correct one because by this time he feels free to put in the things that he thought he'd better omit before time removed some of the participants from the scene.

I think Gold says the most sensible things in the symposium. My own attitude is complete unconcern for the losses sustained by publishers who tried to make a fast buck by starting prozines on a pittance and the jobless condition of editors who knew nothing about SF before going to work on these magazines. I'd be perfectly happy if conditions returned to a big three setup with the rest of SF remaining unpublished. However, it is increasingly obvious that fiction is becoming quite unpopular in the publishing world in magazine form. It would be a little sad but not catastrophic if there were no more prozines but plenty of books containing SF.

It's nice to see someone getting around to a parody of a poem that is not to be found in sixth grade readers. "The Waste Can" is both amusing and bitter, which is the way that Eliot's prototype impresses me, and I don't think that a better parody could be written on it.

HONEY WOOD,

I was very interested in H L Gold's comments. I have long had a feeling that something has gone out of the SF conventions and that they have been falling flat in the past couple of years. What can be done about this, I don't know. Conventions have always been of great interest to me and I have served on a couple of National Cons; one in Cleveland in 55 and one in Los Angeles in 58. For my part it seems that we rarely get good enough panels. Most of the panels hash over the same old subjects time and time again, which has become a boring feature of the conventions rather than the exciting thing it should be. I have reached the point where I don't care if I hear the panels at cons.

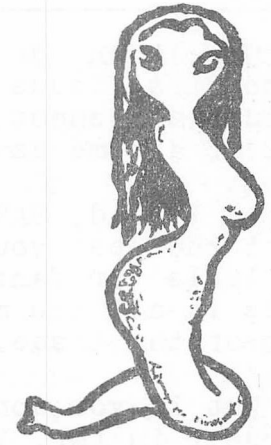
Every once in a while a convention will come up with a very good idea, such as the Auction Bloch, which was suggested by Bob Bloch if I remember correctly. We need more activities such as this to help liven up the conventions.

BILL PLOTT,

PAR #1 slithered pleasantly into my hands this weekend and I quickly devoured its contents in trufannish fashion. Nice to see that SF still captures the interest of some faneds these days.

Strangely enough I liked Hensley's bit of faaan fiction better than the piece by that "vile old pro" Tucker.

In re of the symposium I can only say that I am awed by the seeming unconcern displayed by the most prominent of the prozine editors. Only a small segment of the readers of SF...namely active fandom... seem to be aware of the situation at all. The editors, who are surely aware, simply let it ride. I should think that editorials would occasionally be slanted along this line so that the general readers of SF would have access to some pertinent facts.



PHILLIPS

This lack of display is clearly indicated by the latest item to arouse fannish outcries...the proposed amendment of second class mailing privileges. The SF TIMES made mention of it and dozens of fans like myself immediately wrote to this Mr. Riley in protest. Shortly afterwards small mimeoed blocks and stamped sheets began to appear on the envelopes of a few fans' correspondence. Yet the prozines who stand to suffer most from this have made no mention of it whatsoever to my knowledge. A timely editorial or filler describing the situation would promptly cause the office of Mr. Riley to be flooded with letters of protest.

I wrote to Riley as I stated above. My letter was slanted toward a more sophisticated angle rather than toward SF. I made no mention of SF for fear of having my letter passed off as just another letter. Yesterday...nearly two months after my letter was sent...I received a short note from Riley. Here it is quoted in full;

"Dear Mr Plott: Thanks very much for your letter of June 29, concerning the proposed second-class mailing regulations which were published in the April 12, 1960 issue of the Federal Register. We are glad to have your opinion."

I think fandom is doing its part to prevent the downfall of not only the prozine, but of SF in general. The editors would do much to help their position if they would make known to the general readers of SF the perilous condition. It seems rather ludicrous to me that a matter of such importance is being perpetually ignored by the prozine editors.

JACK CHALKER,

Well, PARSECTION arrived today and I feel sorry for you.

It wasn't a good issue.

IT WAS SUPERB! The finest first issue I've seen in quite a while.

PAR-SECTING

Why, then, do I feel sorry for you? Well, if some budding young faned whose first issue looked standard for first issues doesn't sneak into Madison and shoot you in the back one dark night, you're going to have a heck of a time as is!

As I said, PAR #1 was superb. The format, layout, and repro was just about the best you could do. The writers were just about the finest available for fanzine work (some aren't available for fanzine work, which makes it all the more amazing). And the material was in keeping with the rest of the issue...really superb entertainment.

But if you don't know fans too well, you don't know what you let yourself in for. You obviously don't, bringing out a first issue like that! Because now every little slip, every little piece you print that does not meet #1 in all ways, will be the same as if someone had printed a crudzine on poor grade toilet paper. You've set an awfully high standard here, and I don't see any possible way you can hold it up every issue.

Be that as it may, PAR #1 was a positive delight. Bob Tucker's piece was about the finest fannish doubletalk I've seen. "Confessions of a Sometimes Writer" was very, very good. It read almost like a collaboration between John Berry and Robert Bloch.

Your symposium was very interesting. McLaughlin's solution was very good and his entire case was well put. But, I don't think his idea would work. My friends and myself have one thing in common: whenever we buy a paperback with a cardboard ad stuck in it, the first thing we do is carefully get it out of the book and file it in the wastepaper basket. Doubleday's type of advertising got more people mad at them for ruining their books than sold books.

Dickson offered no definite solution, but his points were very well put and thoroughly backed up.

Gold's reasoning was perhaps the best and I heartily agree with all but one thing he said...that there was no 'boom' period (s) of SF. There was.

The biggest boom was in the years 49, 50, and 51. I quote August Derluth:

"...it was evident that the crest of the wave of interest in fantasy had been reached (during these years) and that the recession was sure to follow..."

By the end of 1951, Lord knows how many books, magazines, etc., in the genre were on the market. Speaking of Arkham House during the boom, Mr Derluth says:

"A cautious...(but) optomistic conservatism prevailed. Had it been otherwise, Arkham House would certainly have shared the fate of most of the imitators, who, lacking any real editorial guidance from people widely read in the field, spewed forth many books of no merit whatsoever, cluttered the market, and succeeded in turning potential buyers away from the field in general."

This was the end of the boom and the start of the bust. The bust seems to have lasted longer throughout the 1950s than expected as one magazine after another folded and interest toward SF was way down. Some companies, ignorant or indignant of the bust, still "spewed forth" magazines in the genre, most of the time filled with crud and clinched it. All Sf magazines on the market at the time of this writing (in the US) were created before the "crest" of the wave toppled and sent SF into a near-oblivion.

But I think that another crest is coming. An entire generation was born and grew up during the bust period. If SF is handled right in this decade, then it will begin to climb. It is my opinion that the fate of SF hinges on the new generation. There must be widespread support. We who are almost ...no, are a part of the genre, a part of SF itself, must not sit back and complain about what is happening but should get busy and try to correct the catastrophic blooper of the 50s. We should not sit back and say what should be done...we should use every means we can to do it!

If we don't SF is finished. Fandom is not well known, but few realize just how much power it can wield. And few also stop to think that their idea might be the idea. Don't mention it...work for it!

ROY TACKETT,

The symposium on SF is part of the "agonizing reappraisal" of the field that has been going on, quite unnecessarily, for some time now. There is much weeping and wailing and gnashing of teeth concerning the "death of SF" which seems to be out of place in a field that is yet fairly healthy. SF is no worse off now than it was before the "boom" years. We still have about the same amount of magazines appearing and certainly more books, both hardcover and paperback.

There is no doubt that the "boom" years hurt the field. A great many people who didn't know SF from the coalsack sniffed opportunity to make a quick buck and turned out horrible amounts of crud that filled the numerous magazines that appeared in the early fifties. A lot of other people got an unhappy impression from reading this stuff. Fortunately, most of these so-called writers have disappeared with the boom. Unfortunately, the unlamented demise of the crudzines took some old standbys, too, and that hurt. But we have left a good assortment that seems to be improving.

Amazing and Fantastic show continued improvement. F&SF continues good although the departure of Boucher is noticeable. Analog appears heading in a new direction that should bring improvement and more readers into the field. Galaxy; well, has presented some good material in the past but of late...Put it this way, I would be most happy to trade Galaxy for TWS.

The field has never lost its regular readership of 100,000 or so. Books are going strong. SF stories are appearing more and more regularly in general magazines. Quality is good for the most part but there is room for improvement. Artwork certainly needs to be improved.

On the whole, though, the field is healthy. There are indications that the climate is such that some "preventive medicine" is needed. Let's not talk the patient to death.

DON W ANDERSON,



PHILLIPS

Each and every bit in this issue was well written and enjoyable, without exception. The symposium was of particular interest, although I may not agree with every particular point made. I do agree with Lynn, however, in that there is only so much a fan can do. I buy all the SF that I can afford. More than I can afford, as a matter of fact. I re-arrange magazine displays, and above all I talk SF up, to all my acquaintances. But I'm afraid that fans expect too much of the field. Fans are constantly attempting to get SF recognised as Literature with a capital L. This may be because they honestly feel that SF is the bastard child of the publishing field, but it is more likely that it is to justify their own interest in the genre.

In other words, SF fans are trying to dynamite SF into legitimacy in order to relieve the present situation wherein the public in general still considers SF as "that crazy, mind rotting, Buck Rogers stuff". In doing so, however, it almost seems that fans are calling even more attention to the poorer aspects of the field, and are doing more harm than good by not leaving well-enough alone. SF will be better off when the general public accepts it as another form of entertaining reading and as that alone. Then the occasional, really fine piece of SF will be more readily accepted for what it is worth. By the constant pushing, fandom is giving SF the appearance of a gangster trying to buy his way into society, instead of the businessman trying to earn his way there.

MIKE DECKINGER,

The Tucker story was very good. I'm glad he pointed out that it was Palmer who was investigated. I wonder what Palmer is doing with "Dero Fandom" today? Apparently, he is leading the fight with "Flying Saucer Fandom" in his worthless science-fact magazines these days. I never could stomach Palmer after OW began to change in 56 from a fairly good prozine with outstanding stories, usually by little name writers, into a hack journal that printed what it could get for the simple reason that Palmer wouldn't pay his writers. And then, when Palmer started reprinting junk like Shaver's "Quest of Brail" and "Pillars of Delight", I could take it no longer.

Hmmmmmm, it seems to me that I recall riding through a town in Idaho and seeing a store window reading PALMER AND SHAVER GUIDED TOUR SERVICE, ...LET US SHOW YOU THE REAL CAVES. I wonder.....

Are you aware of how bad the distribution problem is overseas? I recall Eric Bentcliffe talking about this at the PittCon. He said that the British distributors will not handle magazines that charge less for subscriptions than for the cost of 12 regular issues on the stands. The reason for this is that the distributors want to discourage all subscriptions and thus increase their profit. That's why the British mags are forced to charge higher sub rates. Thank ghod we haven't run up against any of that tyranny over here.

PAR-SECTING

LES NIRENBERG,

Science Fiction isn't dead, and it isn't anywhere near dying. As a matter of fact it's better than it's ever been. Another suggestion would be that the name "Science Fiction" be pushed as far into the background as possible. This is something Campbell is doing and I think he is going to reap every benefit by it. The term "Science Fiction" immediately gives a young reader the impression that the stories inside the mag is of the "crazy Buck Rogers stuff" of the thirties. A simple name like Analog is much better. I maintain that SF can attract new readers if the words "Science Fiction" don't appear anywhere on the zine. Playboy has been doing a wonderful job with SF and fantasy lately and what about the TV program "Twilight Zone" which hardly ever mentions "Science Fiction".

DONALD FRANSON,

H L Gold seems to be right for a change; things are tough all over, in all fields. SF has just been the worst hit. Seems like subscriptions would be the aim of the SF magazines since they appeal to such a small, scattered audience. Rather than sold at newsstands, they should also be sold where SF fans are to be found...figure out where the percentage is higher than normal (meaning localities). SF mags should be their own distributors.

Seems as though SF would sell near high schools and colleges, military instalations, science labs, plants where engineers and scientists work, exhibitions and fairs, etc. Of course to appeal to the same people who buy science mags, it has to be oriented. Gold will have to have two editions; one for the newsstands with "Science Fiction" in the title and another without...for the supermarket sales.

The main thing SF lacks is advertising, in all ways, all manners, all fields. Advertising is an uncertain game; no one is sure of what good it does. It's said that if a cigarette company stops ads for a period of time that its sales immediately drop. So try all kinds of advertising, like Gernsback did in the early days of Amazing. He was successful until the depression and had to create an audience from a handful of SF buffs, readers of Argosy, Weird Tales, and Science & Invention. Try everything. Then try something else.

A	DON'T FORGET THE WESTERCON!!!	A
T		T
T	WHERE?-----HOTEL LEAMINGTON. OAKLAND, CALIFORNIA	T
E		E
N	WHEN?-----July 1 & 2. 1961	N
D		D
	WHY?-----TO FAN AND MAKE MARY MERRY	
A		A
T	WHAT?-----TOAST MASTER; TONY BOUCHER	T
T		T
E	GUEST OF HONOR; FRITZ LEIBER	E
N		N
D	CONTACT!!! Terry Carr or Honey Wood...like NOW!!!	D

PAR-SECTING

ARTHUR HAYES,

In Dean McLaughlin's portion of your small symposium, I would like to comment on one item that he mentions...that zines such as Life could probably survive even without newsstand distribution due to the immensity of their subscription department. It reminds me of a few years ago when I talked to both Campbell and Browne about their subscription prices. I came away with the impression that neither wanted subscriptions since it was more trouble than it was worth. I wonder if SF zines haven't lost a lot of ground due to their lack of interest in subscriptions? F&SF, for a short while, played up this item and it wasn't too long before they were on the top or near top of the field. I think the prozines have missed something of value by their depredation of the subbers. It may be that they may have to play up to subbers and use more advertising.

Dickson, on the other hand, seems to blame the readers. No item on sale has ever had to make this kind of appeal. Appeal for Charity. That is how it sounds to me. When an item is no longer pleasing to the public, it isn't bought. Sales' law of supply and demand. The manufacturers try to please the customer. When the day comes that the customer has to please the manufacturer, then something will certainly have gone wrong with our society. Only charitable organizations appeal to the public in this fashion, calling it the 'duty' of the public to support them. When SF magazines are able to regain the confidence of the public (the confidence they once had) then SF prozines will again be leaders and making money. But I do not like to be told that it is my 'duty' to buy SF prozines. The prozines have to conform to the laws of economics. Those that please us will prosper; those that do not won't survive.

Again, we have Gold appealing to the readers to do his work for him. I do not like this idea of appealing to the public. Please us and we will make sure that our newsstands supply us with what we want. If you don't then we won't badger the newsstand agents. Hickman supplies part of the answer of the quad who wrote in this symposium. We will go part way to help, having done so, the rest is up to the publishers and authors.

LARRY ANDERSON,

As a fan only recently lured back from fannish euthenasia, I watched the last few years of prozines from a relatively uninformed viewpoint. I had no one caterwauling in my ear of the "death of Science Fiction". My only observations, all private unto myself, were those of how boring the field was growing. I don't think SF is dying and I don't think it's dead. Changing, true, but not dying. I'm psick to death of psi by now, but aren't we all? Or are we? Must be a market for the stuff or there wouldn't be such a plethora of it.

As for Starship Troopers, I thought Heinlein had slipped. Slipped rather more than he had in the past. I had the impression that this was but an incident in a much larger saga. A much less satisfying incident than were many of his short stories in the future history series. Heinlein slipped, but I don't think that it's a permanent situation.

As for McLaughlin, wouldn't it be more of a question of situating a siren on a tiger rather than belling the cat?

PAR-SECTING

For Horace Gold I have a band-aid and a cork. He has his choice of either,...whichever he thinks will do him the most good.

I agree with Hickman in wishing for a pure fantasy magazine, but I don't know how to go about getting one. The closest ones out recently have been Shock and Fear, neither as bad as they appear at hasty perusal.

NORM METCALF,

McLaughlin; Heinlein also has a Naval disability pension. The only author I know of who is making a living from the writing of SF is Philip K Dick. Anderson could, on what he makes, but most people do prefer to live rather than exist.

Randall Garrett seems to be making a living off SF these days. He could be pulling down several hundred a month average from Campbell if all those anagrams and suspicious pseudonyms actually belong to Garrett.

The ad rates for inserts in the pbs are listed in Standard Rate & Data and, all things considered, are quite reasonable.

One item which might help is for magazines to convert to pb size (but not to pbs) so that they are displayed with pbs. Nova took the date off of their zines and substituted a number because it increased sales. If the mags would try the same thing in pb format then any given issue could remain on sale for a considerable length of time and eventually return a profit.

Gold; If golden ages exist only in retrospect then what are you doing trumpeting a new golden age in Galaxy? And if nothing is wrong with SF why don't you read an issue of Galaxy and then dare make that statement.

Hickman; Since when did Basil Wells write a decent story? I'd like to see some more of the old Argosy stories, also. But that's the rub, I'd like to read them. And Avalon isn't going to help by publishing abridged editions (though whether or not Kline's particular story is abridged or not I don't know. My Argosies are buried too deep to find out). The sooner we get rid of Avalon, the better.

ARTHUR RAPP,

Dean McLaughlin's idea of advertising SF magazines in SF pbs is one of the most constructive ideas to emerge to date from the mass soulsearching which Earl Kemp has brought upon the field. The principal hitch in the idea, however, is one which apparently hasn't occurred to Dean; by the nitpicking rules of the US Post Office..."BOOK RATE" does not apply to a publication that carries any advertising other than announcements of other books by the same publisher. So pbs containing such ads would have to be mailed at 24¢ a pound rather than 9¢. Since a significant fraction of the pb business is done via mailorder, I'm sure it would be quite a battle to get the publishers to include such advertising.

Actually, the only way that SF will attain the popularity it once enjoyed, will be the onset of WW3 and a blackout of all TV transmitters.

George,

Thank you for PARSECTION; despite the fact that you're a Hickman hoax (shame, Lynn, you're too busy for such things). I'm enclosing an intended article that can, of course, be used as a letter.



PHILLIPS

SOME THOUGHTS ABOUT "THE SYMPOSIUM ON SCIENCE FICTION"

by

VIC RYAN

George Willick's "symposium", while being no Earth-shaking prose, wrought with decisions destined to change the course of our modern literature, at least went one step further than most of the recent discussions on the decline of magazine SF... it offered some suggestions.

Two points seem to stand out in any discussion of this demise: first, that the editors of SF prozines just don't have the budget to attract really good material, and second, that SF, because of its status as a minority literature, and therefore not one to 'move', doesn't get good display, if it even gets displayed at all.

The first point is as obvious as it is uncorrectable...at least at the moment. To suppose that SF will produce a financial genius or wealthy aristocrat with the heart of Gernsback is merely wishful thinking, and hardly likely. Realistically, SF makes little or no money for publishers, therefore, the budgets of editors are low. And until prozines do make money, things won't change...and things won't change until the prozines make money...a vicious circle, with the SF lover at its center. Or more correctly, a vicious oval with bad days as the major axis and good as the minor, with the purist at the vortex.

I don't understand it. Argue that you will, SF is a minority literature with a reasonably small magazine following. But can you explain why such magazines as Medical Economics offer 15¢ per word; why RN, the magazine of Registered Nurse, offers 10¢ a word; why Turkey World, a magazine of turkey raising, pays 5¢ per word; and why AOPA Pilot pays 5¢ a word? Why? Does this infer that such magazines are economically better off? Why? Can they offer advertisers a wide market (granted a specialized and interested market where competition couldn't be great) or boast a large subscription?

As to the second point, I believe Lynn Hickman has the right attitude in his re-arranging of magazine racks but I'm sure he finds this difficult when there is no displayed SF at all. The owner of a magazine

store here in town has told me that he would be perfectly willing to display SF...especially paperbacks...but the distribution center never or almost never bothers to bring it to the store. Certainly the profit per copy is reasonable, but the number of copies sold is erratic.

To take the contributors...McLaughlin, Dickson, Gold, and Hickman... in order: Deam seems to have some quite sound thoughts on the demise of SF magazines. His statements about the relative values of circulation and advertising are cogent. For Gold's opinion on advertising, see Galaxy Oct. 59. On page 6 there is a portion of a letter from...miroscoe...Vic Ryan, which says; "Advertising keeps most magazines and newspapers alive. Can you do it on circulation alone?" And Gold's reply to this was; "Yes. But we like advertising and our audience, generally a well-heeled bunch, interested in all sorts of products and services, is for it. Advertisers will kindly take note. The income comes in handy, of course, for improvements."

That is H L's view. Note the phrase, "for improvements", denoting the ear-marking of advertising monies. But how he has changed. Quoting his article; "...advertising merely bringing down the breakeven a few points." There is no doubt that advertising could help SF magazines... but how does a magazine go about getting it? Or, more important, how do the magazines go about re-establishing the advertising of pulp days?

It is completely true that "Men do read fiction. Tons of it." In the Sept 60 issue of The Writer, the results of asking major paperback editors what their wants are brought the following replies;

ACE BOOKS (Don Wollheim, Editor)(Boy Fan Makes Good): "Man-slanted" "from a male point of view" and "Our audience is primarily male" are some phrases conveying the type of reader to which ACE caters. It could also be noted that Wollheim says, "In SF, our needs are as wide as the field's horizons (all time and space) and we are rated among the leaders here." ...rated by whom?

CREST BOOKS: "...while the woman's buying market has increased..." implying that it is in the minority.

DELL: specifies that only romantic fiction should be aimed at a female audience.

So it seems that, indeed, most fiction is aimed at men, both in magazine and paperback form with the obvious exceptions of Ladies Home Journal, House and Garden, etc.

I can fully understand, Dean, why you are not in love with John Campbell, that is, besides the obvious natural reasons. What SF needs in the field of proediting is a multifaceted man whose personality and aspects are the most satisfactory in any given area. Such a man would have the budget of a Campbell (to attract the works of the best authors, to lure manuscripts to his office first, and to be able to ask for and get re-writes of weak stories), the personality of a Boucher (to dominate the magazine in a pleasant fashion), and, perhaps most important, the ability of a Lowndes...for he is probably the best SF editor today. (As witness his Avalon editions and the basic quality of stories in Future SF.)

While Dean's attitude is reasonably convention, the next three articles are either to the extreme right or left. Gordie Dickson suggests that the writers and publishers deserted the casual reader. H L Gold suggests that there is no cause for concern, since Happy Days are here again. And

Lynn Hickman prefers regressing a few years.

Gordie Dickson kindled one idea, a spark of a notion, in my mind. Is it perhaps possible that letter columns might revive SF magazine sales to a small extent? Imagine the casual browser passing over a copy of some prozine and finding therein a long letter column with a good natured but thoroughly critical discussion of a particular issue (not the flattering letters that Ziff-Davis used to publish or the engineer's handbook stuff in Analog's Brass Tacks). Perhaps this reader would feel that there was a definite following behind this medium...a following of people who were interested enough to write long letters to the editor. This magazine has a personality, he would think, it's readers are pleasant normal sounding people, and since I, Joe Average Browser, am a normal citizen perhaps this magazine will interest me also. Maybe I'll even write a letter to this fellow...

H L Gold, on the other hand, is way off track. Either he hopes that by ignoring the current moribund state of magazine SF it will go away like a bad dream or a hotel detective, or else he intends to instill in his most critical readership a hope, a kindled flame of optimism. But, I am afraid his powder is wet, for he should not be refuting the obvious, but telling us just what he intends to do about it. Even if the answer is NOTHING.

H L, you say you need material. Don't neglect to mention that you also need a budget to attract this material. Do you expect writers to send you material when Campbell is paying 3¢ a word? Or, for that matter, does Campbell expect them to send him material when the Quarterly Chicken Plucker's Gazette offers 10¢ a word? Hardly. Only those that love SF, or those that can afford to write it, like Tucker, stay on.

Lynn Hickman is quite wrong in saying that perhaps he shouldn't be speaking on the subject; quite wrong, Lynn, since you are the most qualified to speak. Not you personally (though this is not against you), but specifically, the fans who read the material issue in and issue out, invest in subscriptions, taunt newsstand dealers, and generally are interested enough to MAKE NOISE. Not the proeditors nor the full time pros themselves, as the former are extremely prejudiced and the latter are out of touch.

But I think that harking back to the Good Old Days attitude is a bit archaic and impractical, Lynn. I am not opposed to seeing occasional collections of adventure fantasy and such, but that type of story found a lot of public disapproval back in the pulp days when times were just a mite less falsely "respectable" and there were other literature types. Today, however, the mystery, the western, the love pulp, have all grown up as has SF and regression would only put SF in a place by itself; on a pedestal for all to castigate.

You have, however, the right attitude in regards display...sort of. Re-arranging displays, placing the SF to the front, is fine fannish sport and, done obtrusively and unpretentiously, might be a great deal of help. Might Be. To presume that you should tell a dealer to place SF to the front or even to tell him to display it at all, is presuming on his good nature, to say the least. He is a business man and free to run his business as he sees fit (disregarding the laws applying to ob-



scenity, orders from newspaper services, taxes, zoning restrictions, etc) and damned if he'll let someone tell him what to do.

Harking back to the old days would be even more disastrous than if all proeditors followed H L's view.

I have only one suggestion; that SF magazines provide the best art financially possible, to attract the casual browser without frightening him off, as Galaxy's past artwork has quite possibly done.

///// The idea of better interior art is a good one and presently being followed by Amazing. We can wait and see how it works.

Here is my suggestion. Most of the prozines pay anywhere from 5¢ to 9¢ per copy sold to both the distributor and the retailer. Neither really seem to watch SF too closely. So what I think should be done if it is possible is that some magazine cut one cent off both the retailer's and distributor's share of the profit. Doing this would probably pass unnoticed. Then, as the number of copies sold roughly equals the amount of words per issue, turn this extra money into a raise in word rate...a 2¢ increase. This would attract some of the old semi-retired pros back into the field and also increase the volume output of the active ones. Less crud would appear. Better stories would bring an upswing in circulation and the retailer and distributor would make up their original loss in increased sales. GCW /////

P A R S E C T I O N I N G S

I had great fun at Pitt with the highlight of the entire program being Lee Tremper's talk on the ecstatic joys of having a frustrated libido.

Why not have a Hugo for the best fanzine artist?

Now that Joe Hensley has written, re-written, sold, been paid for, and had published The Color of Hate; let's all get together and let Joe know that we want him to write a book.

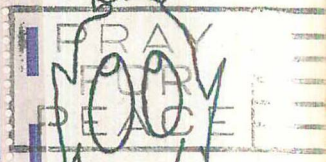
Please, quit sending me Tarzan fanzines. I don't smell that bad.

I read a medical report the other day that was certain that women born without navels could still have children.

Congratulations to Bob Heinlein on winning the Hugo. I missed two out of the six awards. I came out for YANDRO and "Murder And the Android". I thought it a little unfair that a one shot like "MATA" would be placed in the same category as a series like "Twilight Zone".

P A R S E C T I O N #2

George C Willick
306 Broadway
Madison, Indiana



Printed Matter Only

RETURN POSTAGE GUARANTEED

Walter Breen
C/O Bill Donahoe
1441 8th St.
Berkeley 10, Calif.

