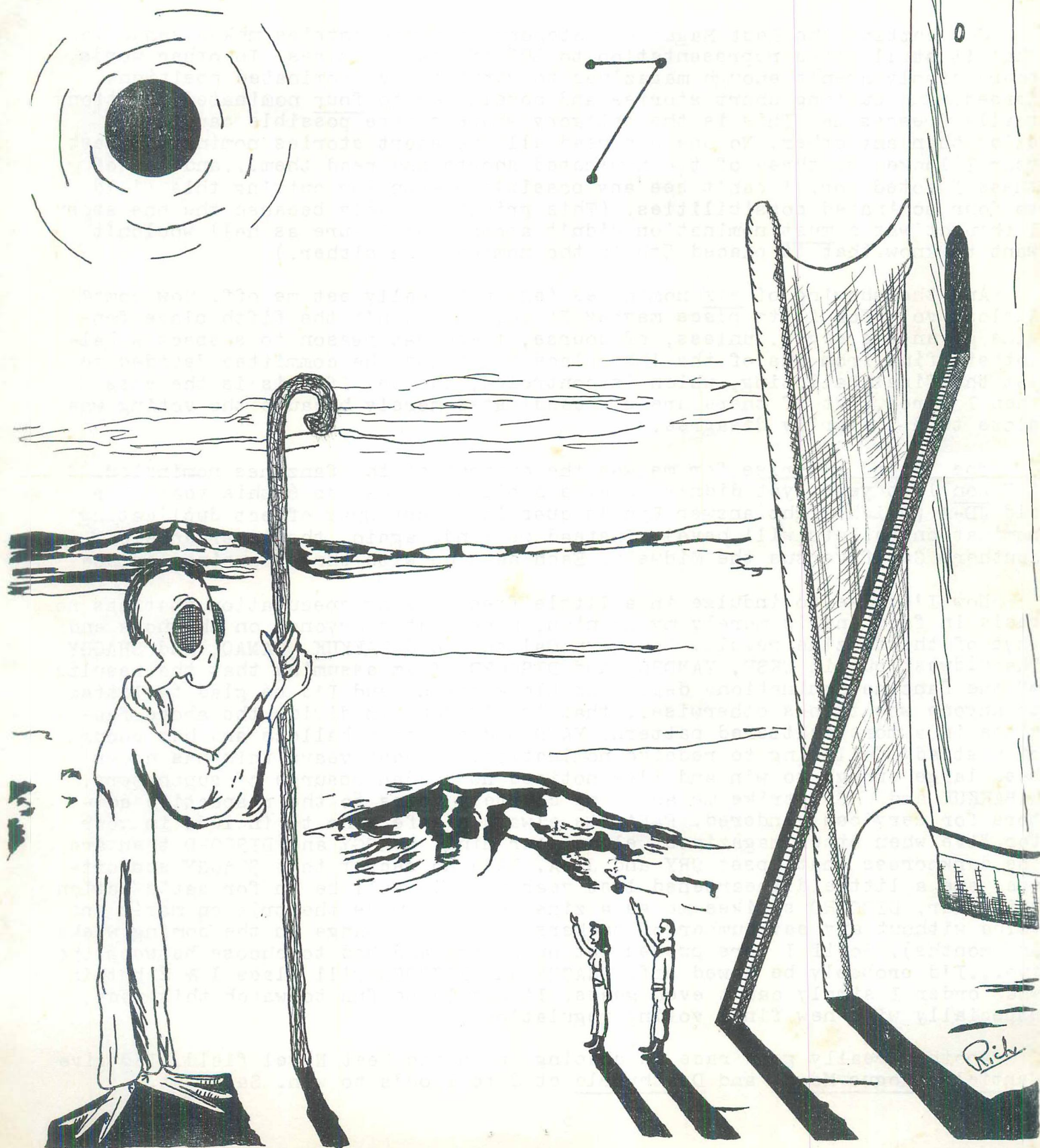


PARSECTION



EDITORIAL

The Hugo Award nominations arrived the other day. They contained two surprises for me. I was somehow under the impression that five nominations would be present in each category. I was wrong. However, I see nothing terribly wrong with the committee deciding who and how many shall be nominated considering, of course, they don't make any glaring mistakes. The Season Committee made two.

Now cutting the Best Magazine category to three entries makes sense in that it still gives representation to 50% of the magazines. In other words, there simply aren't enough magazines to warrant five nominated positions. Agreed. But cutting short stories and novelettes to four nominated positions really freezes me. This is the category wherein more possible candidates exist than any other. No one can read all the short stories nominated. Last year I looked up three of the nominated shorts and read them...and one of these I voted for. I can't see any possible reason for cutting this field to four nominated possibilities. (This gripes me badly because the one story I thought was a must nomination didn't appear and I sure as hell wouldn't want to know that it placed 5th in the nominations either.)

And the showing of six nominated fanzines really set me off. How come? A close vote for fifth place maybe? If so, why wasn't the fifth place fanzine given the edge...unless, of course, there was reason to suspect a ballot stuffing from one of the last place zines and the committee decided to let the final balloting, which is controled, decide. If this is the case then I agree. But if there are six candidates merely because the voting was close then I angrily disagree.

The second surprise for me was the outcome of the fanzines nominated. CRY won last year, yet didn't receive a place in the top 6 this year. Nor did JD-A (which might answer Lynn's question about what effect duplicating nomination ballots will have). Instead we find, again, the immergence of Southern Calif versus the Midwest. Each came up with three fanzines apiece.

Now I'd like to indulge in a little freewheeling speculation that has no basis in fact and is merely my opinion, hear that everyone, on the hows and whys of the fanzine result. Southern Cal put in HABAKKUK, FANAC, and SHAGGY. The Midwest put in WKSF, YANDRO, and DISCORD. I am assuming that the results of the fanzine nominations depend on block voting and I'd be glad to listen to anyone who thinks otherwise...that is, if you can divide the above fanzines in a more scattered pattern. YANDRO duplicates ballots and has enough of a steady following to receive nomination; in past years this has never been large enough to win and I've noticed no sudden upsurge of supporters. HABAKKUK and WKSF strike me as being courtesy votes to the respective editors for services rendered. FANAC is always a safe zine to include in your top five when other magazines elude your mind. SHAGGY and DISCORD then are the darkhorses that upset CRY and JD-A. It's no secret that SHAGGY supporters were a little disheartened last year and may well be in for satisfaction this year. DISCORD strikes me as a zine that has made the trip on merit and value without any set number of backers (this may change in the coming weeks and months). So if I were pushed out on a limb and had to choose between the two...I'd probably be sawed off. SHAGGY and DISCORD will place 1 & 2 but in what order I simply can't even guess. It should be fun to watch this race, especially with new final voting regulations.

Another really good race is shaping up in the Best Novel field. I'd give Canticle, Rogue Moon, and Deathworld at 2 to 1 odds to win. Safe bet.

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STORM OVER LILLIPUT: FANDOM IN THE SIXTIES

by

Redd Boggs

Charles Burbee's famous remark, "Fandom is just a goddamn hobby," had the power to shock us at the end of the 1940's when it was first said, not because of the mildly profane adjective, but because of the indefinite article: "a...hobby." If he could somehow have contrived to say, "Fandom is the goddamndest hobby," we would all have been very pleased.

"A...Hobby." We are no longer shocked, partly because that remark all by itself drove home to us that we shouldn't be shocked to see fandom presented in that light. But in those long-ago days even those of us who had instinctively rejected the philosophy that Burbee was attacking...the philosophy of "Fandom is a way of life"...found ourselves reeling back, a little dazed from the blow. That fandom somehow resembled other hobby groups was a fact of which we were all vaguely aware, of course. But nevertheless we knew fandom wasn't a hobby; it was the hobby.



STEVE STILES

That was a very long time ago. A new generation of fans has grown up in good season, and today, demonstrably, fandom is literally a hobby, one bright line in a whole spectrum of hobbies. To these fans, "Fandom is...a...hobby" is a self-evident truth which requires no college of elders to proclaim, being a verity of the same degree as the one which states that the first place in the con hotel visited by Tucker is the bar.

To realize what a sun-change has taken place we must look back at fandom of the 1930's and 40's. During the early squalls of the Immortal Storm fans took fandom with high seriousness, and entered it wearing the solemn mien of an acolyte entering a monastery or a deacon entering a brothel. If it wasn't a way of life, fandom was at least an activity that consumed

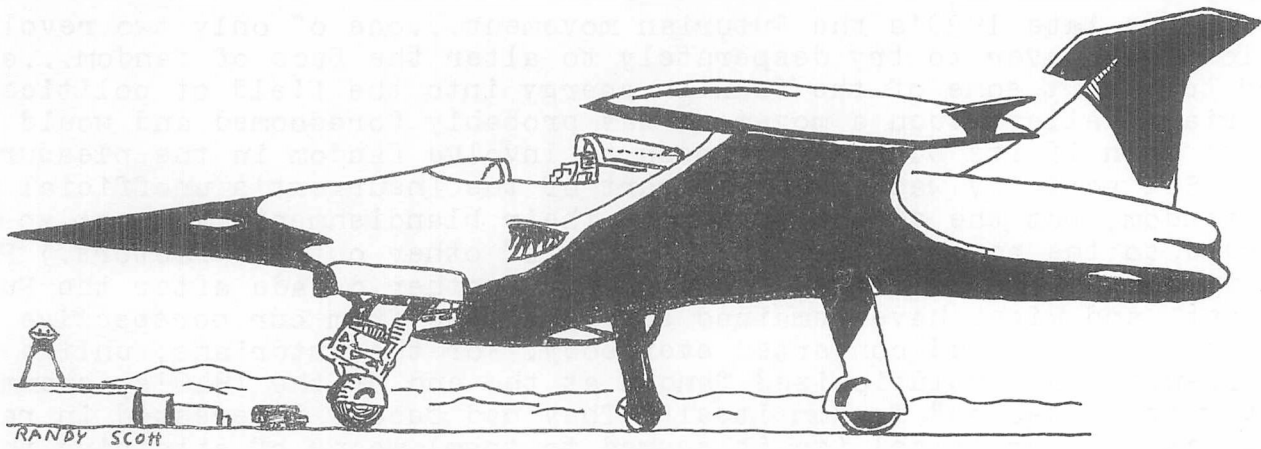
most of the devotee's energy and enthusiasm; the really active fan had neither the opportunity to indulge in other spare-time pursuits nor the desire to do so. A fan might snap pictures with a Brownie or tootle an oboe in the school orchestra, but fellow fans would have been puzzled and suspicious if he attempted to raise these casual pastimes to the level of a hobby. Fan-zines and fan clubs addressed themselves singlemindedly to the discussion of SF, and succeeded in keeping emphasis right there for almost a decade.

In the late 1930's the Futurian movement...one of only two revolutionary philosophies ever to try desperately to alter the face of fandom...endeavored to divert some of the fannish energy into the field of politics. The Futurians failed; such a movement was probably foredoomed and would have failed even if its purpose had been to involve fandom in the pleasures of sex. (Sex activity was of course part of the Insurgent's unofficial program for fandom, but the effectiveness of their blandishments was not so much a tribute to the power of sex as a result of other outside factors.) Fandom remained what is now termed "sercon" for another decade after the Futurian retreat, and might have remained so, as viewed from our perspective, even if the Futurians had converted everybody. For the Futurians, unlike the Insurgents who revolutionized fandom at the end of the 1940's, stemmed directly from "sercon" fandom itself. They had become interested in radical politics as a practical (so it seemed to them) means of attaining the utopian ideals they had learned from SF, and in their propaganda the Futurians stressed their connections with SF and tried to show that fans who accepted their philosophy were not abandoning fandom but rather helping fandom achieve its true and ultimate destiny. Circa 1944 the Cosmic Circle carried the "sercon" tendencies of fandom to their logical conclusion...it was no mere whimsy that Degler considered himself the heir of Futurian tradition, although Wollheim and other Futurians regarded him with amused contempt...and it was largely in reaction against Deglerism that Insurgentism got in its best licks.

Even in the old and serious fandom of the 1930's and 1940's fans often came into fandom after a previous bout with other hobbyist activity; stamp collecting was often in the background of fans, then as now. But the solemn, all-consuming nature of fan activity in those days made it difficult to retain interest in earlier hobbies once a fan became active in fandom. The only hobby that seemed compatible with fandom was amateur journalism. As we remember, FAPA was patterned by Don Wollheim and John B Michel on the model of the mundane amateur journalism societies, and the fanzine field itself may be considered to be a branch of amateur journalism. Because of the close similarities, there were always a few people passing from one field into the other, or standing precariously with a leg on each side of the fence. Such amateur editors as Bill Groveman, Ed Martin, and Helen Wesson have been familiar in both fields at the same time.

Fans occasionally left fandom for one reason or another and took up other hobbies, but significantly, till comparatively recent times fans seldom took up new hobbies, or followed old ones, while they were active in fandom. Thus F Towner Laney, most famous and influential fan of his era, abandoned even FAPA (his most consuming pleasure in the field) when he returned to his old love, philately. Thus Henry Elsner, leading fan of the mid-1940's, gave up fandom when he discovered an interest in...of all things...trolley-car fandom. And it might be indicative of the hold fandom exerted on its adherents that few highly active fans ever left the field without a violent renunciation. Laney's Ah! Sweet Idiocy! is the most famous example of this tendency.

Vernon L McCain (who, ironically, died in 1958 within a few days of F T Laney) was one of the first fans of the modern era to view fandom as a hobby. Some years before his death he involved himself in jazz fandom and in the mid-1950's confessed that he was devoting as much time and energy, and more money, to that hobby as to SF fandom. McCain also wrote the first, or one of the first, comprehensive reports in fandom on the other fandoms that flourish around us, and he is important for this reason as well.



Nevertheless, even before McCain began to devote equal energy to jazz collecting, there were signs that the old ideal of fandom as an all-consuming flame was beginning to die away. For one thing, there were always a number of pros who doubled as enthusiasts in several fields, not SF alone. The most prominent of these was Anthony Boucher, who despite his long tenure in the F&SF editorial chair, was better known as a mystery fan, writer, and reviewer. August Derleth, mystery and mainstream novelist, and collector of vintage comic strips, was another example.

In fandom, however, Derleth was best known for his leading role in the famous Lovecraft Circle and the later Lovecraft cult. This group's activities formed a pattern that has been followed in more recent times by other groups which have formed tangential connections with fandom but which, in fact, comprise little "fandoms" of their own. Such offshoot or splinter fandoms have become characteristic of the microcosm during the past years, and as a matter of fact, more SF fans have been involved with such groups than with "older" fandoms such as philately.

H. P. Lovecraft himself and the writers in his Circle devoted themselves largely to the creation of weird and fantasy fiction, and thus both the Circle and the cult which grew up after HPL's death were closely identified with "our" fandom. Nevertheless, the group was in no sense identical with fandom, and was connected with it largely through the presence of a few important figures well known to fandom, and through the circulation in fandom of various books and magazines published by and for the inner group. Large areas of the Lovecraftian fandom lay well outside the confines of what we generally refer to as "fandom".

A similar pattern was followed, late in the 1940's, by the growth of the so-called Shaver Mystery Cult. Deplored and condemned by many fans, this splinter fandom became connected with SF fandom through presentation of the "Mystery" in Amazing Stories, an alleged SF magazine. Besides Shaver, himself, such personalities well known to fans as Chester Geier, Rog Phillips, and Raymond A Palmer himself were involved in the Shaver cultdom. As with the Lovecraft cult, the Shaver group spread far beyond fandom; few persons were both SF fans and Shaverites. While Shaver's followers were recruited from the readers of Amazing, such dero-hunters never entered the ranks of inner fandom, and conversely efforts in the late 1940's to recruit fans into the Shaver Mystery Club were utter failures. The same lack of success attended other attempts to recruit fans into numerous occult and crackpot groups attracted by the Shaver Mystery, including James H Madole's Animist party and various California religious cults.

A lilliputian fandom with aims and interests coinciding with SF fandom's was the group formed by Vernell Coriell in the late 1940's which was devoted to the works of Edgar Rice Burroughs. While unrestrained, to say the least, in their enthusiasms for Burroughs (then still alive), this group tolerated none of the cultish mysticism characteristics of the Lovecraft and Shaver groups and has acquired none since Burroughs died. Coriell himself and a few prominent members such as Darrell C Richardson took some part in the activities of greater fandom, but this group was tied to the microcosm largely through the circulation of Coriell's excellent BURROUGHS BULLETIN, which reached many fans and was often regarded, with good reason, as a bonafide fanzine. In more recent times Coriell's journal THE GRIDLEY WAVE has plugged for the organization of a formal group of ERB fans, to be called the Burroughs Bibliophiles, and the publication of two or three other Burroughs journals, including one from Peter Mansfield of England, indicates that the ERB offshoot fandom will continue to influence fandom itself.

A similar group, but more recently organized, is the Hyborian Legion, which claims that its official organ, AMRA, serves "the heroic fantasy field"; Robert E Howard's Conan stories are the center of interest here. The group corresponds to the classic pattern for splinter fandoms, but since Conan seems a more fantastic figure than Tarzan, around whom the Burroughs group's enthusiasm centers, and since the nucleus of members and contributors to the official organ are well known to fandom is greater than that of ERB fans, the Hyborian Legion seems more "fannish". G H Scithers is sometimes accounted a fan, and such famous names as L Sprague de Camp and Fritz Leiber contribute to AMRA.

Comic strips of SF and fantasy interest have been a minor fannish enthusiasm for many years, and "Buck Rogers" strips were considered important enough to collect in the early 1930's. However, no separate splinter fandom devoted to "Buck Rogers," "Flash Gordon," or other comics, separately or as a genre, seems to have developed. During Sixth Fandom interest in Walt Kelly's "Pogo" reached endemic proportions, but while the strip was much collected and discussed, once again no defined "Pogo" fandom appeared within the view of fandom proper.

In the days of the self-styled "Seventh Fandom", which FANCYCLOPEDIA 2 properly describes as the era of the Sixth Transition, fannish admiration for Mad magazine, then a comic book, coalesced in a group known as the E C Fan-Addicts...E C standing for Educational Comics (a slight misnomer). It is not quite clear whether the original impetus came from within the fan field or outside it, but Educational Comics, Inc. was largely instrumental in organizing the group itself. A number of E C fan Journals appeared and ...following the usual pattern for offshoot groups...seemed to circulate to a large extent outside fandom. Such fans as Ted White, Larry Stark, and Bob Stewart came to prominence as a result of this movement.

The E C group differed from the later groups involved with comic books in being interested in current production; since the extinction of E C, the group itself has disappeared. The present interest in comics has not yet become a separate, well-defined splinter fandom, but as a wide-spread phenomenon may almost be regarded as one. AS James Blish points out in XERO #3 "these acres of copy about comic books" in recent fanzines have been part of an even broader movement in fandom, which he describes as back-to-the-womb. He mentions Jim Harmon's writings on old-time radio as further evi-

dence, and perhaps ERB fandom and the Hyborian Legion could be added as well. If comic-book fandom continues to develop, it will probably follow the classic pattern; in announcing the launching of a magazine called COMIC ART Don Thompson remarked that it was not exactly a fanzine but would circulate in fandom because it offered a ready-made audience. The inference may be drawn from this statement that eventually the magazine may find a different audience not necessarily composed of fans.

At the present time, however, the comic-book contingent in fandom comprises one of two avant-garde movements that mark the furthest progress to date away from the serious, singled-minded, and all-consuming fandom of the 1930's. Comic-book fandom and the other advanced movement, the Tolkien-fan group, may have counterparts outside fandom, but no deliberate attempts are being made to form connections with them, if such groups exist, and the sub-fandoms encapsuled in the microcosm are offered as additional activities of interest to fans rather than as activities that may replace fandom in the affections of devoted comic-book or Tolkien enthusiasts. Thus these two movements may indicate that fandom itself...The Immortal Storm...may be fragmenting into a complex of smaller tempests, each raging over separate area of interest. There seems to be little overlap between the comic-book group and the Tolkien society.

The Tolkien society is a significant development because it is the first inner-circle lilliputian fandom that has been deliberately created for the purpose of serving a specialized fannish interest. As we have already pointed out, most splinter fandoms are formed on the outer marches of fandom or completely removed from it, and maintain connections with the microcosm to provide an audience and a recruiting area for the group. Such a development could hardly have taken place in the old "sercon" fandom, but now that the pattern is altering, we may see similar movements in fandom, each intent upon providing a sub-fandom for fans with specialized interests. The efforts on the part of Bruce Pelz and others to create a group devoted to the worship of a single work, John Myers Myers' Silverlock, may be a rather extreme example of the trend.

While these specialized inner-fandoms are growing within the microcosm, the influence of "other" fandoms is being felt more strongly than ever. Though the Baker Street Irregulars, devoted to the Sherlock Holmes stories, has often been cited as a group similar to SF fandom, only within recent years have any fans of importance divided their interest between the two fandoms. Ruth Berman, Norm Metcalf, and a number of lesser known fans are BSI members. Still another outside interest that has recently found expression in fandom is the rather astonishing enthusiasm for Gilbert and Sullivan. Though G&S have been popular with other fans (Bob Silverberg, Trudy and Louis Kuslan, and others) this unusual mania seems to be spreading.

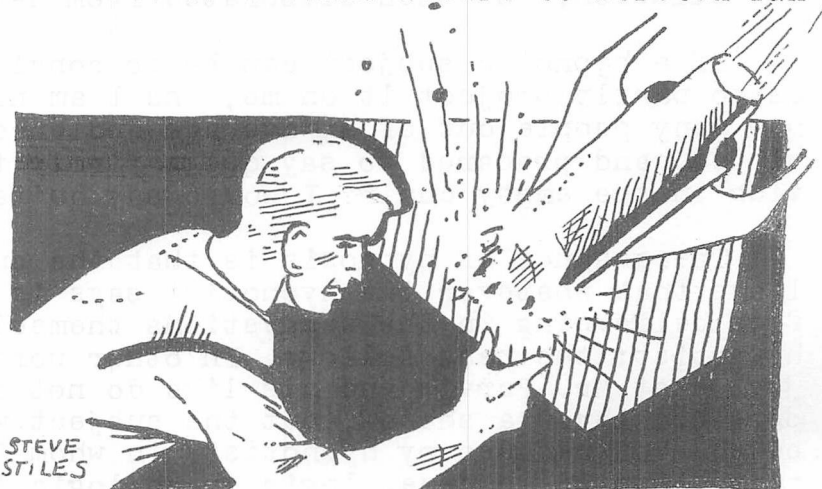
Perhaps the most significant development in the whole pattern is the readiness of many younger fans to take up, not one or two, but all these specialized enthusiasms as they sweep through fandom. Indeed, some of the newer fans were already afflicted with a whole complex of hobbyist enthusiasms when they appeared in fandom, and unlike the fans of old, did not abandon any of them when they became active as fans. Thus Ruth Berman is involved in the BSI, the Tolkien group, Oz fandom (a small but organized group that issues a Baum fanzine), the fan Savoyards, and has even dabbled in comic-book fandom. Bruce Pelz is active in the Tolkien group, the fan

Savoyards, the Silverlock fraternity, and even in one or two "other" fandoms whose activities are too dreadful to mention here. Norm Metcalf, Dean Dickensheet, and Ted Johnstone are others to whom fandom is not the hobby but only a hobby. If SF fandom demands more of their time and talents than the sub-fandoms and "other" fandoms it is because "our" fandom is broad and diverse enough to contain many specialized interests and has a well-developed journalistic tradition that permits a freedom of self-expression not found in most such groups.

If fandom is to develop into a series of sub groups and exclaves of "other" fandoms, the presence of fans like these people with many enthusiasms may save fandom from splitting apart altogether. But one may be permitted to hope that the trend toward specialized lilliputian fandoms may not run too far, and that the interest devoted to them will not obscure the fact that, after all, this is SF fandom. SF, whatever level of quality it may attain to, is a branch of literature and as such it is essentially a more diverse subject than the writings of a single author (like Burroughs) or a part of the writings of a single author (like the Sherlock Holmes stories) or a single book by a single author (like Myers' Silverlock). Moreover, most of these splinter fandoms are rallying around the works of a dead writer. Thus their field is finite at the start and becomes narrower the longer fan-activity is devoted to its study, its best potentialities quickly exhausted by fans first on the scene. Finally, too, a writer's work drifts steadily out of fashion, and may become old and passe to everybody but a few oddball enthusiasts.

Interest directed toward a single specialized field can thus scarcely escape from dropping at last to a thin, dead-ended groove, where it will appeal only to a diminishing and increasingly dilettantish group. In a letter published in KIPPLE #11 (March 1961), Ruth Berman makes the best possible case for the BSI: "I would call the BSI worthwhile because of the opportunity to examine another era (the Victorian) deeply, the continual satire of too-serious, heavily foot-noted articles, and the fun (after all, FIJAGH) for people who like Holmes." But the narrowness of these objectives limits the appeal of the group, and this is a characteristic that all such groups eventually attain.

Viewed in perspective, however, the proliferation of such groups in fandom can be seen as a development which improves the likelihood that a diverse group of people can find activities to interest them in fandom. Such developments are probably the result of a blind desire to stretch fandom into new shapes so that one may remain a fan even after his enthusiasm for SF...that poverty-stricken literature... has waned. In this respect, then, fans remain loyal to a SF ideal hardly less attenuated than those of the 1930's, for they are by their efforts to broaden and diversify its appeal attempting to allow fandom to survive, not as a hobby, but as the hobby which can encompass and maintain a variety of minor ones.



PAGING MR. PURVIS

by

Sid Birchby

The girl turned to the empty chair.

'I see Mr. Purvis sitting there,' she declared. 'I am quite certain of this and I can see him as plainly as I can see you.'

She then described his features, his dress and so on. The medical psychologist who was responsible for placing her under hypnosis, produced a large mirror, and decided to test the strength of her belief.

'Look in this mirror at Mr. Purvis's reflection and tell me which way he is looking.'

'He is looking across the room towards me. That is, towards the left hand corner of it.'

'Now look at the chair in which you see him. Which way is he looking now?'

'Still towards the lefthand corner.'

He then remarked that mirror reflections of genuine objects are normally reversed, but this remark made no impact on her. The implication that Mr. Purvis existed only as an image suspended before her inward eye did not register, as far as I could tell.

Next the psychologist photographed the empty chair, using a Polaroid type camera, and showed her the print.

'What do you see on this photo?'

'Mr. Purvis.'

At this point I myself began to think I could see Mr. Purvis, and I had to remind myself of his origins. The psychologist had suggested to the girl that the room was full of people who had come to listen to a lecture, and then that all but one of them had left the room. She had then supplied the name and description of this one. That is to say, having been given the basic illusion, she then elaborated from her own resources, without prompting.

If a hypnotic subject can be so convinced of the reality of an illusion as to partly project it on me, and I am not a good hypnotic subject, then how many people out of an average audience might have been even more convinced, and prepared to say quite firmly that there was indeed someone sitting in the empty chair? I would say quite a few.

The essence of hypnosis is that the subject shall will himself to believe that whatever the hypnotist says is true. This is subtly different from believing in the suggestions themselves. It demands faith only in the hypnotist; the rest follows. In other words, one can demonstrate to the subject that Mr. Purvis and his like do not exist because, for instance, he does not throw a shadow, but the subject will merely say to himself: "Maybe so, but because my hypnotist, in whom I have complete faith, says it is true, then it is true, logic or no logic."

The relation between subject and hypnotist is not one of dominance but of alliance. The subject allows the hypnotist to present images to his mind with the understanding that no harm will come of it. The hypnotist must take very great care not to suggest anything that will physically injure the subject or over-ride certain basic scruples (ie 'thou shalt not kill'). If he does, the alliance is at an end, and for him the subject is ruined.

If a subject sees a chair, it doesn't take much suggestion for him to see someone sitting in it, because that is the logical sequel (if you see shells, you guess eggs). He wouldn't be so likely to see someone standing on the chair, or crouching under it, unless prompted to do so.

One does not have to be hypnotized to share this form of associative illusion. Eric Frank Russell's story "A Little Oil" describes a character who does a mime of a bashful sculptor modeling a nude. He does it so well that his audience can almost imagine that they see the statue. Again, Chinese plays are often performed on an empty stage, and the audience has to imagine the scenery according to the context of their own taste.

But what can be said of the non-logical illusion...the man standing on the chair? What bearing has this on what is perhaps the most widespread illusion of today, that of the UFO?

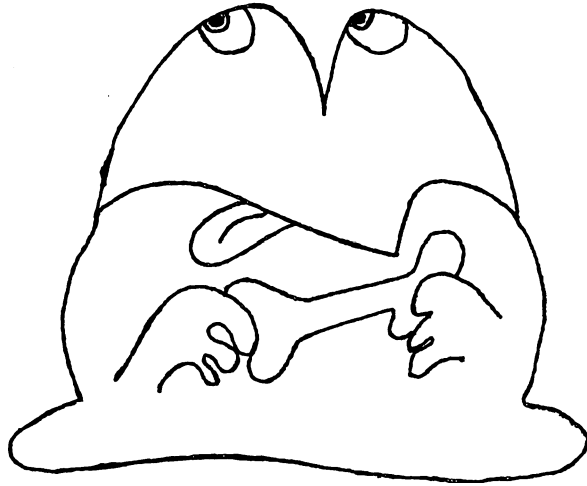
Algis Budrys suggested in PARSECTION 4 that we would do better not to look for an artificial origin for UFO's but to consider them as some new type of natural phenomenon. Perhaps they may be. One may imagine some sort of aerial Brownian Movement, or blobs of fall-out motivated by Coriolis forces, or Airbourne Portuguese Man-o'-Wars.

But before doing so, can subjective illusion be entirely ruled out? I feel that before doing so, a very exhaustive study should be undertaken on a scale beyond that possible in an article such as this. As a first approach, one should consider whether a typical UFO sighting is the sort of thing one would expect to see if it were an illusion (man-sitting-on-the-chair) or something quite non-associative (man-standing-on-the-chair).

If the latter, then the enquiry might well go on to consider both natural and artificial origins. I will say no more now, but trust that someone will choose to pick up and elaborate on my argument. But I do feel that we have to decide once and for all whether UFO's are or are not subjective illusions, or further research will get nowhere.



*Par
-section*



HARRY HARRISON,

Scognomillo is right and Wollheim is wrong. But REALLY right and REALLY wrong. If you will look closely at the Don A logic you will find that it hinges on one argument, an international organization couldn't do anything. He can correspond with foreign fans without an organization, etc, etc. Pure nonsense, Don. Most of the members of PITFCS knew each other before the proceedings started coming out. I didn't notice any great letters being rushed out. Now I notice even you are in the hallowed PITFCS pages. Get the drift of the argument?

The sum of the whole is greater than the parts. A letterzine that can knock ideas back and forth around the world, reeking of new attitudes and interests, controversy and complaints, would be a fine thing. I know. Traveling fans could look up correspondents and continue the arguments in person. I have done it. Very satisfying. So don't block it...boost it. The world is getting to be a very tiny place. Find some hardworking faneditor who would handle the labor on the thing. Start it off. Do it in English as a bad second choice (I would prefer Esperanto by far) and get it rolling.

Any volunteers.....?

//////I must agree. Don was judging by past efforts, not future ones. GCW/////

ALLEN GLASSER,

I was flattered to note Billy Joe Plott's suggestion in PARSECTION 6 that outstanding fan activities be recognized with an "Allan Glasser Award".

While it's gratifying to see my name put forth in that connection, I agree with your editorial opinion that "Forry" would be the best designation for such an award, since Ackerman's career as an active fan covers a longer period than that of anyone else (to my knowledge) from 1929 to the present.

But if fans can't agree on "Forry", how about calling the award a "Robbie"...which would simultaneously honor Robert Bloch and Robert Madle?

By the way, is it too early to suggest that the 1964 convention come back to New York City for the World's Fair to be held here that year?

BOB TUCKER,

You wonder what Tucker will have to say about all this?

Well, nothing really world-shaking. I still contend (as I did years ago in the Ellison Affair) that Numbered Fandom is for the birds, but I am willing to accept it as a partial means of identifying the past, and only the past. You can imagine how much success I had in telling Harlan that 7th Fandom couldn't be 7th Fandom merely because he said it was; that someday in the relatively distant future some fannish historian would sit himself down and offer thoughtful evidence as to what it was or was not...and then the fans of that day would or would not accept such evidence.

Judging by what I see around me, that distant day has not yet arrived. There seems to be a large amount of confusion among some fans as to just what Number we are now inhabiting...a true 7th, an 8th, or this 9th you mentioned in your editorial. I can only repeat endlessly, what are you talking about? I insist that historians date the past for purposes of identification; I deny that my coeval brethern may number and identify themselves in a meaningful manner. Mind you, I won't attempt to stop them because they are amusing to me and to others...but at the same time I'll refuse to take them seriously. Harlan's example may actually be regarded as a classic one, a twisting of microhistory to suit his (DELETED) ends, but today we see other fans who failed to profit by his error.

Nor do I see any remarkable "trends" in fandom or fanzines because a few such publications are now concerned with comic books. A dozen trends a month may be spotted by sharp-eyed people looking for something to label a trend, but again, I prefer to put my trust in the historian who charts a field safely behind him; he can show with some authority what was and was not an actual trend. I seem to recall that Buck Coulson reported in a recent YANDRO he had reviewed better than a hundred fanzine titles over the last year. If half that number (or even a third) suddenly switched to a comic book policy, I'll eat these words and admit a "trend" is in progress; but for the time being, a tiny handful of such fanzines do not make a trend. (Except to people afflicted with Harlan's Syndrome.)

Fans aren't even successful in being the non-conformists they pretend to be. I hold that the successful non-conformist need not advertise or even mention the fact that he is. His work speaks for him. As for the others, their printed assertions are unconvincing and their eagerness to climb aboard "trends" and Numbered Fandoms merely demonstrates their conformity.

But, brother George, neither you nor I will change the world, this microworld of ours. Fuggheads have come and gone, other fuggheads are even now in our midst, and still more fuggheads will grace the fandom of the future. It's inevitable, and has been so since that long ago day when some point-headed little genius announced that SF fans were different from the rest of mankind.

Oh, yes, we're different all right.

Of course, we have (and had) our share of thieves, deadbeats, fronticators, fancy check artists, swindlers, rapists, gun-runners, (DELETED), embezzlers, and other civilized types, but we're different from the rest of mankind. Isn't that comforting?

Only a few years ago there was a fan in the Southland...perhaps Alabama...who liked to refer to himself in print as a swinging stud, whatever that means. I have a vague idea what he meant by the term, and assuming I'm correct, I could pick a full dozen fannish people with the ability to (DELETED) him with (DELETED) tied behind them. None of this dozen would ever open their mouths in print to boast. Doers do, dreamers talk.

Geez, I'm beginning to sound like Grouchy Old Wollheim.

//////The DELETED portions of the above letter were for the protection of both myself and Tucker. GCW//////

LEONARD RICH,

Radar is an ingenious device, as you well know. It transmits a pulse of RF energy into space, and if there is something solid out there, the RF energy is reflected back. Since when is natural phenomenon (ie light reflections, etc.) considered as solid? The USAF, as again you will know, does and has never ceased to scramble birds on UFO's. If it is solid, and can't be identified...it is always investigated. Otherwise, Russia could send over a pile of supersonic bombers while we sat back on our asses saying, "No sweat, it's just a flying saucer."



Irregardless of whether or not I am thought of as a nut or crackpot by Mr Budrys, I am firm in the convictions which I have: #1) UFO's are real, #2) I don't believe they will harm us or have ever intended to, #3) they are probably unmanned for the most part with a few exceptions, #4) when they're ready to come down, we'll know about it so why worry? #5) don't look forward to meeting any little green men, you'll probably be disillusioned.

PS. Dammit, George, why didn't you write this and save me the trouble?

//////The case for or against the UFO is basicly a simple one. Each individual has his own concept that is based entirely on what he has seen, what he has read, what he has been told, and what he believes. Now, the UFO has taken on the aspects of religion in more than one way. Reverand Moorhead is quite familiar with one of these aspects and can elaborate on the field of false worship if he chooses to do so. But the aspect that I wish to talk about is the one dealing with faith versus proof. For example; only

one of the existing religions can be right. The rest are wrong and are involved in false worship. But put the proof that one religion (let's say the snake worshiping cults) is wrong in front of that religion's faithful and you'll be batting your head against a brick wall. Why? Because of a supposedly God sent gift called faith. A better word might be ignorance, or stupidity, or blindness. Now, you can carefully amass every piece of information connected with UFO's and present them to Joe Swartz and he will calmly shake his head and say "No, tain't so." So I ask, WHY BOTHER? And with that note of defeatism I pass. GCW//////

LYNN HICKMAN,

On the Hugo's, the committee is planning to publish its findings and suggestions and distribute them at the Seacon. \$60.00 isn't ridiculous for a Hugo. Its not meant to be a cheap award and I for one would hate to see it cheapened in any way.

I would like to see a set of fan awards, but not Hugo's. Best fanzine is the only thing that should be included.

/////Well, I'll make the Hugo Awards for \$100 apiece...Guaranteed not to cheapen them.

My suggestion was not to change the award. It was aimed at finding a cheaper way to produce the present awards. Now, by this I'm not saying that I don't like Ben Jason or Howard DeVore. Nor am I saying that they haven't done a good job (as some fugghead will undoubtedly think I am). All I'm saying is that trying to find a cheaper way to do the work is the logical conclusion to all this harping about how expensive the awards are.

Publishing the committee findings for distribution at the Seacon is the same thing as not publishing them at all. Consider the fact that you hand out the information at the earliest possible moment at the Seacon...you are only giving people a maximum of two days to make up their minds. In other words, you are giving 500 fans two days to make choices that it took a small committee one year to make. Even so, I would go along with the idea if the only reason the Seacon was held was to evaluate changes in the Hugo Awards. For God's sake...clothes have to be unpacked, hotel layout investigated, registration, friends located and met, parties attended, other con programs participated in, etc. People simply won't have time to constructively study the committee's findings until the proposal is given in motion on the floor of the business meeting...which is, as I've said, chaos.

The fan awards will not be effective as long as a fan category remains on the Hugo categories. You can't have both, Lynn, not successfully. I'm surprised that you can't see that.

GCW/////

SCOTTY NEILSEN,

Re the Hugo Awards: 1) Voting...should be restricted to members of the present convention; final voting that is. Nominations should be extended to include members of previous conventions plus new members of the present convention. 2) Awards...there should be a separate set of awards for pros and fans. It just doesn't seem right to have fan awards in with the professional awards. Agreed...Forry Ackerman is the only person suitable to name the awards for fans after, but how might he take this?

Professional awards should be expanded to include for once and for all the Best Professional Critic.

/////Well, Scotty, if we had 15 prozines and each possessed a different critic then I think that award would be justified. But at present the field is too limited to rate an award...my opinion, of course. But I do feel that there are other professional fields that deserve a category for the Hugo. This, of course, is up to the committee to decide.

GCW/////

LEN MOFFATT,

I'm certainly in favor of giving awards or trophies to the best fans, in various categories. I guess the Hugo wouldn't really be applicable to fannish awards, but finding the right name for such a trophy is difficult. "Forry" is a good suggestion, of course, but he would be the first to agree that he didn't, after all, start fandom. I'm sure no one fan did, but we'd have to go back to the first fanzine and pick and choose among the several fans who were responsible for it. It might be even better to give the trophy a name or title that implies "best in fandom" without using any one person's name.

As for categories, I agree with Ted Pauls (in KIPPLE) that Fanzine Editing is just as important as Writing, Drawing, etc. So we would have Best Fanzine Editor, Best Writer, Best Artist. Best Fanzine? Picking the best editor doesn't necessarily mean picking the best fanzine at one and the same time. I've seen polls where one chap won as best editor, but another zine, not his, won as best zine. An editor may do an excellent job of editing the material he publishes, but the best material may be appearing in a completely free-wheeling non-edited mag. Four categories so far, and a couple of them could be sub-divided...such as Best Fan Fiction Writer, Best Fan Article Writer, Best Fan Poet, Best Fan Reviewer...and for that matter, Best Fan Cartoonist (as well as Best Fan Artist).

A committee could be set up to decide definite categories, but I think a vote should be taken first, letting all of fandom nominate or suggest the categories, and in some cases there would be heavy enough voting to indicate a must category.

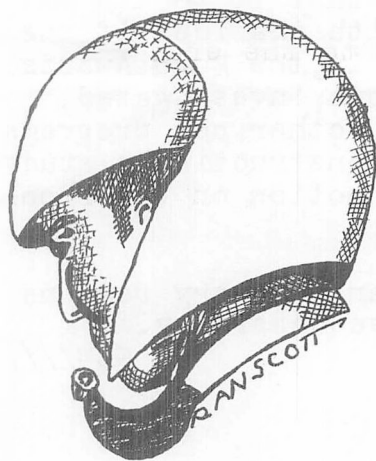
I'm entirely in agreement with the idea that only those who join the World Con should be permitted to vote for the Hugo Awards. The people who have payed to support the con should be the ones who help decide who wins the Hugo's the con treasury is paying for.

By the same token...since fannish awards will be decided by fandom...fandom should pay for them. The Awards can be presented at the Worldcons and someone on the con committee can be responsible for them...

that is; getting them made, having them there, ready in time to present at the banquet, etc. But the money should come from a special fund (separate form the worldcon treasury), set up by fans, for fans, of fans...

Perhaps the best system would be to set it up similar to TAFF. In order to vote you gotta pay a minimum donation to the fund. Question is...How much? In order to determine this we must first find out how many of the active fans are really interested in participating in such a set up. The more who are likely to participate, the less the charge per head.

//////I'm just as sure that Hugo Gernsback would be the first to admit that he did not start professional SF. It isn't a matter of who started what at the earliest moment; it's a matter of who contributed how much over the largest area of time. But if we must be neutral about the title of the awards, how about calling them "Fanny"? That would even please Buck Coulson (And you can't hardly get them kind no more).



I agree that the fan awards should be chosen or at least nominated by a majority vote of fandom with the committee modifying the categories to correspond with the Hugo Awards in number. Best Cartoonist/Poet/Reviewer are about as needed as an award for the Best Duplicator.

I disagree with you and Pauls to the extent that the duplicator, lettering guides, bond paper, etc. available to a fanzine editor may seem to make his zine better edited than another. Putting up two awards so closely similar as Best Fanzine and Best Fanzine Editor was pretty well preceded by the failure of establishing two Hugo categories for Best Novel depending on whether it appeared in hard cover or in pb/magazine. There is a slight difference in both cases but I don't feel that the difference is enough to warrant individual awards nor do I think there is any support for such.

Now fan awards should not be paid for entirely by fans no more so than the Hugo Awards should be paid for by pros (indeed, if this were the case, there wouldn't be any awards at all). The fan awards would have to be administered by the con committee. This may take another raise in con fees for several reasons: 1) to finance the awards, and 2) to act as a vehicle to raise the con fees again as I strongly suspect they were not sufficiently raised at Pitt...Ron Ellik and Bjo Trimble aside.

I likewise suspect that funds such as TAFF are a passing fancy peculiar to the time we are in. The fund for Ella Parker and the TAFF bypass fund for Willis are excellent signs of what I mean. These may blow the fuze due to an unavoidable let down at their end...this plus the fact that many fans are opposed to TAFF to begin with may simply sign "the End" to the era.

SETH JOHNSON,

Wotinell is Rog Ebert talking about in "Ars Gratia Egoboo"? Seems to me there are as many crudzines coming out as there ever were. As for the polished type BNF zines I think there are a number of highly polished WNF zines, but I haven't received any BNF zines as yet. Just wonder what Ebert considers to be a BNF. I limit it to Moskowitz, Ackerman, and Willis. None of these send fanzines here or are very likely to. I find Ebert's writing to be somewhat dry and pedantic. Makes labored reading at best.

This business of editing down letters until they look like Kipplegrams is the bunk. Usually when they get edited down they get all meaning edited out of them to boot. There are darn few fans competent enough to really edit and that's a fact.

You might tell Harry Warner that the N3F is still going strong and we are having our own type of fun and fanning.

//////I pass to Rog Ebert. GCW//////



PAR-SECTING

ROBERT COULSON,

Let's call them Forey Awards...yes...lessee, you could have a golfball mounted on a suitable base, and...

Boggs had a good letter. I've had a few writers who tried to help me improve my fanzine. I gave them my opinions on the subject and somehow I don't hear from them anymore...

"One thing is clear, expansion is needed." So you and half a dozen readers want more awards...so maybe even 99% of the fan-editors want more awards. That doesn't make them needed, bub. It makes them desired, and by a noisy minority of fandom at that.

///// I'll stand corrected if you will. We don't know if they are desired by a minority or not. (I am glad to see that I am considered as a part of fandom...what with being from Indiana I wasn't too sure.) GCW/////

ROY TACKETT,

I think, yes, that this is a pretty good idea. Certainly fandom should recognize its own. You have pointed out that the current Hugo only recognizes the editor and that the work of the individual artists/writers should also be recognized. I most certainly agree. We do it for the pros so why not for fandom.

Naming the award after Ackerman is, perhaps, the best choice. He has certainly done a great deal for fandom collectively and fans individually. Here is a man to whom fandom is truly a way of life and I think that if I were asked to name the one fan of the past couplathree decades who was really outstanding I would automatically say "Ackerman". (But the first thing that must be done is to agree on the spelling of the award title)

As you say, fanzine, artist and writer are naturals. Another award might be for the Best Single Fan Publication such as FANCY II or Boggs' The Big Three-10 Years in Retrospect. A possibility, but do such things appear every year? I suppose they do. Another possibility might be the best single piece of fan writing (best article/best fiction/whathaveyou) to appear during the year...for while Joe Fan might be adjudged the best writer of the year based on consistency of output we might find that Ebenezer Nef, who is normally somewhat mediocre, turned out the item, it is agreed, that was the best thing fandom produced that year. There are other possibilities and it will take some thrashing out.

Another suggestion might be an "Outstanding Merit" award. It need not be awarded every year. Make it a rough one to get and it will really mean something. Like this; no nominations. Just a blank on the final ballot... "I vote _____ be awarded the Outstanding Merit Award." If 300, or 400, or 75% or whatever fans decide on, vote for one fan without any coaching or suggestions from the con committee then the award would be a deserved one.

I don't see the "Best Fan" bit? How do you decide? On what basis other than popularity? Joe Fan was the best of the year because he contributed

something constructive or because he happened to amuse the most people? Noooo, I think the outstanding merit idea is better.

///// I disagree with the "Best Fan" award for the same reasons as you do. I do think that your "Outstanding Merit" idea is a good one and should certainly be given serious consideration by all. I'm for it, if that's any consolation. GCW/////

BEN JASON,

I would like to thank both Busby and DeVore for the kind comments about yours truly and would like to go on record by way of reciprocation that the Detroit bunch and DeVore should be thanked for the fine work they are doing on machining and plating the Hugo's. Without their help the price of each Hugo would be much higher than it is. They came up with a setup and a price much lower than I did here in Cleveland.

Actually, George, your comment on page 16 that each award costs \$60 and that in your opinion this is quite high prompted me to sit down and write you to clarify this allegedly high price.

Since the trophy design has been standardized on my own design for which there is a casting mold, it makes the setup as cheap as possible and I seriously doubt they could be made much cheaper. The casting itself runs \$3.75 as of the present time. Add to this the cost of finishing and plating for which the Detroit bunch is charging some ridiculously low figure (I think I heard DeVore quote something like \$2.50 each but let's say \$5.00 each). This comes to \$8.75 less the base. The base should run about \$5 to \$10 dollars depending on design, size, etc. desired. Then according to my experience, the price of the plate on which the engraving is done is about \$1.50. So, \$15.25 (subject to a check on the plating and finishing figure by DeVore) or \$20.25 is still not an exorbitant figure for a trophy award of the size the cons are giving out.

Where the cost does go up is on the engraving. When we had ours engraved in Cleveland for our convention, the price was about 8¢ a LETTER. And six trophies take an awful lot of lettering. If someone goofs along the line, then the costs of the awards goes up. I threw out the entire first group of castings for the Clevention because the plating and casting job was lousy. In our case, perhaps, it may have been excusable since we were pioneering and trying to make it cheaper all the way down the line. In the case of others, many things come into play where these goof-ups are excusable. According to Dirce Archer, the person who was to make the trophy bases for the Pittcon failed to come through on time for the convention. People can be so undependable that these situations are bound to come up.

///// The award bases arrived at the Pittcon in plenty of time. They were too terrible to even use as a door-stop. Dirce deserves a lot of credit for having new bases made within 48 hours. However, to make \$60 a trophy means that 100 words are engraved on each award. So something is still wrong. I agree that \$20.25 is a good price for the Hugos...it's the \$60 that throws me. Surely there is a fan who is dependable and can do the engraving at less cost. Roy, what's the rate in Japan? Cutting the engraving cost to \$20 gives the Hugo committee three extra awards at present costs. See? GCW/////

ARS GRATIA EGOBOO

by

Rog Ebert
410 E Washington
Urbana, Illinois

My chance remark last month that neofen are becoming hesitant to trust their crudzines to the mails was...I am heartened to report...premature. Goaded by my boasts on behalf of idzines, several publishers attempted rather successfully to prove to fandom that I was wrong. I was. Neofen are still publishing fanzines, still trusting them to the mails, and still violating me mailbox with them.

Lest a thin-skinned neo take umbrage at this statement, especially if his fanzine is listed below, let me hasten to point out that crudzines are not necessarily bad fanzines. I am fond of calling them, instead, unnecessary fanzines. They are those fanzines published primarily for the purpose of publishing a fanzine...any fanzine...with whatever material is at hand. Quite often, they are very poorly written. Sometimes they are well done. Occasionally they persist, and eventually develop into top-notch fmzs such as CILN and PSI-PHI (and for the doubters who cannot imagine Bob Lichtman pubbing a crudzine, I refer to the bottom of my crudzine stack for PSI-PHI #1, a complete disaster). But for the most part, they are...crudzines.

Perhaps the most astonishing example perpetrated upon fandom in the past six months was the WILLIAM E NEUMANN SCIENCE FICTION READER #1. It was not, I admit, published during the past month, and I had determined not to review it here until I read Marion Z Bradley's mention of it in the recent KIPPLE. Since the MZB column is (by KIPPLE's own admission) the finest reviewcol available, I felt at least obliged to defend William E Neumann from Marion's onslaughts. I firmly believe that, for one thing, Neumann actually exists. Enclosed with the READER was a letter from him (on mimmed stationery reading "Wm E Neumann...Cartooning, Animations, Photography, Writing") which introduced a Neumann short story for me to consider for publication in the late STYMIE. I doubt if anyone is ambitious enough to perpetrate this much of a fraud, since the story was several pages long. BNFs don't have the time and other initiated fen don't have the energy. Neumann must exist.

The READER is a very ambitious publication of some 52 unnumbered pages. Once past the cover (IN THIS ISSUE: SURVIVAL OF FITNESS...The Story of Michael Karanga), we find an impassioned plea for all good fen to band together into the SF Crusaders, who are invited to "join in the organizing, the work, the presperation (sic), the tears, and the great effort in putting out the kind of SF we would all like."

The Crusaders, Neumann explains, will start a fan-supported prozine to publish fiction that will "set a new standard in the field." Undoubtedly.

"We will need a meeting place with regular scheduled meetings," he continues. "I might suggest my basement rumpus room as the starting point." Crusaders are asked to attend meetings at 2537 S 94th St., West Allis, Wisconsin.

Clearly we are dealing with a new breed of neofen.

The rest of the WENSFR is taken up with assorted fiction, dead-serious articles, a comic sequence, and how-to articles entitled variously, "Cartooning Hints" (it takes a lot of practice to learn to draw hands properly) "Photography is my Hobby", and "Xerography".

An enormous amount of time and money went into this fanzine. It failed because Neumann obviously knew very little of fandom's arbitrary but useful methods. Fanzines are not published by Neumann's method...at least outside of the Swiftset Printing Guild Circle. I suggest again, as I did in a letter to Neumann, that he ward off discouragement, read YANDRO and KIPPLE for a year or so, and then try again. Yaas.

There are crudzines and then there are crudzines. An example of the "and then there are" crudzine school would be CINDER, available from Larry Williams. CINDER is an amusing, ambitious and sometimes worthwhile fanzine, but must be shuttled into the crudzine stack for lack of courage to rate it with HABAKKUK, et al. Williams' material is from some rather good writers, among them Ed Gorman, Mike Deckinger, Ron Haydock, Seth Johnson, and Bill Plott, but the fmz somehow fails to come off...probably because of a combination of goshwowish artwork, faded black dittoing, and sloppy handlettering. Would suggest that Williams recruit good artwork (from an established faned, if possible), change to purple ditto masters, and buy a lettering guide. Come again.

Dave Locke's HEPTAGON #1 also suffers from washed-out dittoing, unless I got the last copy. Material is rather good for a first issue, although rendered nearly unreadable. I read it anyway, as a labor of love for George Willick's deadline. Ed Gorman is present with a defense of "outsiders" such as Kingsley Amis and their opinions. Clever of us to rate Amis as an outsider...he's been reading SF longer than I've been born, or something. The artwork is rather improvised, again, with a tendency for square masculine faces in the foreground and geometric patterns drooling about behind. Locke has a long way to go with HEPTAGON...but he seems capable of going it.

Space, as always is limited...so several other crudzines will escape the stiletto. Barf.

COMIC ART, (uh, we're through with crudzines now) from Don Thompson and Maggie Curtis, is deserving of a review if only because I might attend the Midwescon this summer and should I find Don there with bludgeon in hand, ranting about my love poem to his bethrothed in YANDRO, I would like to be prepared to fight back with a sharpened PARSECTION. I am more or less uninterested in any comic books except the Uncle Scrooge I read in the barber-shop because with my glasses off I can't see the SatEvePost and with them on the barber can't see my ears. But COMIC ART is nevertheless an intelligently and attractively put-together fmz, replete with an excellent article by XEROan Dick Lupoff on XERO, old comics, and miscellaneous nostalgia. The Comics Code Authority is reprinted, as is a priceless sequence of letters between the New Yorker and Bill Gaines. Not bad. Good, in fact.

The long awaited 100th issue of YANDRO has arrived, replete with front cover pictures of Buck and Juanita and the Mimeo. Must say that the Coulsons look much as I had imagined them from Juanita's sketches; perhaps I should warn them that the picture of a UFO in the background of both pictures might tempt Palmer to describe the frame as a window, and the UFO as sneaking up behind the unsuspecting YANDRO pubbers.

Contents as expected, are excellent, if a bit over-loaded toward the fond memories-of-extinct-pulps school. Gene DeWeese is represented with a typically disconnected and entertaining story, and other big names include MZB with a rather pedestrian article on censorship of her stories in other countries; Dean Grennell, with another of those readable but pointless memory-stretching exercises about old zines (Flying Aces, in this case); Joe Lee Sanders with "The Ballad of John Kasper"; Joe Hensley writing about his legislative experiences (and Lord help Joe if an opponent ever reprints his merry-making at the expense of the august Indiana legislature); Alan Dodd with an infrequent Doddering Column; and Alan Burns with an indescribable something.

Juanita's review of EISFA/YANDRO's history is well done, if a bit familiar. If anything can be said to be wrong with this 52 page issue (plus 11 pages of artwork), it would be the common fannish fault that everyone is interested in writing about himself...what he remembers about old prozines, what happens to his stories when they're reprinted, what he thought when... ad infinitum. Material of this sort is no more common in YANDRO than elsewhere, obviously, but it seems to be getting almost too common everywhere. Perhaps someone could start a fanzine entirely devoid of first-person ego-boosting, but I doubt it.

VOID, which has been maintaining a usual high quality of content and an unusual frequency of publication, is back again with the (dated) Willis reply to the Tenth Anniversary fund. Seems I've read it in FANAC and AXE.

Greg Benford's columns are unstintingly excellent, and the regular addition of Pete Graham and Ted White to the introductory part of VOID makes the editorial section fandom's best. One wonders what sort of fanzine could be produced by a stable of 12 or 15 good writers contributing 3/4ths of a page of this sort of stuff on a monthly basis, for inclusion in an anthologyzine.

Harry Warner's fandom history series touches this on What Al Ashley Did Before He Said You Bastard. The writing is good enough to make Ashley interesting even to those entirely ignorant of his existence, which says a lot for the future of the Warner epic. A folio of Dave English artwork is thrown in for flavoring, and Lee Hoffman is represented with a very well written but pointless article that illustrates exactly my thesis that too many fanzines are being overrun by strictly autobiographical material. The Willis Saga and letters complete #24. Oh, and Bob Stewart raises the curtain with another three-page cover-blast.

APE from Ron Haydock, unleashes a savage ape-cry of defiance at N'APA and goes independent with issue #3. Ghreat. Haydock points out that too many Tarzan fans aren't in N'APA (to which we might add that too many are in N'APA too, if you can follow the grammar...) and so he's making APE available to anyone. If you're interested in ape-man, jungle, and related lore, you'll find it intelligently presented here in a scholarly atmosphere (Tarzan smoke and drank, but overcame both habits) replete with a good layout, art and repro.

CADENZA #2, from Charles Wells, contains the best faan-fiction I've read since Moomaw's magnum opus in VOID. It's a short called "Encounter" and contains the most original twist I can recall in any faan-fiction, it's rather well written, and it's easily worth the 20¢ Wells asks for the zine. Only fault in the story is a hardly-noticeable stiffness of style. Rest of the issue is made up of well done fanzine reviews, letters, comment, and miscellaney. (And thanks, Charles Wells, for being the first person to discover that my love poem to Maggie Curtis was not all it seemed.)

Two big, well done issues of JD-Argassy will have to round out the comment this time. Apparently Hickman sent both issues to everyone at the same time, for reasons best known to himself.

Artwork, as always, is well above average. Dave Prosser is present in #56 with the most descriptive and useful conreport I've ever seen...a 7 page art-and-caption production that does much more than report; indeed, informs. Perhaps Prosser has created a new fannish artform. Would suggest JWC try this technique on the Midwescon, now, and perhaps it will catch on.

John Berry's Superfan Saga, too fannish for me but well done, is present in both issues. Eric Bentcliffe's "A Hard Deal" is above average fan fiction, I suppose. Doesn't move me much. Hickman's editorial comments are well chosen; letters are omnipresent; JD-A is still solidly entrenched in the Top Five, whatever that is.

Profound apologies to Pat and Dick Lupoff for failing to review an excellent issue of XERO. My finals come first, I suppose. Other zines not reviewed but graciously received: KTP#4, BUGEYE #7, FANAC #73, FANTASMA #1, CACTUS #6, KIPPLE #13, AXE #3, POT POURRI #17, and NONCONN. Some of these will be reviewed next issue.

SF READER, Wm E Neumann,
2537 S 94th St, West Allis, Wis.
Irregular, apparently free
RATING...A for Ambitious

CINDER, Larry Williams,
74 Maple Rd, Longmeadow 6, Mass.
Monthly, 15¢, 7/\$1
RATING...4

HEPTAGON, Dave Locke,
Box 207, Indian Lake, NY.
Monthly, 15¢, 3/40¢
RATING...3

COMIC ART, Don Thompson and Maggie Curtis,
3518 Prospect Ave, Cleveland 15, Ohio.
Irregular, 20¢, 5/\$1
RATING...5

YANDRO, Buck and Juanita Coulson,
Route 3, Wabash, Ind.
Monthly, 20¢, 12/\$2
RATING...8

VOID, Ted White,
107 Christopher St, NYC 14.
Monthly?, 25¢
RATING...9

APE, Ron Haydock,
2795 W 8th St, LA 5, Calif.
Bi-monthly, 10¢
RATING...5

CADENZA, Charles Wells,
190 Elm St, Oberlin, Ohio.
Irregular, 20¢
RATING...6

JD-A, Lynn Hickman,
224 Dement Ave, Dixon, Ill.
Six-weekly, 25¢, 12/\$2
RATING...8

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LOCs, etc, as well as cash///



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