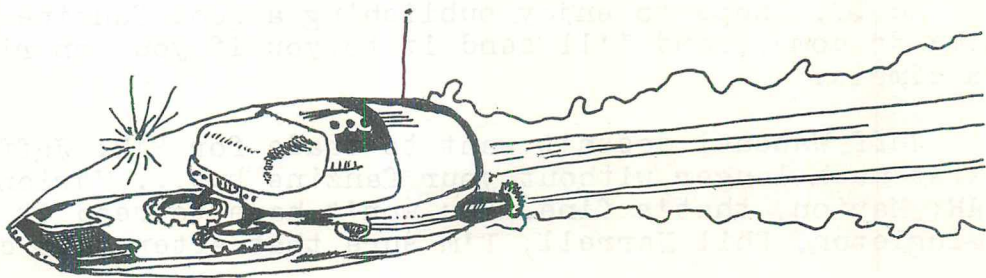
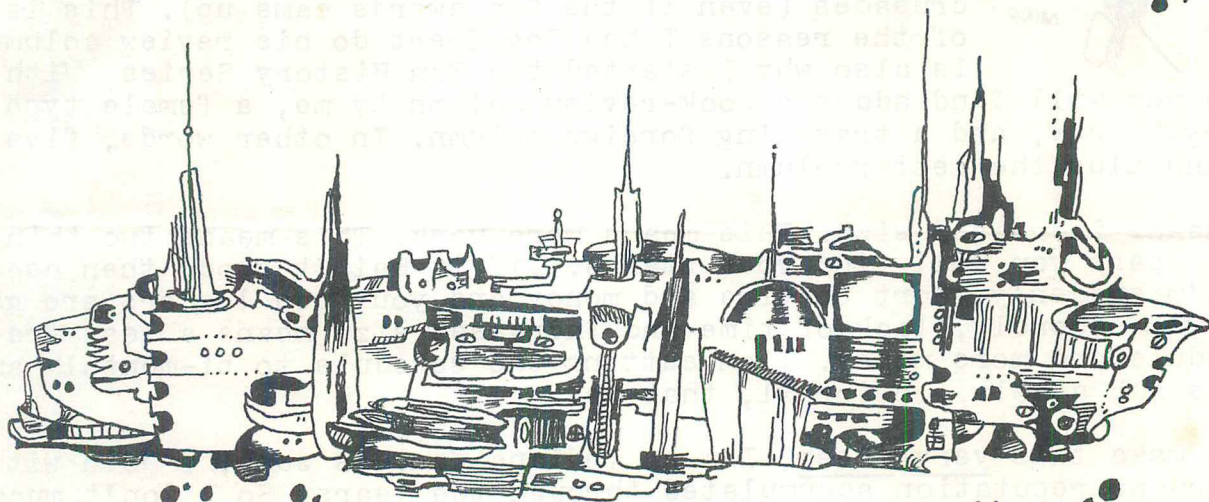


PARSECTION

8



MIKE
JOHNSON

EDITORIAL

I feel completely informal tonight so have decided to let the keys fall where they may since I'm composing on master. (How's that for a hidden cliché?)

I've never given forth with any idle chit-chat before but since so many of you have demanded it...I'll just have to prove that you have bad judgement.

Seems as though a publishing year has passed with the advent of this issue. It's been fun...lots of good ol' nasty feuds, attended cons, depressing typers, and a hoax given and one received.

I guess now is as good a time as any to explain a couple of things about this fanzine. First off; PAR is aimed at being a pulse-feeler, a current-meter, a wave-rider sort of zine. It isn't intended to take you by storm with colored pages, colored artwork, book size, or any other little trick of fanediting. Nor is it intended to be any great vehicle for new ideas and great crusades (even if the fan awards came up). This is one of the reasons I had Rog Ebert do his review column; it is also why I started the Fan History Series. With the

next issue you will find added a book-review column by me, a female type col by Rosemary Hickey, and a traveling foreign column. In other words, five regular columns plus the lettercolumn.

This means increased size. This means more work. This means two things. On the 19th page you will find your status...if it hain't good, then heed the warning. I'm suddenly short on time and money and you free loaders are getting me down. Secondly, lack of time and increased size means a less frequent schedule and more money. I am cutting the schedule to bi-monthly and leaving the sub at \$1....6 for \$1, that is.

Let me make this very clear, I'm an Indiana fan. As such, I join with the independent reputation accumulated through the years. So I don't much give a damn if you like my fanzine, I don't much give a damn if you like me, nor do I give a hoot and a holler where you think I should go.

So....I hope to enjoy publishing a good fanzine every two months for some time to come...and I'll send it to you if you contribute, trade, or sub. This is simple.

Jeff Wanshel doesn't want to trade for PAR; Jeff, that's fine. I may not exist much longer without your fanzine but... Marion Z Bradley doesn't like PAR; Marion, that's fine. You won't have to read it again. Dave Locke, Paul Shingleton, Phil Harrell, I'm sure that after this copy you can rest at ease.

I hope the SEACON is great! Good luck to you CRYstaffers and here's wishing you success. If anyone who has the good taste to belong to the World Con but has forgotten to mail in the necessary \$2...please do so.

Randy Scott....where are you?

No matter what anyone says; chewing gum does lose its flavor on the bed-post over night.

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BIG THANKS GO OUT TO Joe Hensley who's office typer has mastered these 8 issues and who's silent (not always) support has been comforting; Ben Jason for time, work, and friendship; Kate Wilhelm for helping me when I was in need; Uncle Buck for loving anger; Lynn Hickman for favors rendered above and beyond the call of fandom; Carol Hickman for putting up with me; Dave Prosser for understanding; Chuck Devine for being around; Don Wollheim for roses and thorns; Paul Breen for the hell of it; Ed Gorman for fighting my battles; and Peachie for standing fast in the face of fannishness, fans, and unprintable multiliths that work when she's around.

IMPROMPTU;

HARLAN ELLISON

Joe L Hensley

JOE, WE WERE TALKING A LITTLE WHILE AGO ABOUT EDITORS CHANGING TITLES ON YOUR STORIES. I DON'T THINK I'VE BEEN TOO BADLY TREATED, ON THE WHOLE, BY MAGAZINE EDITORS...BECAUSE THEY HAVE SO MANY STORIES IN AN ISSUE THAT ONE TITLE MORE OR LESS DOESN'T MEAN ANYTHING. BUT BOOK EDITORS, PRIMARILY PB EDITORS, ARE MURDER. THEY HAVE TO SELL THE BOOK ON THE STRENGTH OF THE COVER (THEY THINK) AND SO THEY GO TO ANY DAMN LENGTH TO MAKE IT COMMERCIAL. WHAT DO YOU THINK ABOUT THIS MENACE TO HONEST WRITING, UNCLE JOE?

Yeah, Harl, I guess, you know, and all that sort of thing. But it's this sex bit that I go for. I mean they keep knocking all of the sex out of my stuff. The other day I had this bit...a story about this bird and this bee...you know who were like, going together. I thought the story really had it...that it was something, about this bird and this bee, but they knocked everything out of it about them and there was just these vague references to a honey-comb and a bird's nest. I've complained to the magazine and both this bird and this bee were very shook up about the whole thing, because it was a true life story. How do you feel about this deal of cutting all of the sex out and putting psi in...huh?

SURE, JOE, YOU BETCHA BUTT, BABY. BUT MEANWHILE, JOE, THE WAY I FEEL ABOUT IT, IF A WRITER ISN'T A COMPLETE NON COMPUS, AND HAS EVEN THE FAINTEST, VAGUEST IDEA OF COMMERCIAL ELEMENTS, OR EVEN SIMPLY THE DRAMATICS OF HIS OWN WRITING, HE SHOULD BE CAPABLE AND ALLOWED TO USE HIS OWN WRITING, HE SHOULD BE CAPABLE AND ALLOWED TO USE HIS ORIGINAL TITLE. NOW TAKE FOR INSTANCE MY FIRST NOVEL, WEB OF THE CITY. NOW THAT MAY NOT HAVE BEEN THE REMEMBRANCE OF THINGS PAST OF THE J.D. SET, BUT IT WAS A HELLUVA LOT CLASSIER AND COMPELLING THAN RUMBLE, WHICH IS A TITLE I STILL GAG OVER. OR MY SF BOOK, THE MAN WITH NINE LIVES. NOW, ASIDE FROM THE FACT THAT THE HERO DID NOT EVEN HAVE NINE LIVES, I THINK THE SOUND OF THE SCYTHE, THE ORIGINAL TITLE, WAS MORE INTRIGUING. I KNOW THEY CHANGED THE NAME OF YOUR BOOK, THE COLOR OF HATE, JOE. WHAT WAS THE ORIGINAL TITLE, AND DID IT GO THROUGH ANY INCARNATIONS BEFORE IT BECAME COLOR? HUH, HOW ABOUT IT, JOE?

Yeah, Harl, I guess they changed it, but what knocked me was this beautiful sex bit I had in it. This lawyer in the book fell in love with his library, I mean he couldn't bear to get out a book because the whole thing had a sexual meaning to him, it was kind of a vagina like feeling. Those people cut the whole thing out, law books and all and I've been frustrated ever since. Did you ever have any characters in your books or stories who fell in love with their lawbooks or raincoats or something and get it cut out? It cuts, man. It cuts and hurts deep. Huh?

SAY, JOE, DON'T YOU THINK FRED MACMURRAY LOOKS MORE LIKE DAGWOOD BUMSTEAD THAN ANYONE ELSE IN THE WORLD?

Well, I suppose, but I think that Elvis Presley is a logical man for TAFF, or maybe we could get him for Guest of Honor at the next Chicon. How about that, Ellison...think deep?

PRESLEY HAS STAPHYLOCOCCUS, AND ALL WE'D HAVE TO DO IS SEND HIM ACROSS THE BIG MUDDY AND WILLIS WOULD SEND US BACK THE AUSTRALIAN BUNNY MENACE. AND STOP ASKING THOSE STUPID GODDAMN QUESTIONS, HENSLEY, YOU NUT!

I had that staph thing once too, and because I'd lived it I put it in this book, realism, you know. I said I'd been vaccinated for it and this stupid editor thought "vaccinated" was some kind of venereal disease and he cut that out too. I mean the whole bit was pretty trying. What questions did you mean, Harl?

HOW ABOUT ART, JOE....?

Art who?

NOT ART WHO, YOU CLOWN, ART WHAT!

Don't know either of them.

JEEZUS GOD, HENSLEY, WHEN WAS THE LAST TIME YOU HEARD FROM YOUR HEAD?

I go to the head damn near every day. I'm an old Navy man. I hear from it almost every time I go.

AAAARGH! BETWEEN YOU AND WILLY'S BUM DIXIE JAZZ EARLY IN THE DAY, I'M ABOUT TO PUKE.

Not on my shirt. I mean you're off the subject, Ellison. Here I keep on trying to carry on this fine, high thing about sex and censorship and you want to bring my bowel movements into it. Like s---, Harl.

THIS MAY CLUTCH YOU TERRIBLY, JOE, OLD SNERD, AND I DON'T WANT TO SHATTER YOUR TENUOUS GRIP ON REALITY, BUT YOUR BOWELS AND ANY CONTENTS THEREIN ARE OF THE MOST MONSTROUS DISINTEREST TO ME.

Well, while we're on the subject, I might as well tell you about my hemorrhoids. I've got one that's bigger than both of us, and you can throw in those two cousins of yours, those Art's, too.

SOMEHOW, YOU NO-CAL CAGLIOSTRO, THIS ENLIGHTENED DISCUSSION OF HOW EDITORS BUTCHER OUR WORK HAS DESCENDED TO THE AREA OF THE GLUTUS MAXIMUS, WHICH IS JUST ABOUT WHERE YOU CAN BE FOUND AT ANY GIVEN MOMENT. POOR SLOB WILLY STANDING HERE, RUNNING AMUCK IN SMALL CIRCLES, CLIMBING CHAIRS AND BITING OFF THE NEWEL POSTS ON THE BEDSTEAD: ALL HE WANTED WAS A SERIOUS COMMENT FOR HIS RAG, ER, UH, FANZINE, AND WHAT HAVE WE GIVEN HIM? DISEASES, PILES, OBFUSCATION, DERANGEMENT. HENSLEY, YOU OUGHT TO BE COMMITTED!

See what happens? Some guy sells a couple of stories and you can't get him down to earth about what really hurts (me) anymore. I've got to go. I'm tired of this, Ellison.

WHERE ARE YOU GOING?

Back to the mental hospital. Come on. I can get you a room. I'm very big up there.

AIK.....

REFLECTIONS ON A WAY OF LIFE

by

Ron Parker

Recently I received a letter in which one of the most highly respected fans of all time made this remark: "My feeling is that fandom has drifted away from SF...and while the increasingly cruddy output in the field is undoubtedly justification for this tendency, nevertheless a fandom which is not founded on general interest in SF tends of necessity to become just a glorified pen-pal-and-Apa phenomenon, with interest inevitably focusing on personal relationships. The feuding was bad enough in the old days, when it revolved around SF; today's personal quarrels and quibbles repel me."

The author of this remark, in apparent evidence of his viewpoint, has drifted away from fandom increasingly during the past several years, including many years in FAPA, to the point of almost virtual gaffiation.

A few years ago statements similar at least in concept such as the one above practically abounded throughout fandom. Gaffiating fans, disgusted with fandom apparently due to their own disillusionment at discovering something short of their misty-eyed dreams, parted fandom somewhat noisily. The grumblings of malcontent never particularly reached any sort of saturation nor did they have any especially devastating effects, but remained almost periodically consistent for quite some time. Then, almost mysteriously, they faded away. Gaffiations remained about the same, certainly, but making a lot of noise about it seemed rather senseless, and noise-makers began to realize this. So far a period of time fandom has been relatively quiet, with the disgruntled, disillusioned and malcontent dropping from the scene quietly. Recently, however, almost as if it missed the clamor of dissatisfaction and fault finders, fandom has taken to analyzing itself a little more thoroughly than in the past, and with a good deal more serious thought and constructive criticism.



Perhaps this all represents a necessary phase of development. Perhaps it represents a newly-formed wave of discontent on a more organized basis. Irregardless, it is becoming increasingly apparent that fandom is, perhaps subconsciously, aware of its almost completed transformation from an interest based upon SF to an interest based upon fandom. That is to say, fandom is no longer concerned with SF, but with itself. While this transition may be a necessary stabilizing factor, it brings to bear the question of how long an organization based upon itself can sustain itself.

I don't personally condemn the change as such. I think it was both inevitable and necessary in consideration of the decline of SF. Nor has this change produced any devastating effect in fandom as a whole. But admittedly it exists, and represents a major turning point in fandom. While this is not to say that SF interest has suddenly been eliminated, I do feel it has been enormously subjugated.

Whereas when SF was at its peak of interest in this country a few years ago, it is now apparently at its apogee of popularity. Perhaps the rapid advance towards space exploration, originally considered to boost SF enormously, has had a major role in this, creating with its saturation publicity a certain public apathy towards the field. Nonetheless the decline is evident, has been evident for several years and will continue to be evident for perhaps many years to come, and not without effect to fandom.

Fanzines originally centering on SF have all but ceased to exist. Reviews, checklists and discussions of SF have become rarities. If a fanzine should spring up, centering itself on SF, it would be regarded by today's fandom as not only mundane, but serconnish and all but blasphemous. To a minor extent this has always been true, but never with such voracity as today. SF has declined and, consequently, so has fannish interest in the subject. Fans are now almost interested entirely in themselves.

As I said, I don't find this change to be disagreeable to me personally. I enjoy fandom today as fully as I did when I first entered it, even though my interest in SF has waned considerably since then. Admittedly, I am taking part in the transition I am discussing.

These not particularly astute or profound observations are similarly not leading to any profound recommendations of change or prophetic comments. They are intended solely as observations of a change, and a notable one.

Yet I begin to wonder as I look at fandom what the next turning point will be. I believe fandom will continue to exist, certainly. It has become too broad and too complex not to remain somewhat stable. Perhaps it can continue in this present state indefinitely, though I think eventually most fans are going to become rather bored talking about and reading about one another, despite the constant changing of personalities.

I rather think that, barring a resurgence of SF, fandom will eventually seize a new focal point, or perhaps a combination of several analagous ones, to base itself upon and become one of the 'other fandoms' it likes to discuss. Then again, perhaps, I am wrong in all respects.

Still, I think, fandom in a few years will change greatly from what it is today. I hope to be around to see it.

THE FAN AWARDS POLL; HOW THEY'RE VOTING...SO FAR

The opening return on the poll is good. Those who have the poll beside their typers are encouraged to send them in. I'd also appreciate having the names and addresses of fans whom you know I missed in the initial mailing. There are enough votes in to establish trends but rather than reveal how the vote is going, I'd prefer to give a few quotes that I found interesting.

FORRY ACKERMAN thinks, "The awards should be made at the Worldcons but originated and managed elsewhere."

REDD BOGGS wants a neuter title because "A fan for whom the awards are named may do something discreditable later, or due to a feud, become actively anti-award."

TERRY CARR says, "This is pretty gung-ho on the whole. Keep the whole plan simple and don't go overboard on the importance of fan productions."

SID COLEMAN reasons "All the award design needs to make it perfect is a clock in its belly."

LAWRENCE CRILLY says "It seems to me that this project is stupid and unnecessary." and also, "This whole project smacks to me of a fuggheaded scheme to gain egoboo."

DICK ENEY thinks, "The Con Committee or Worldcon organization may, without prejudice to the idea, be reluctant to take on additional responsibilities. An independent committee can make an award at the Con without adding to the Con Committee's workload."

LES GERBER opposes the awards because "The FANAC Poll is enough formal egoboo for fandom."

EARL KEMP says, "Do not quote. You have been warned." OK, Earl.

NORM METCALF approves because "Fans deserve some sort of award for effort...it might cause some of us to take a few more pains with our work."

REV. C. M. MOORHEAD says, "Those who see something vulgar in a nude statuette have dirty minds themselves. If knives and daggers suggests sadism to the beholder, then you can be pretty sure that some sort of sadism is latent in the person seeing it. If nudism suggests vice and fornication to the observer, you can be reasonably sure that some sort of vice or desire for fornication lurks in the mind of the beholder." Might I add, Amen?

SCOTTY NEILSEN says "Now that you have it, what are you going to do with it?" Good question.

THE FAN AWARDS POLL

OTTO PFEIFER feels that World Con membership "dues are about as high as the average fan can stand at present. There should be a committee set up to investigate other ways of raising the funds for these awards."

ESTHER RICHARDSON is all in favor of everything...and there's the old sense of wonder we've been looking for.

JOCK ROOT says "FIJAGH."

CLAUDE SAXON says "Considering past performances, I doubt that a fan organization organized for the purpose of dispensing this award would remain effectively active for any length of time."

GEORGE SCITHERS isn't in favor of anything, including "I don't like the way this poll is organized." Swell.

PEGGY SEXTON says the design "Looks like an award given for the Top Man in an Orgy."

TED THOMAS says "I don't know enough about all this to comment, but if you ever have an extra statuette you don't know what to do with..."

BOB TUCKER prefers "Something entirely lacking in sex symbolism. This award may be won by younger people still living with parents, and it could cause embarrassment or punitive action to the winner. Remember the fans of other days who found it necessary to remove covers from magazines before taking them home." I often wonder if these kind of parents burned High School Health textbooks on the grounds of leud anatomy displayed therein?

DON WOLLHEIM approves of by-passing the World Cons "Just to make trouble." Now here is the fan of old.

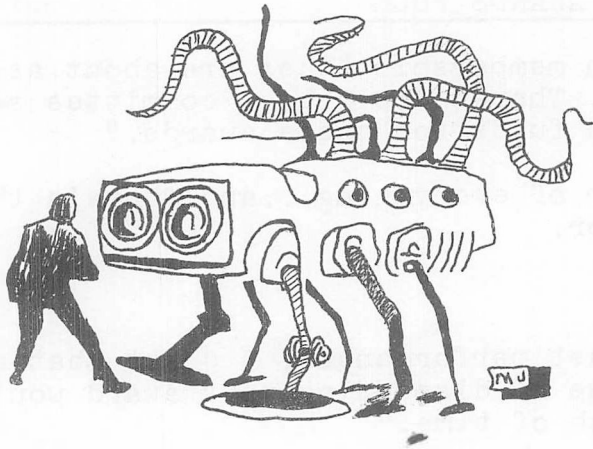
JOE GIBSON says "This awards pitch is the cheapest bit of snivelling adolescents' Big Deal that I've seen in years. When you gonna organize Fandom, kid?" and for an award category he prefers "Bullshit Artist...but you would probably win." (There were other derogatory remarks but I prefer to dote upon these myself alone in the event that I come face to face with this sweet soul.)

For general information; the five male members of the Hugo Committee have responded. Two abstained while three voted 'No'.

Judging from some answers I've received...there seems to be some misunderstanding about me choosing 6 fan awards categories. I thought that 6 was as good a number as any since the purpose of listing the categories was to eliminate two or more and find out other suggested categories. It could have been 5 or 4 for all it matters.

The intention of the poll was to aid any committee that the World Con Committee might name to investigate the fan awards...however, Buz was telling me that he preferred to let the matter rest until the Chicon...and Earl seems to be opposed to the awards...so it looks like a wasted effort.

Maybe someone out there will volunteer a good alternate answer to this seeming deadlock.



Par
-secting

F M BUSBY,

George, I am sure that you have no idea how your editorial reads from this end, or you wouldn't be caught dead with it.

I mean, we are in correspondence, more or less. If you had some questions about the results of the Hugo Awards nominating procedures, you could easily have included them in one of your letters. I am not what you would call secretive about the Seacon's policies, for the most part. So what happens?

This happens: you say like (and I quote): "I was somehow under the impression..."// "I can't see any possible reason..."// "How come?"// "...why wasn't..unless, of course..."// "but if...then I angrily disagree." Oh, that's enough, I guess, to give you the picture. And the picture is one of angry bewilderment over a lot of questions you simply didn't bother to ask.

The casual onlooker might conclude that you were less interested in discussing the questions on their merits than in producing a big controversial splash in your zine... "Grandstanding" is about how he might put it. I prefer to believe that the goof has been inadvertant on your part and that future issues will prove my faith.

And now (though this is the last time I will initiate correspondence to answer questions first opened in drum-beating print), to your questions:

Two things have never been; these are (1) any secret about Seacon's method of arranging categories, and (2) any sacred characteristics of the number "5". To take the latter item first, I refer you to the Detention's Hugo Ballot. It has eight categories which range from three to ten entries per category: the count is 3-5-5-5-6-6-8-10, as compared to Pittcon's six categories of 5 entries each. I realize that it is natural for anyone to look at the current situation and assume that "this is traditional", but this is not the case. In fact, to quote Dirce Archer, Pittcon Chairwoman (when she and I were arguing about the Fan Guest of Honor bit): "One year does not a tradition make."

The Seacon Committee did not directly determine the size of any category; we set up the boundaries, and the voters filled these in at their own whims. Due to rumors (which are not to my knowledge based on fact) of entries being excluded from the final Pittcon Hugo Ballot on the basis of very close point-scores between the #5 and #6 positions, we set up (for our own guidance) a rule intended to avoid any such close-call exclusions.

It goes something like this, and anyone is welcome to use or discard it; it's not copyrighted: "a category will be 'cut off' at the most significant dropoff in point-scores within the limits of a minimum of 3 and a maximum of 7 entries in any category on the Final Ballot." The committee agreed on this rule sometime around last October; we followed it in setting up the final categories regardless of our own preferences for items we might personally like to see in final contention for the Award. The voters made the decisions, with a little aid from arithmetic, double-checked.

Just for kicks, I asked Jim Webbert to dig out your nominating ballot, George. I note that your choices made the ballot in all categories except two: Shorter Works, and (your first two choices of) Fanzines. Oddly enough, these are the two categories in which the size and content bug you. Your Short Story choice, incidentally, placed in a two-way tie for #15 on the list. A heavier voting turnout might have changed this, but I do not think you can blame it on the Seacon Committee that so comparatively few of 2000 distributed Nominating Ballots were utilized by voters. (Distribution was: with PR#1, with CRY, with WRR, and duplicated and distributed by YANDRO, SHAGGY, and DISCORD. All faneds were invited to help with the distribution, so those who did so cannot be charged with taking any unfair advantage.)

Oh, yes...in the Shorter Works category, the drop following 4th place was followed by a series of 2-or-more way ties separated by one point each down through 13th place where there was another (but minor) dropoff. It was and is our considered opinion that under the circumstances the 4-entry category was mandatory; you are, as always, at liberty to disagree.

There is one more unwarranted assumption "to which I hope you will not jump", but I think I will be sadistic enough to give you the unhindered chance to do so: "...the darkhorses that upset CRY..." were not fanzines; they were a couple of prominent and respected nonpublishing fans who convinced us that a fanzine produced by the Con Committee would have too much of an unfair advantage to be allowed in this year's competition at all. It was quite an argument, but their contention was borne out by the results. Elinor's column HWYL (on page 9, CRY 147, Feb '61), in discussing Hugo nominations, states: "People may nominate CRY if they like, but obviously we have to bar it from the final ballot in any case." This was the subject of considerable controversy in the next 2-3 lettercols, but the decision stood. Now you may think that we should have bruited this about throughout all fandom (make that All Fandom, even), but why? Who but CRY readers need to be told that votes for CRY will be disallowed? People would think we were Being Noble or something, for CRYsakes, and this is not really one of our aberrations. Being Noble, I mean.

No, it figured. With the Con Committee being all CRYstaffers (and counting the ballots, to boot), and with CRY the previous year's winner and thus known to many voters (by name, at least) who do not ordinarily pay much heed to fanzines, CRY was bound to pick up a lot of votes to which it was not really entitled. By my own personal estimate, CRY would have rated about (quick guess, here) a 3rd place rating. As it was, being officially barred and this being announced to CRY's own readership, CRY drew enough points to make the final ballot if allowed (not 1st, not last on the final list... further I say not, and will not), and might have embarrassed us by drawing an unwarranted win (they'll say, 'MiGhod, they're giving their own prize to themselves' is how one arbiter put it) through non-relevant circumstances.

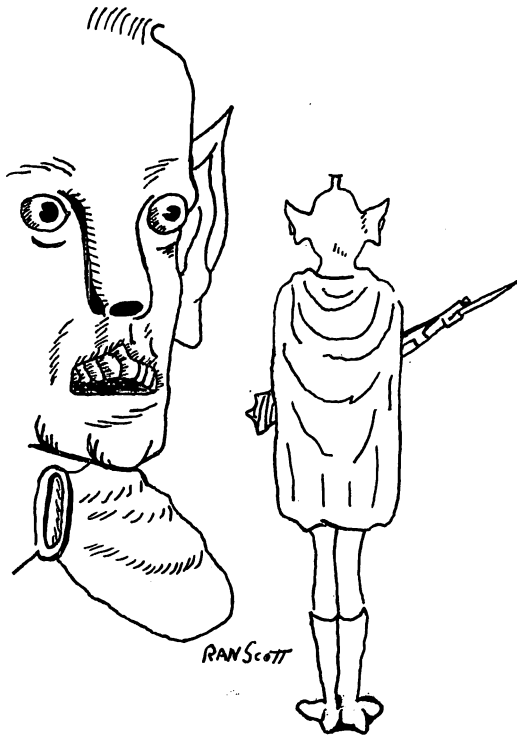
PAR-SECTING

We do not, by the way, feel particularly deprived by this turn of affairs. CRY's "1959" Hugo was awarded by voters who were influenced heavily by CRY-1960. This year's vote should in fairness reflect the activity-sag of 1961, but the Seacon tie-in would negate this (would? did!). It all evens out, over the long haul.

Here again, George, you would have saved yourself a lot of sauce which I expect you are getting from several sources, if you'd thought to ask before setting out to tell.

Or before looking at a map. Berkeley, the home of HABAKKUK and FANAC, does not consider itself a part of Southern California. Quite the opposite, in fact.

That good man, Ben Jason, forgot one item of Hugo Award expenses...shipping costs. The castings weigh about 4 pounds each and require substantial crating. Check with your friendly neighborhood Express office, figuring Cleveland-to-Detroit followed by Detroit-to-Seattle, for this year. Incidentally we expect to save some of your hard-earned loot (all you Seacon members, that is) this year on the processing of the bases. Stay tuned for our post-Seacon Financial report for the results.



//////First off, the jab at Berkeley was intentional. I don't think this greatly disturbed the point I was trying to make though, even if you or others did misunderstand this.

Secondly, your assumption that I disagreed with those categories where my own entries didn't place is easily put aside by the fact that if it were true...I would have been arguing that the Fanzine Category should have been expanded to include my entries.

Thirdly, my friendly neighborhood Express office tells me the awards could make the present trip four times on the missing cash...assuming, of course, that the Pittcon Financial Report on the awards is accurate.

Fourthly, by your own quotes of my editorial it is evident that I wasn't telling anyone anything. Indeed, I was almost asking.

And then too; CRY doesn't trade with PAR so I missed the issues pertaining to CRY's withdrawal from the race. Ignorance is no excuse but I went to a lot of trouble to state that this pertaining paragraph had no basis in fact. (And that's a hole I'm glad I made.)

The above are all minor points. What is at stake here is the matter of blasting off in print about something that should first be confined to correspondence. Once correspondence proves useless then the press is the place to go. In this I was wrong. I apologize to the Seacon Committee. Under the present voting conditions it may well be that their policy is the best available. I wish there was something more definite though.

GCW /////

TED WHITE,

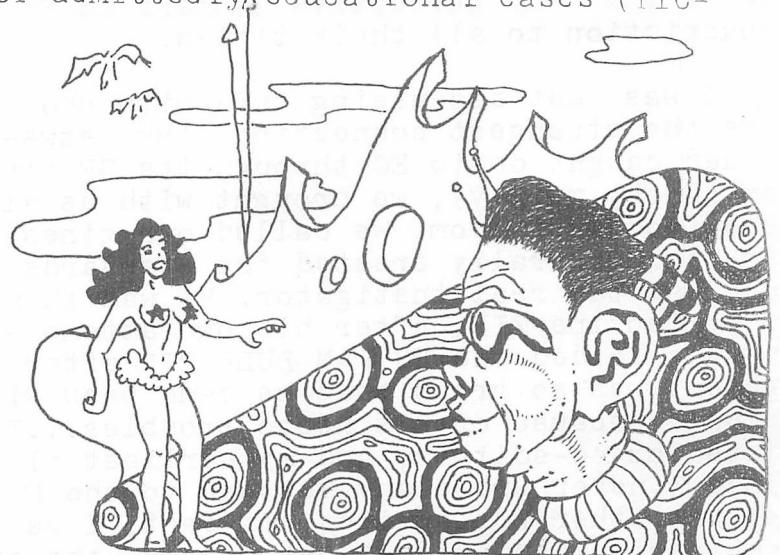
Redd Boggs' article in PARSECTION 7 is interesting, but curiously dry in tone, and incorrect in several spots. In a larger sense, I am amazed he did not identify the overall trend in almost all these sub-fandoms he mentions: with very few exceptions, they are nostalgia-oriented. As I pointed out to Don Franson, fans tend to grow nostalgic about the period when they were around or under ten years old, and to want to harken back to that period's enthusiasms. Thus for a certain generation old pulps provide the consuming interest, for the next old comics, and now we have the phenomenon of old TV shows being reminisced over. (That latter does coggle me more than a bit.) Concurrent is a rising interest in old radio shows, with adherents divided between "I Love a Mystery" (the older generation), and the ABC and Mutual Network 5:00 serials (the, ha!, younger generation). These are directly attributable fields of nostalgic enthusiasms, but most of the sub-fandoms (Lovecraft, Holmes, Burroughs, Conan, Tolkien, even G&S) are also strongly nostalgia-oriented, in this case the nostalgia directed towards an era of heroic time in which fans have not themselves participated. In some cases it may still date to having read Baum, Holmes, Burroughs, or etc. in childhood, and the aura this creates around them (now personally, I go ape over Winnie-the-Pooh and Wind in the Willows, which may be why I dug Tolkien's Hobbitland so much..), but in other cases it is the identification with an era one wishes he'd been born into, a time when Men Were Giants, when heroic undertakings were commonplace but still quite glamorous, and all that.

Ever met a Burroughs Bibliophile, or a Conan fan? The very epitome of a type which yearns for vicarious heroic fantasy, who perhaps even daydreams wild adventures, and thus has even another point in common with Burroughs.

It's all nostalgic. Blish may be right in calling it a back-to-the-womb movement, but I tend to think that in small doses it is a natural part of human heritage, and a rather welcome one. Only when a person develops a fixation on some nostalgic moment of the past does it become unhealthy.

One of the few sub-fandoms which is not nostalgic is and was EC fandom. Boggs has most of his facts wrong here. EC does not stand for "Educational Comics" except in a limited number of admittedly educational cases (PICTURE STORIES FROM THE BIBLE, -FROM SCIENCE, -FROM WORLD HISTORY, etc) and until recently it stood for "Entertaining Comics" which is certainly no misnomer. (I refer Boggs to COMIC ART #1 for further info.) Nowadays I believe the ubiquitous "EC" is "Entertaining Comics" or some such.

EC fans were, in their first incarnation (about 1952-54), comic book readers who'd begun finding their fare uninteresting (as most boys going into their adolescence will), and then discovered the EC line. These comics were much better



written (the SF titles plagiarised from the best authors...), they acknowledged sex at least tacitly, they were unafraid to crusade about prejudice and minorities in something less (or more) than the usual wish-washy do-gooder manner of most "tolerance" propaganda, and the calibre of art was higher than that of any other line of comics ever published, before or since.

Comic book readers, I am convinced, will tolerate amazingly bad writing if the art is reasonably good. I know that my liking of particular lines and titles was always determined by the quality of the artists, and that a bad artist could ruin a good story for me. The EC art was so very good (better than newspaper strip art, and some of it better than the best in pulp illustration), that I think it would've been admired even if EC's writing had been the normal hackwork. Still, EC further encouraged its readers by having all its artists sign their work (an uncommon feature), by running letter pages, and by calling attention to the artists and stories.

Letter columns have always been great for creating a self-aware audience around a magazine. Amazing's lettercol spawned fandom as we know it, EC's lettercol was probably the catalytical factor in creating EC fandom, and now that Superman-DC has launched lettercols in most of its titles, a fandom has sprung up around it (the first of the fanzines devoted predominantly to modern-day DC comics as well as nostalgic old comics is Jerry Bails' ALTER EGO).

If EC encouraged its readers to a self awareness and stronger loyalty and support, Bhob Stewart was the one who actually created EC fandom. He published the first EC fanzine. The EC FAN BULLETIN ran only two issues, but it inspired countless followers, most of whom followed its patterns (using titles like the EC FAN this and that, the EC FAN JOURNAL among them).

It should be understood, however, that EC fandom did not introduce Bhob Stewart to "our" fandom, nor was it responsible for Larry Stark or myself despite Boggs' suggestion of this. For myself, I was an active, published fan at least a year before I'd even begun reading ECs (I'd dropped comics in general, although I still collected them, when I'd begun reading magazine SF), and I think I'd published my first fanzine before Bhob put out his FAN BULLETIN. Bhob had himself begun work on FANCIFUL #1 (and # only) before putting out his EC fanzine, and Larry Stark had had a story in Bob Silverberg's SPACESHIP before his work ever appeared in an EC fanzine, although his lengthy and perceptive letters to EC had already earned him a lifetime subscription to all their titles.

I was just discussing this with Bhob and he pointed out that he and I were the strongest connecting link between EC fandom and SF fandom. Both of us had caught on to EC through its SF titles, and when we went into EC fandom (Bhob, mainly), we brought with us all our accumulated knowledge and lore from SF fandom. We called our zines "fanzines", we referred to SF fandom, and generally created the standards for EC acti-fandom. I say "we", but Bhob was the real instigator. He was then a close friend, and the co-editor of my fanzine ZIP, after his own attempts to hecto a general fanzine failed. When he folded the EC FAN BULLETIN after two issues, Larry Stark's encouragement was so great that he came back with a new EC fanzine, POTRZEBIE, which...because of his hecto troubles...I published. He, Larry and I were listed as co-editors, and my earliest claim to EC fame must be based on this, since I never wrote any letters to the EC comics, and never wrote any material for other EC fanzines. In fact, I was never strongly an EC fan during that period, and didn't get most of the other EC fanzines.

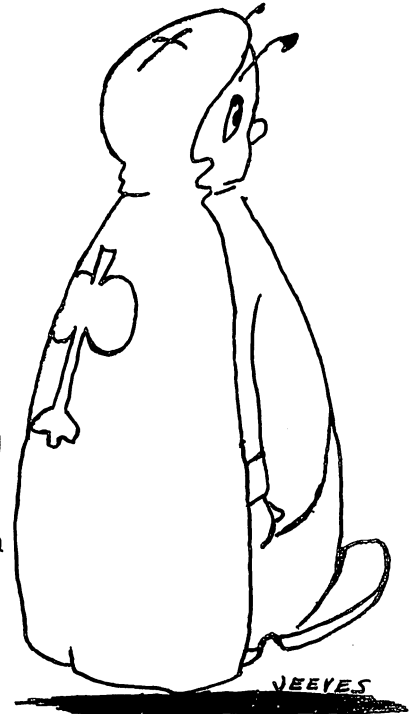
One I did get was Mike May's EC FAN JOURNAL, a zine based closely upon Bhub's (they all were), and through which May became acquainted with the parallel fandom which had spawned EC fandom. He later folded his JOURNAL, dropped EC fandom, started EPITOME, and created the Fabulously Fuggheaded Dallas Fandom which Greg Benford has so enjoyed dissecting in recent years.

When Bhub came up with POTRZEBIE, he started a new trend in EC fanzine titles. Only one issue of our POTRZEBIE appeared, although we'd half-completed a second issue. This was in 1954, and Bhub went gafia leaving neither Stark nor myself much enthusiasm for continuing EC fanac. However, more or less inspired by POT, Ron Parker started HOOHAH!, which had (to put it mildly) humble beginnings, but rose to a final position of pre-eminence in EC fandom by 1957, so that it was the only EC fanzine mentioned in the Coronet article on MAD and EC.

At the same time (around 1953), EC, encouraged by Stewart's efforts, began its own fanclub, which issued a regular EC FAN-ADDICT BULLETIN. EC did not actually create its own fandom, as Boggs would have it, but it capitalized upon an obvious audience. EC lost money on its club; for an initial charge of 50¢ one got all sorts of paraphernalia, and a continuing subscription to the BULLETIN. Membership grew to over 20,000 (I was member #736, a veritable founder..), and was probably responsible for the demise of the official club since the BULLETIN had become an overpowering chore with such a huge circulation. Of course at the time the company was heavily under fire from the censors and Dr. Wertham, and any number of factors were contributing to its fall.

The amazing thing about EC fandom is that it perpetuated itself long after the EC comic line had folded, gradually splitting into two areas of interest. The first became nostalgia-oriented, in the classic pattern; while the second maintained current-day interest in what had happened to the artists after they left EC, Harvey Kurtzman's post-MAD attempts, and gradually the entire area of current-day comics publishing, which is now a collapsed dwarf of itself. At the same time, an awareness has existed in EC fandom since its beginnings of its big-sister fandom, and through the years EC fandom has contributed steadily to "our" fandom, as its members grew older and outgrew neoish enthusiasms. Fans such as Bill Meyers, Larry Ivie, Ron Parker, George Jennings, Rich Brown, are among these; others may be too bashful to own up to it.

Boggs to the contrary, EC fandom, with the changes I've mentioned, still exists, now also concurrent with a horror-monster fandom which occasionally also impinges upon general fandom via the "West Coast Zines" group and various others. Since I've never tried to keep up with these groups, and because my only strong identification with EC fandom was through the early POTRZEBIE and some material in later HOOHAH's, I'm probably not the one to follow through on this line of thought, but certainly someone should investigate the periphery fandoms largely populated by adolescents, devoted to current phenomena, which owe their traditions and terminology to fandom. It might be both surprising and rewarding.



A Fake Fan From Sweden

by

Sam Lundwall

Let me begin with my own experience; my own way into fandom. I wouldn't say that everybody enters this way, but my entire outlook on fandom is based on my particular view; and it came about thusly...

I was 5 or 6 years old when I first learned to read. I remember running around wildly after anything to read; anything at all. So while on a visit to my grandfather's home in the country, I found an old dusty book in his cellar. It was very big, bound in gold-brown leather, and (the main thing at the time) was full of illustrations. I had some difficulty reading it as it contained very heavy language with old-spelling and was quite different from school books. Somehow I managed to dig through it in the better part of the two months of my stay...I remember that it was very exciting; beginning in an old castle on a stormy and raining night in autumn.

I have been hunting this book for over ten years now but have never found it. I don't even know its title.

I didn't know anything about SF or fandom then but this book made me very interested. Our school library had some SF books; Verne and Wells, of course, and others. I remember the fun I had reading these and holding the belief that I had found something very rare. It seemed as though I was alone in the world, reading these marvelous adventures.

I continued to read some SF through the years as I turned to other things but was unaware that anything other than Verne or Wells and this genre of SF existed. This interest, of course, started me writing my own stories and having some talent for it led to having some of them published in the school paper. I was ten years old at the time and possibly everything would have gone along normally had not two things happened.

I happened to be looking through the Adult Department of the town library for some SF, and the attendant, who perhaps found it funny to see me searching these books, directed me to the proper shelf. This, of course, filled me with a tremendous excitement. And for a long time nothing existed but SF and I lived wholly in a world of space rockets and mad scientists. So when the second thing happened I was ready.

The Swedish Radio Broadcasting Company had a competition for boys. The entry had to write a part of a long story which was to be sent to the station for judging. A play would be made of the winning story and the author would be interviewed. The part of the story that the entry had to write?

An interplanetary adventure. I wrote the story at once...and to my surprise won the contest. The story was broadcasted, I was interviewed, and though the pay was small (about \$2 and a free book) I felt like a full grown SF author and began writing like mad.

I didn't sell a thing for five years.

But the seed was planted..I had started to read and to write and I found myself in a sort of happy heaven in those days...really.

1954 was the big turning point. I was 13 at the time I found the first SF magazine I'd ever seen; Sweden's first issue of its still only HAPNA.

I remember stepping off a tram on my way home when a bright colored magazine cover struck my eye. Upon moving closer I found that the colors represented two men in spacesuits working on a strange space structure (I didn't know anything about satellites then) high above a giant planet. The title of the magazine, HAPNA (Be Astounded), wasn't very promising but I took all of the money I had in my pockets which happened to be exactly what the magazine cost, and walked home, absorbed with the wonderful things in its pages. (That was my first sacrifice for SF; the money was for transportation so I had to walk home.)

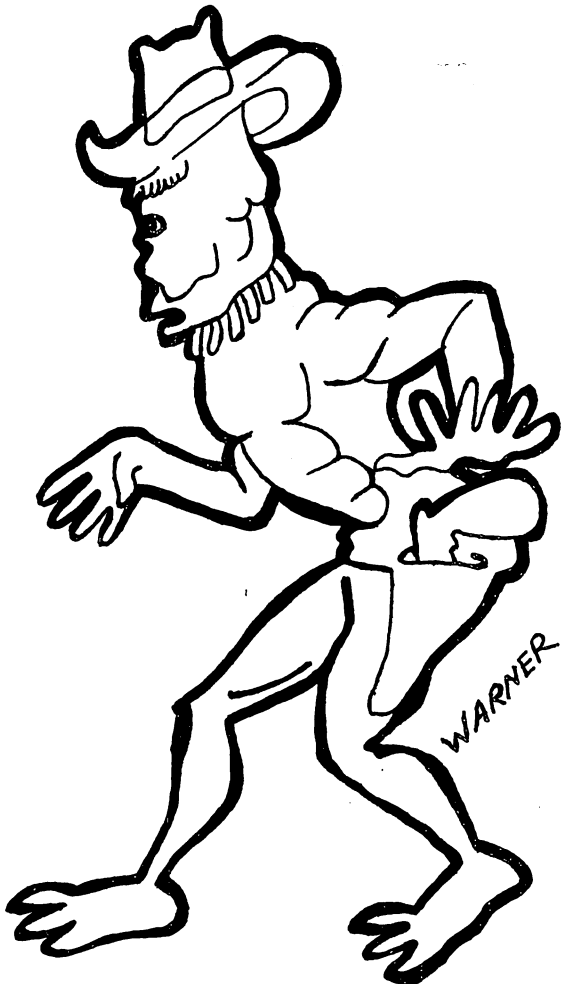
I wasn't interested in the SF clubs that HAPNA mentioned since the stories made me quite happy. But I met other people with interests in SF and the time came when three of us started the Cosmos Club. This was in 1956 and while I was the youngest, none was older than 17.

Sweden held its first SF convention in 1956...in Lund (the Luncon)...but I didn't have the money to travel across Sweden for a three day meeting. (How things have changed! Just recently I traveled to England just to meet some fans.)

Fandom opened its arms to me at the second convention in 1957 in Stockholm, the Stoccon, as it was very near. Previously I had written some letters to BNFs and even subscribed to a fanzine...but this was incidental as I dug no great interest in fandom.

The Stoccon turned out to be as big a turning point as the others. I met many fans who turned out to be as seriously interested in the SF field as myself. But most important, I found people I could talk with.

Thanks to my interests I have always been regarded as a little bit crazy, but here, among these fellow-men, I could talk about or discuss anything that interested me and I could get something out of it.



And this is the main reason I am still in fandom, and still like it. I am not interested in the various childish matters that turn up in fanzines all over the world. When I read a fanzine I want to read about SF, and if it consists mainly of other matters, then I just don't like it.

I read fanzines because I want to read about SF...if I want to read about other matters then there are better ways to do so. I have been called a fake fan because of this opinion. But I am in fandom for its SF content. You may have a different reason.

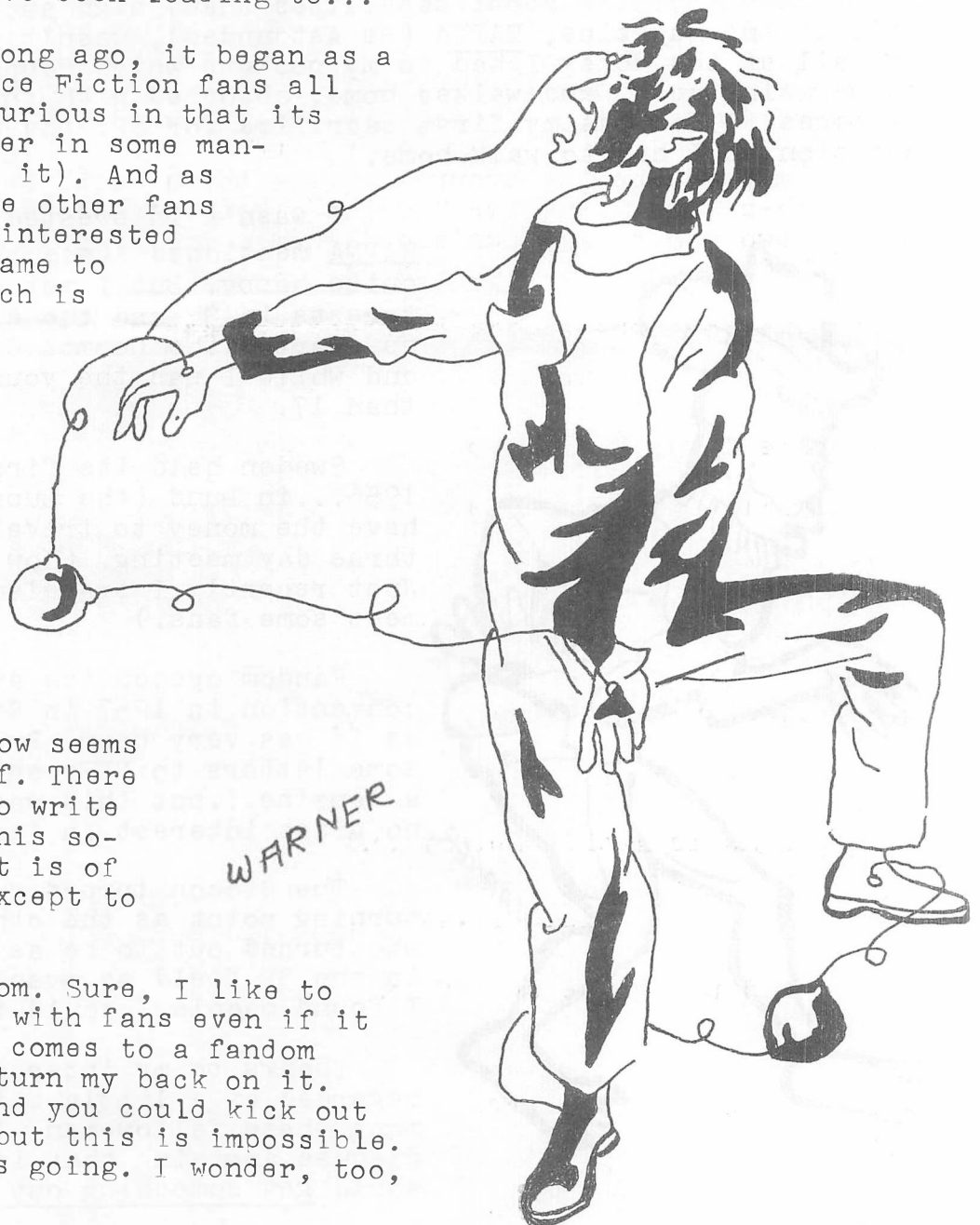
Therefore, when I began publishing my own fanzine; first ANDROMEDA in 1957 and when that folded, SCIENCE FICTION-NYTT; I put in it serious SF, SF stories, and discussions about SF. I feel that SF fanzines should be published in this genre...otherwise they should not be a part of SF fandom.

And this is what I've been leading to...

When fandom began long ago, it began as a meeting place for Science Fiction fans all over the world (SF is curious in that its fans must gather together in some manner in order to discuss it). And as time went by, there came other fans who were only slightly interested in SF. Eventually, we came to the fandom of today which is mainly just a bunch of people with only a hazy interest in SF.

There are too many other interests now dominant in fandom. For example, we find more references to jazz than to SF. And this flood of personal egoboo has proved to be very declining for the general field. Fandom now seems to exist just for itself. There are hundreds of fans who write of each other; making this so-called faan-fiction that is of no interest to anyone except to the persons involved.

This is not my fandom. Sure, I like to discuss various matters with fans even if it is not SF...but when it comes to a fandom without SF then I will turn my back on it. Better it were a club and you could kick out uninterested members...but this is impossible. I wonder where fandom is going. I wonder, too, if I will go with it?



YEAR'S END

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

I have decided to revive this column because...well, people hated it.

Actually, this was never meant to be a serious column yet Ben Jason tells me that several took my remarks as being serious.

(Emile Greenleaf; have you found a way for me to smile in print yet?)

When Harlan was here...aside from the usual catastrophies accompanying him...he brought a copy of Gentleman Junkie and asked me to say something nice about it. I would too, except for that crack about Traditional Jazz.

It's the best book of Harlan to date though. Not at all bad.

Rog Ebert did it again.

There seems to be some sort of mail letdown between here and LA. I mean, I never hear from those people. I guess an apartment house might keep everyone busy. Then again, maybe the mailman doesn't hold his mouth right.

Nothing much happening around Madison these days. Everybody got excited when our hydro-plane, "The Miss Madison", won the second class unlimited race at Seattle two weeks ago. Buz sent along a pretty good account of the race as he watched it on TV (which proves that even fans are becoming arm-chaired).

1 You are safe by virtue of a trade, a sub, or a friendship.

___ Peachie likes you so you are secure.

___ You will have to send some money to Terry. Overseas rates went up.

___ Better check your sub; you have ___ coming.

___ You must sub or be dropped. Sorry. If you happen to publish irregularly then these will also be accounted for.

___ You can sub with a Fan History. ___ Your History needs a book.

___ This is the last issue you'll ever receive.

___ Your name is Archie Mercer and I'm going to keep sending them as long as you keep sending them back unread.

___ You are also on the mailing list for STAR SONGS.

___ You need not write an LOC unless you feel like it.

___ We're going to re-organize the N3F.

___ I could use some art from you. ___ A contribution from you.

___ This is ^Asample copy. (they aren't all this bad)



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