

poor richard's almanac  
#9  
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This is Poor Richard's Almanac #9, edited with the hopes of making the 52nd Mailing of the Spectator Amateur Press Society by Rich Brown, Box 1136, Tyndall AFB, Fla, with all sorts of extra hopes and rationalizations. This issue dedicated to Earl Kemp (and reviewing, if possible, his momentous SaFari Annual), who does too, Bob Lichtman..... Non -SAPS will be receiving this; tho I charge no money, a letter of comment (or art) is appreciated. If you do something that is appreciated, you get further copies of this. If you don't, you don't. So much for Truth, Justice and The American Way.

editorial  
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That was almost an editorial you read up there, but not quite. Briefly, we come with the why's & wherefores of a seperate zine to comment of SaFari.

The reasons, clearcut and simple, are like so: 1) This commentary is going out as far as is possible, to everyone who go the SaFari Annual. I have no desire to run that many copies of my other zine in the mailing. 2) Since I have missed a number (but not a mailing) I need this extra number to keep things straight. That's n\*i\*n\*e consecutive mailings, people. Just 10 1/2 more years, and I'll be up with Coswal, 3) He does too, Bob Lichtman... 4) It seems The Fannish Thing To Do. 5) I can't think of any more.

Anyway, it's here, so make the best of it. Or the worst. Or what you will. I was going to add; @.. correction fluid, hell no!.. "Just make it, is all."

Somehow, on sober reflection, that seems inapplicable.

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Dedicated to Earl, who took us on an enlightening SaFari.  
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Oh, one more thing before I forget: Merry Christmas!



# COMMENTS- ON THE SAFARI ANNUAL

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These first being by rich brown: First of all, let's take my answers to the questions.

1) Do you feel that magazine science fiction is dead? No, I do not. I think the whole field is tumbling around on unsteady feet, due to an increasing amount of circumstances, some of which I will try to list under #2. I don't think it's dead, and I don't think it's going to die. If you'll look back thru old fan magazines, you'll find that science fiction has either been going to the dogs (which is so old now that it's a fannish cliché) or going to hell or dying since there have been fen on the scene to declair the 'fact.' However, due to the conditions now present, I think that what you are doing here, Earl, is a little more than mere doom-crying. It can't be dismissed as that. Science fiction is getting ready for a major change; just what it will be and whether it will be pleasing to us (the active science fiction fans) is undiscernable at the moment. Now, science fiction has always changed, has always been changing, and probably will continue to do so. Science fiction magazines have gone thru several physical changes -- large & ragged edged, "pulp" sized (with & without ragged edges), digest, and even "slick." We've just about eliminated those possibilities, and unless you consider STar to be a magazine, future possibilities seem limited. But magazine science fiction has chanded in other ways; that is what has kept it alive, and that is what is needed if it is to continue. At first, science fiction was little more than a sugar-coated science pill; it changed over to Action/Adventure; from there to the "Gadget" story; from the Gadget to Thought Variet (grant your gadget and proceed from there), and from this to Sociological types of stories which have now (in my unhumble opinion) degenerated to wishy-washy psuedo-artistic trivia concerning not-too-interesting subject matter which are being written with little or no conviction by the author. To be sure, I'm dealing with generalities here; the Sociological story probably got its first start with Doc Keller back in the '30's, and by others to a certain extent; Action/Adventure/Gadget has continued, in one guise and another for lo, these many years, and obviously still finds an appreciative audience; and in one form or another we still get stories which we might lable "thot varient" or "sugar-coated science pills." And some of each are good, and a larger part is trash.

As an aside note, let me point out that perhaps Campbell's ANALOG (c/w PSUPER PSIONICS PSTORIES) is the New Trend which will be followed. Don't gag, please; not over my pretty clean fanzine, anyway. Remember, in the previous "change-over" periods, that they were not enjoyed by a large segement of fandom; that, essentially, is what is implied in Moskowitz' often quoted "Sense of Wonder" phrase -- hell, tho we do change, we don't, by far, do all of it; and unless your extremely adaptable, if you stick around science fiction long enough you'll lose yours, too, because the fiction will change right out from under you. Now, I was theorizing about ANALOG -- and it's possible or even probable (since ANALOG nee Astounding has always been a leader in the field -- and where the leader goes, perhaps the followers will follow); on the other hand, it may end



up like Dianetics, just another passing Campbellian fad. Both are possible and/or probable. I guess it just depends on how you look at the situation.

2) Do you feel that any person, action, incident, etc. is responsible for the present situation? If not, what is responsible? No, not any single person or action or incident; actually, the combination of quite a few things has knocked the breath out of science fiction. Most of them are already listed, here, but we'll run over a few of them, in order of importance as best as possible, and see what, if anything, I have to add.

A. Distribution. Let's face it, this is probably the biggest deterrent; sci-fi may or may not be going to hell in a handbasket, but it hasn't the chance of a damned soul in the hands of an angry God if it can't get onto the newsstands where it can at least be bought by those few who still do buy the stuff. You can't run a magazine without making money (unless you're a multi-millionaire and don't give a damn whether you win or lose -- hell, a loss might cut down a multi-millionaire's income tax, thus being a profit to him....if you run across any multi-millionaires, you might mention this to him), you can't make money unless you sell magazines (or turn the presses to more profitable but slightly illegal activities) and you can't sell magazines if you can't get them to the reading public. So right now, things are in a hell of a shape. Here at the base, we get adequate distribution -- and there's one place in town that gets adequate discription -- Cooper's, which specializes in magazines anyway. But, from what amount of hunting I've been able to do, these are the only places in the area where you can get science fiction magazines with the exception of ANALOG. For some reason, Finegal's six hundred and fifteenth laws, no doubt ("crud turns up at the damndest places"), it seems to be distributed everywhere and well. This is good for ANALOG, Campbell, and no doubt, Street & Smith -- but for the types who don't care for Campbellian drive (and I never have) it is Hell, brother.

B. Change. This is meant to cover everybody & everything -- magazines, editors, writers, fans -- all have changed, some more discernably than others, over the past few years. Redd Boggs wrote a story for "Dream Quest" back in '47 or '48 called The Craters Of The Moon, about fans and how they reacted to the first landing on the moon which is, in the light of present day events, remarkably prophetic -- I only wish I had it at hand, so that I could reprint it. ## Now, the magazines have changed considerably, much to the dislike of the so-called "hard core" -- those of us who have been reading science fiction for several years and would like to continue reading it for several more. Some of our best editors have left the field (yes, I'm speaking specifically of Tony Boucher, and, if reports are true, Bob Lowndes); the only editor who's been with us for a considerable amount of time is Campbell, and his fruits of labor, since about 1950, have become more sour with age. Lowndes is probably next, tho as I say, I understand that his magazines are no longer with us. Magazines are folding right & left. The boom of relatively recent date produced three reasonably good magazines -- Infinity, SFA (if you like action/adventure, and allow yourself a suspension of belief allowable under fantasy conditions), and Venture -- and a nice pile of crud. None of this helped the field at all. Writers who broke in on the boom, as has been pointed out by others, were mostly incapable (at the time) of writing good fiction -- they pieced words together like they were casual blocks to be glued together at any conceivable angle, they knew nothing about building a character or developing a plot. What conceivable business they had writing the stuff is beyond me -- except that it was accepted, printed and (in most cases) paid for. So much for that. ## Fans have changed. A lot of them, myself included, have come



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to the conclusion that science fiction isn't Literature, that there are other fields that include equal and better writing, that Science Fiction isn't any more than a goddamn hobby (as far as being able to hold its own is concerned), and that, while it offers authors a release from certain tabu's held in certain other forms of fiction, it also restricts him with tabu's that he can get away with. An equal exchange, at best; unfortunately, as the saying/song goes, "you can't have one without the other." A lot of fans have found this out -- simply, fans are no longer (for the most part) fanatical about science fiction, and therefore are no more (for the most part, again) than a somewhat passive buying public. How many now buy all the magazines being published? ..er, well, all the science fiction ones, at any rate? Very few, is my estimate. My own buying habits are picking up -- for the past three months I've bought an average of about three magazines a month. So, to sum up on this particular bit, I think the magazines are looking for greener pastures than us; they're experimenting with things that don't please us -- but why shouldn't they? Do we support them? Do we even give them a relative amount of egoboo? Let's face a few undeniable facts -- for readership, an editor would do better to appeal to the flying saucer cult -- they're larger than we are, and will probably do a better job of supporting their Cause. It's suicide in this day and age to fool around trying to please fandom -- for cases in point, I give you Hans Santerson and Larry Shaw. Here we have fandom-supporting editors with fandom-supporting magazines. To make it more clear, they both edited two magazines, all fan-slanted with fannish columns and news notes on the conventions, etc., with reasonably good (by our standards) fiction. And where are they now? Two of them are dead, one survives as a British mag (SFA) but without fannish columns, and one -- New Worlds -- that just recently dropped dead. To further clear the point, might I point that, from what I last heard, both OTHER WORLDS and FATE are still coming out -- neither religiously or regularly -- but making a profit, obviously. And to further push the point, look at the "top" magazine -- F&SF, which is still going well I understand, and at least releases its figures. Yet it has no interior illustrations, no fannish-type columns, no letter-column, a commercial rather than humorous or fannish appeal (with the exception, possibly, of Tucker's "To The Tombaugh Station," recently) a good deal of reprinting...you see what I mean? Perhaps this is why we are ignored -- and, too, perhaps it's best. If not for fandom, at least for the continuance of science fiction -- if merely in name only.

C. Lack of "newness." Lets face some other facts, as well -- Science Fiction has declined since the fall of the Vanguard and the rise of the Sputnik. Just how this may figure into the study may be hard to tell. Perhaps people have lost faith in the future. Or perhaps the "future" we've been talking about for so long seems so close that they ("They" meaning the mass, average reading public) would rather do something about it, rather than read about it. Perhaps the science fiction magazines put too much emphasis on it, or not enough, or isn't easing up on the situation quick enough, or slow enough. At any rate, from my reading, it seems, the scope of science fiction has been turned around -- instead of the wide, provident skies that were once so prevalent, we've focused on one little star. Worse, in turning the scope around, we have even made the star seem smaller. This has been detrimental, I feel. ## There's been the feeling that there's nothing new to explore, in writing -- but that's been obvious for years. Also obvious is that the same plot explored by practically any two authors will be entirely different stories. This is a fallacy and excuse that writers and editors have wrapped themselves up in because they are to produce or get the

too lazy



kind of material they would like. Look through some of the writers magazines and you'll find soon enough that, after going through meaningless and vague phrases requesting "smooth" writing, "good" characterization and "tightness" of plot, no editor (and we can include fans in here, as well) really has anything more than a vague idea of what he really wants, just as no writer has any real idea of what he wants to write.

There are other reasons, but I feel most of them are very minor in nature. Minor enough, at any rate, that they have been covered completely enough not to bear repeating here in these pages.

What Can We Do To Correct It? We can do a hell of a lot. There are fan's spread-eagle over every major part of the U.S.A., England, Germany, France, Switzerland -- if we got together, we could act as distributing agents. We could go back to supporting science fiction like we used to. We can support strenuously the good magazines and ignore the bad ones. We can get down to basics, defining our terms, and decide exactly what we want, and then use all the pressure we can to get editors to publish and writers to write just exactly that. We can use subliminal advertising in the sale of science fiction. Or use Motivational Research -- if one won't work, the other will. We can do any of these things -- but will we? I don't think so. The first would be discarded as "half brained" and "impractical," the second would be condemned by those who don't like science fiction (or don't care one way or another) and branded as a Holy Crusade (and anybody who knows me knows that, here, I am throwing stones from my glass house), the third probably wouldn't show any noticeable change in the field, the fourth would be great for commentary (we could probably get at least sixty articles on it), but once it was all decided no one would actually do anything about it, and the fifth and sixth would be discarded as just "impractical." What we want is a George who can Do It, and straighten it all out while we sit on our fat cans passively watching the little bit of good material go by. We get some sort of a kick out of talking about dear ol' Sci-Fi and how we can help it. But when it comes down to the solid work that requires action, it changes from what we can do to a plaintive cry of "Why doesn't somebody do something?" That 'somebody' has to be someone else. We never consider ourselves. Hell with it.

4) Should we look to the Original paper-back as a point of salvation? If you mean in place of magazines (hmm, yes, that's what you mean all right) then no. For one thing, all science fiction books (whether paper-back or not) are highly dependant on the magazines. One book isn't going to get a review in another -- the magazines, for the most part, do that. You usually have to hear something good (or bad) about a book to make you interested in it -- and the reviews in the magazines provide that. And tho there may be a lot of "punk" magazines around, there is also usually a few that suit your tastes. Sometimes you are disappointed, but according to the Sturgeon Postulate, you probably usually find that sf rates just a little better than average. But the paper-back book should never, indeed, could never adequately take the place of the magazines. I admit that most of my enjoyable science fiction readings come from the paper-back novel, but I think it should be pointed out that most of the authors of these books don't spring into the field full-blown, writing novels and collections of short stories right and left, but begin in the magazines themselves. Without a place to get some good, practical practice, the paper-backs would soon be as bad as (if not actually worse than) the worst of the magazines. Even as it is, the latest of the ex-Galaxy Novel's trash is coming into the field, leaving a trail of vomiting fans.

5) What additional remarks, pertinent to the study, would you like to contribute? Under this heading should go my comments on what everyone else had to say. Unfortunately (or perhaps fortunately), I'm out of space, stencils & time. We'll just have to let it go and see what sort of reaction we get.

---rich brown, 1960









And now we come to the

NORM METCALF

Safari Annual

which is a tremendous and much appreciated job, Earl. Most of my comments will be sent to Cogswell. But there's one idea I'll toss into SAPS. We are now faced with the fact that a large part of sf existed prior to most of the present readership's learning to read. So they have grown up learning just to what expect in sf. Now any departures from the pattern causes cries of anguish (per psi, etc.). But the earlier readers had only been reading sf in scattered books and magazines. There was no easily recognizable pattern. Therefore they were willing to accept nearly anything as long as it was a good story. As long as it sounded like "different" or "off-trail" stories it would pass for good sf. This is offered merely as a springboard for discussion.

As for Leiber's comments on sf in libraries he's quite right. Back around 1945 I picked up a copy of Planet Stories from the newsstand. Most of it made no reaction on me (and plenty on my parents) and so I went back to reading Ellery Queen, Vilhjalmur Stefansson, etc. Then in 1947 the public library got a copy of Heinlein's Rocket Ship Galileo. This to me at the time was really something. I found a copy of Conklin's The Best of Science Fiction and then the rest of the new titles as they were published. This went along fine until I had read everything in the Eagle Rock, Arroyo Seco, Pasadena, Glendale & Los Angeles Public Libraries (plus the high school library). Noting that nearly all the good stories had come from ASF I went out and bought the Dec. '51 ASF. At that time I was still in high school and didn't have much money to throw around. So only ASF was bought, the rest were browsed through at the stands. Quite a few of my friends were in the same state, we read all the sf we could find, passed the weekly quota of new books from the library around, subscribed to ASF, and didn't buy the other mags. As far as magazines go we were nonexistent. And I believe we were fairly typical of the younger readers. Now extrapolate this from the fanatic younger reader without money to the casual older reader with more money but less interest in buying sf than a good Mike Hammer and who only reads sf to strain himself once in a while. He's more than likely going to stick to familiar authors, zines, etc. (He isn't the type that buys sf without knowledge of the contents as are some of the airmen we have here who read an occasional sf book, but ten minutes later can't tell you what they read.) I can fully appreciate why the marginal zines went under; poor stories, overloading the market, poor newsstand appeal (which wasn't a fault with Planet when it came catching a juvenile's attention), etc.

Miller's query on distribution brings up the Base Exchange. I've been stationed on three different bases and each of these has 1) a well-stocked sf magazine section and 2) a very poorly stocked pb section. For pb's I've had to go to certain newsstands in San Antonio, Denver and Panama City. In addition base libraries have a very comprehensive selection of sf dating back to about '49. (Somewhere, someone has decided that people in the AF should read sf, for what reason I don't know.)

(And now I come to O'Meara and Price and find that I've somewhat echoed them, oh well.)

Price, there is a magazine devoted to adventure, Science Fiction Adventures (title usage #2.5).

Earl, there are hardcover editions of Tiger, Tiger! and A Case of Conscience. And if you're paying \$1.80 for your books, that's too much. If you're interested in lowering your costs just write.

And why recommend Sinister Barrier? True, it's an excellent story but it is not representative of sf, why not the old standby, Adventures in Time and Space?



And as for your five points here my opinions are.

1) No, magazine sf isn't dead. The field is merely becoming healthy. But, there's one significant item. While in Tampa last weekend I had my first look at Standard Rate and Data in nearly six months. Both ASF and Ellery Queen's will no longer divulge their circulations while the combined circulation of Amazing and Fantastic is given as slightly over 104,000. Now both ASF and EQM were rising in circulation for the half of '59, what altered this?

2) The persons that I feel are responsible for the present situation are the ones who rushed in and overloaded the sf field. When the poorer zines folded they seem to have carried many casual readers with them (or else they turned to paperbacks). I hope that sf stabilizes itself soon, and a few more titles missing wouldn't hurt anything.

3) There is nothing we can do to correct the situation, supply and demand is doing that for us. Let's just cheer the process on. And tell me Earl, do you enjoy wading through zine and zine full of crud? Let's have fewer zines with high quality material. (Oops, read that as "Let's have fewer zines with the remaining ones thus being of higher quality.")

4) Original paperbacks won't be much of a salvation until some better editors show up at the pb houses. Some of them seem to be enthusiastic and to even have rudimentary taste (or else they're underestimating the public and/or the fans). But right now the percentage of crud in pbs is probably higher than in magazines.

5) As for additional remarks Cogswell has them, what sees print is another matter. To quote from that letter:

Anderson: Poul, just how do you define literature? To me it's a good story well told to which Karen once retorted that the material in F&SF was well-told. But to you...?

Asimov: Pulp fiction isn't dead, it's now called "true adventure" and is still cluttering up the stands.

Blish: Boucher has even sat on manuscripts by women writers.

Boucher: Tony, to my taste sf has gone bad to the extent that authors are still able to make a living writing it. When a writer can't make a living writing sf, but instead treats it as a hobby the stories he does can be shaped up, there is no need to sell that story somewhere because the bills must be paid. Robert Barbour Johnson went into this in New Frontiers #1 with regard to weird fiction and I still think it applies to sf.

Bradley: One thing I've wondered about and that's the attention span of the average person. They are either afraid of tomorrow or it has no real existence, they're unable to really grasp the concept of something happening beyond the here and now. Now for these people sf is something to be scoffed at, why man, it's obviously impossible. A great deal of today's sf seems to be aimed at such people (and I'll name names, Galaxy and to some extent, F&SF) which is perhaps one reason why others are giving it up.

Briney: Ziff-Davis is no market for longer stories, there hasn't been anything in recent years.



In recent years (with the exception of "The Galaxy Prizes") over 40,000 words in either Amazing or Fantastic. And don't mention Galaxy, evidently Gold can't count. His criteria seems to be bigness of the author's name rather than length.

Galkins: O Brandt & Bill Collins are waiting for Galaxy to fold so that they can have complete collections and I subbed to be sure and get the last ish (but it looks as if Galaxy may outlast my sub, unfortunately.)

Co. J. J. L.: Robert Barbour Johnson made a good point once when he said that sf is more realistic than the fiction in the Post.

And a further point, a great many of the present generation of sf writers have grown up with sf, they know what they read and liked and subscONSCiously they are repeating and paraphrasing earlier works. Whereas when Gernsback was a dominant influence he went out and scrounged new writers with no stereotypes to mold their stories. (And Moskowitz, please don't cite examples from an 1896 Argosy.)

de la Ree: You do have a point regarding fans. Most fans have read enough sf to have a better basis for judgment than the casual reader and in addition try and do something about securing what they want, by writing letters, attending cons, pubbing fanzines, etc. A magazine which had every story appealing to all fans might end by being unacceptable to the buying public. And in connection with a remark by Budrys, Campbell was roundly condemned in some of the fanzines and in the letter columns during what we term the "golden age" for leaving sf behind while chasing after new twists such as sociology.

Derleth: Regarding your position on sf reviewing I consider Schuyler Miller to have much the same tastes as myself and therefore a more reliable reviewer for what I want to read. But Knight is vastly more entertaining in his better and longer reviews and this is what I read him for. Knight might dig down and show how some particular episode or what have you is completely ridiculous but one episode doesn't make a book, it's the overall impression that counts (this latter statement doesn't count Sohl and some others whose books are composed of little episodes which don't add up singly or collectively.).

Gunn: The authors you quote embroidered their storytelling with characterization, description and all the other items which help make a novel realistic but all this takes length and/or an extreme amount of skill. The present shrinkage of the "novel" to as low as 8,000 words (in a recent magazine) and 33,000 words (in a recent book) doesn't allow room for writing a decent story. Even ASF hasn't run anything over 75,000 words for several years and several of the recent serials have been quite low on wordage. This is a long way from about 118,000 words for Second Stage Lensman or some of the other great stories of the past. It takes a Tolkien three volumes these days to create a really memorable book. And these books don't sell enough (and take too long to write) to be a source of income for a commercial writer. Let's face it, such thoroughly good items are labors of love and perhaps all sf should be.

Miller: In cities that I know there can usually be found newsstands devoted to nothing but magazines, newspapers and paperbacks. San Francisco has the City Lights Pocket Book Store, Berkeley, California has the U.C. Corner, Denver has Scotty's and also Jerry's, even San Antonio had one. These stands do a tremendous business in sf. At the U.C. Corner I've seen a four-foot high stack of ASF dwindle to zero in four hours to be replaced by another stack. Ben Stark, 113 Ardmore Road, Berkeley 7, California (a book and mag dealer plus midget sf distributor) could



probably give you some interesting statistics on the subject. But then Boucher once commented at a Little Men's meeting that ASF had a survey made of sf selling habits and found three areas where they sold extremely well: 1) universities, 2) scientific centers such as Livermore, Los Alamos, etc. 3) colored districts.

And a peculiar thing happened at the BX newsstand the other week. The May USRE of New Worlds had gone off to be replaced by the June issue. The June issue then sold out to be replaced not by the July issue but the May issue again. When these copies ~~would~~ then the July issue was placed on sale. And there it still sits.

Norton: I know this one man who writes (or at least used to) TV serials, Fu Manchu, The Cisco Kid and Commander Cody plus some others. One of his sons is a sf fan, and reads ASF regularly. So the devoted son (who was 11 at the time) watched an episode of Cody one night. At the dinner table he was highly critical of the science in the story. His father hushed him with the remark that, 'It's written for kids, there's no need to make it accurate.'

Price: This emphasis on characterization is a natural (or so it seems to me) outgrowth of evolution. Formerly a good idea was the only requirement for publication. Now most of the ideas have been worked to death and so we have variations on the same theme. And one of the easiest to conceive of and hardest to execute (not Caryl Chessman) props in your bogey, characterization. And here you must give Campbell credit, he's aware of this and is therefore searching for new directions for sf. Most fans consider his excursions hare-brained and perhaps they are. But that isn't important, what is important is that he's trying to correct the paucity of ideas.

Reynolds: Offhand I can think of two exceptions to your list, Dick's Solar Lottery and Kornbluth's The Syndic. And there are probably dozens more.

Russell: With Palmer this critical circulation was reached with slightly over 12,000 and considering the other aspects of Other Worlds it should have won the award for best fanzine hands down.

Silverberg: Ben Stark (see comments under 'Miller') does fairly well distributing sf and other items in the San Francisco area. He gives the newsstand just what it wants and he has what they want. Of course what he distributes is books and magazines from Britain but the same principle could be applied by sf fans throughout the country to domestic sf. There are enough fans scattered around the country to form their own distributing company and do a decent job of it. Anybody with me on this?

Tucker: Hooray for your attitude towards the overabundance of titles. Right now I'm reading every sf title published in the U.S. and England but it's a fearsome job. There aren't enough good stories to defend the practice on a rational basis. I would be happy to see Galaxy, Fantastic (if a mixed-policy Amazing were instituted) and If go leaving us with ASF, F&SF, Amazing provided it continues to improve, and from the other side of the water all three Nova mags. Those six are in effect five monthlies providing all the sf magazines aht I would prefer to read.

Wood: Amen on trying to convert people, it just can't be done (with a few possible exceptions of those who need only a slight impetus).

The following are addressed to Kemp although directed at specific comments



under specific authors.

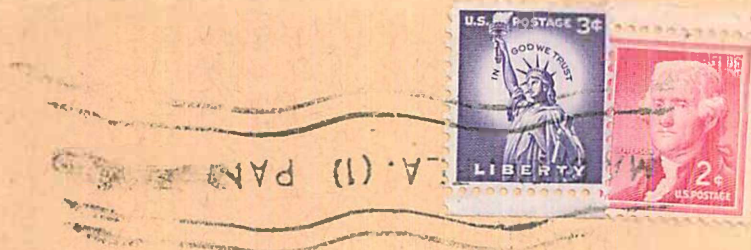
Budrys: Yes, but the Post and Galaxy are both edited for, if not idiots, the lowest common denominator.

Campbell: The source is Don Franson.

Davidson: He has seen New Frontiers (unless the P.O. goofed). But in common with others who moan the lack of sf discussion in fanzines he hasn't done anything about it. And perhaps they think it isn't there because they're not interested in finding science-fictional content in fanzines. (And thanks for the plug, Earl. Your index is the only place I can recall in fan publications that Meskys and my name have been separated in an alphabetical listing.)

De Vore: There are hardcover editions of Tiger, Tiger and A Case of Conscience. And Carnell mentioned in a recent letter that Wollheim has admitted he's in the wrong with the lack of copyright acknowledgment at Ace. In return Carnell was sent a set of copyright rules and regulations with particular attention to copyrighting foreign material in the U.S. Perhaps now some of the publishers on this side will do something about their lack of honesty.

Palmer: Earl, you're paying too much to produce books for Advent:



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