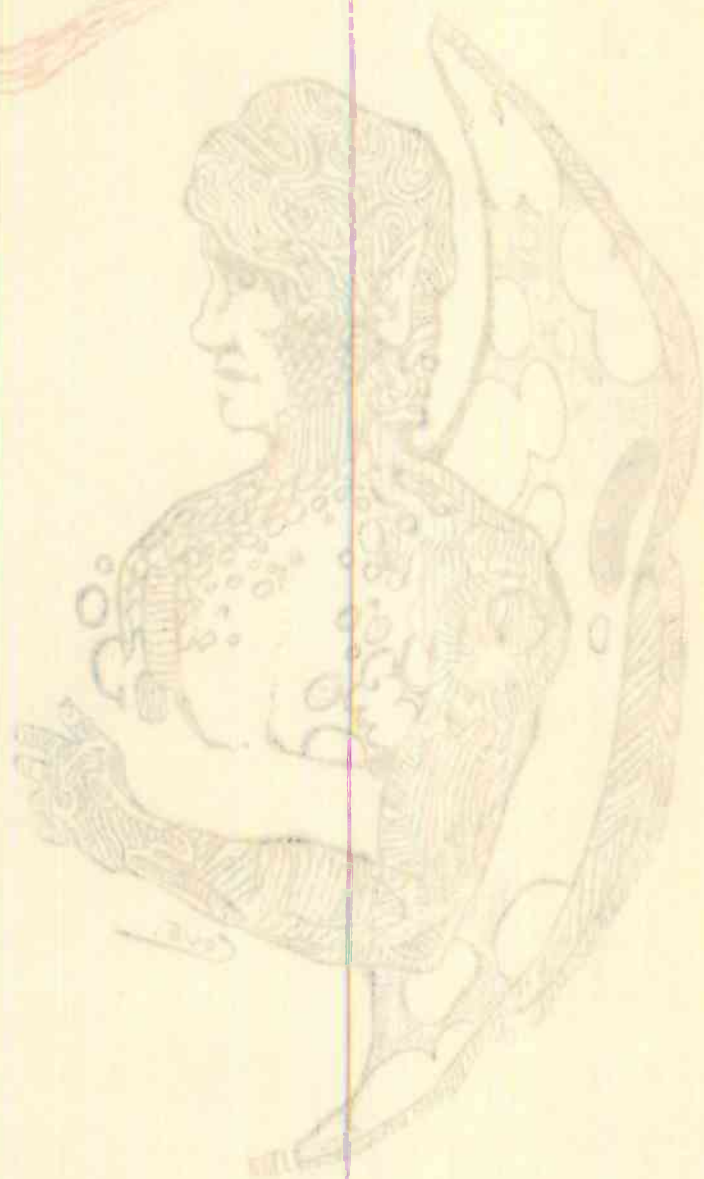


QUAK  
6



APRIL '68

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# QUARK 6

QUARK 6 is published by Lesleigh and Chris Couch, Rt. 2 Box 889, Arnold, Mo. 63010, for the 15th mailing of APA-45, April 1968. It is available to other fans for contributions, letters of comment or a show of interest. This is the special "LESLEIGH FOR OE" issue.

This is Cymry Publication #18.

## C O N T E N T S

Cover--Doug Lovenstein

Lesleigh for OE . . . . . 3

"We're Only In It for the Money" Record Review  
by Arnie Katz. . . . . 4

Non Sequitur--Jerry Kaufman . . . . . 8

Untitled on a dark night--James Schumacher. . . . . 9

Nune--James Schumacher. . . . . 10

Sitting on a Cornflake--Lesleigh. . . . . 12

Mailing Comments--Chris . . . . . 16

LMC's--Lesleigh . . . . . 20

let me take you to a place i know of--Jim Reuss . . . . . 25

Quarkomments--letter column . . . . . 26

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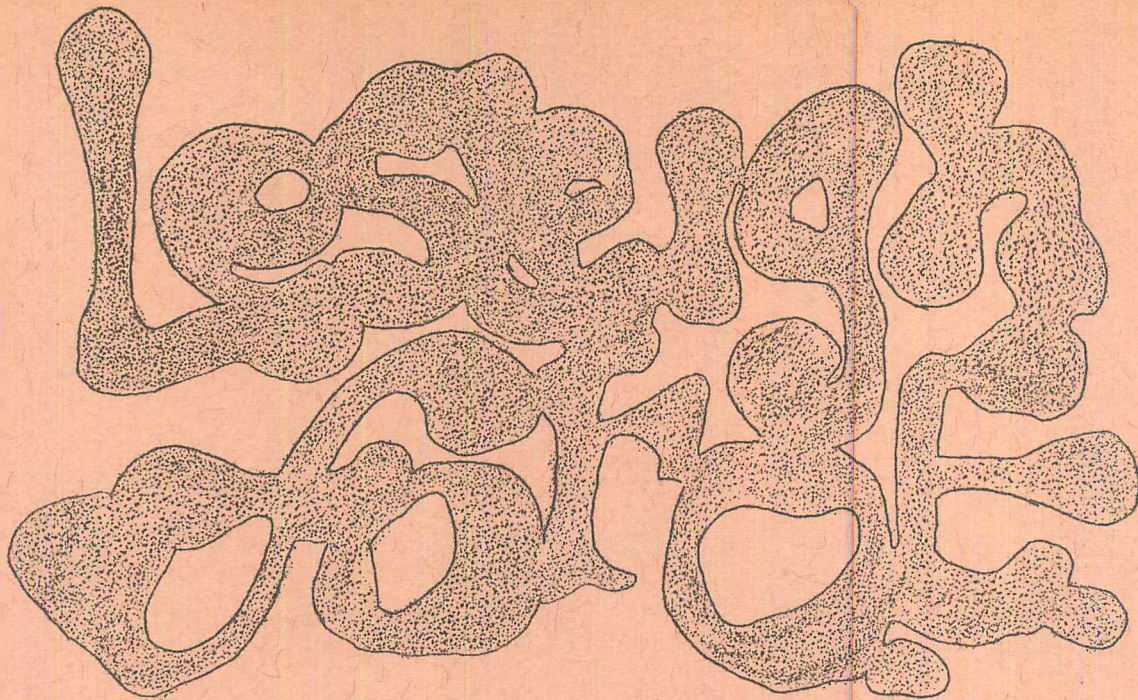
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Special thanks this issue to Bobbie, Hank, Leigh Couch, Mike Couch, for their help, and Ray Fisher, and Buck Coulson for their encouragement.





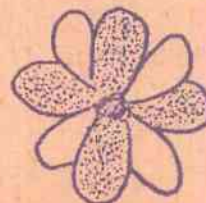
Lesleigh for OE. That's our special this issue and our cause for this month. Those of you in APA-45 might wonder just why I want to be OE and why you should vote for me. And the rest of you might wonder what I am talking about.

For those not in an apa, the OE is the Official Editor. That's the person who gets to receive all the apazines in bundles, publish the OO (official organ), put everything into envelopes and mail it off to the members. It is a position of indeterminate power, depending on what the constitution and the other members will allow, and great quarterly responsibility. It's fun, for someone who likes to involve themselves in all sorts of ridiculous outside work, and I wouldn't be in apas if I weren't that kind of person.

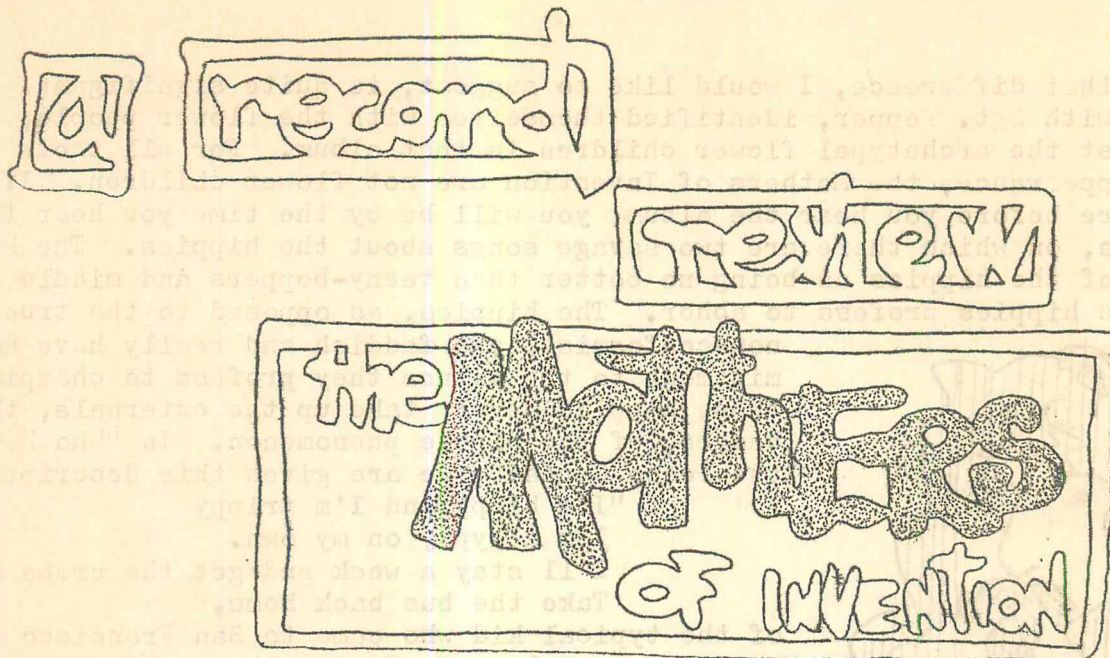
I can claim some experience, having put out one N'APA mailing, and lots of help (Hank, Chris and maybe other Couches, if need be). As I said, I think the office will be fun. (I'm not power mad). And I'd like to help APA-45 continue to become the very good apa it can be and seems to be nearing.

I suppose I should present some sort of a platform and more qualifications. Well, I can promise you book rate; we have a friendly post office in Arnold. I'd like to send the mailings in jet packs, as these large mailings are rather hard on regular envelopes. I don't think I could improve on John's record of getting the mailings out as soon as is humanly possible. But I will try to keep it up. I would gladly mimeograph any members stuff, if they send their stencils.. I'd like to encourage more members, if the rest of the membership thinks it is advisable to up the roster, and better stuff from the current members. I think everybody has been doing good stuff, and improving constantly. And I promise not to gaffiate during my term of office (with or without the treasury).

Thank you for your kind attention.







The wrap-around cover on the twin-leaf album had a yellow background and featured seven grotesque-looking guys in drag, all frowning slightly at the record-buyer. A speech balloon said, "Is this Phase One of Lumpy Gravy?"

"Lumpy Gravy," I mused, recalling the Frank Zappa was supposed to release an album of that name. I looked at the cover more closely and realized that the character in pig-tails from whose mouth the speech balloon came was Frank Zappa Himself. That still didn't explain the six others with him. Stealthfully, I slit the cellophane wrapper holding the leaves of the album together. In a flash, I realized that what I was holding in my hands was not Zappa's "Lumpy Gravy" at all, but rather the long awaited third album by the Mothers of Invention,

## "We're Only In It For The Money"

With a little help from my friends, I refolded the album jacket, relegating the yellow covers to the inside and restoring the visual parody of Sgt. Pepper which had to be modified under threat of lawsuit by The Beatle's management.

"We're Only In It For The Money" takes all external bits of business of the Beatle's landmark disc and twists them.. For example, "Beatles" is spelled out in flowers, but "Mothers" is spelled out in fruit and vegetables.

by **arnie katz**



And that difference, I would like to suggest, is quite significant. The Beatles, with Sgt. Pepper, identified themselves with the flower people; they were almost the archetypal flower children in that album. For all their strange appearance, the Mothers of Invention are not flower children. If you aren't sure before you hear the album, you will be by the time you hear the first side, on which there are two savage songs about the hippies. The Mothers see most of the hippies as being no better than teeny-boppers and middle class zeroes the hippies profess to abhor. The hippies, as opposed to the true



non-conformist, are faddish and really have no commitment to the values they profess to champion; these hippies merely take up the externals, the badges, of the hippie phenomenon. In "Who Needs the Peace Corps?", we are given this description:

"I'm hippy and I'm trippy

I'm a gypsy on my own.

I'll stay a week and get the crabs and  
Take the bus back home,"

of the typical kid who came to San Francisco during "the summer of love." During the course of the song, Zappa tosses off the beautiful line, "my hair is getting good in the back" to underline what he feels in superficiality among the hippies. "Flower Punk" which is the last song on side one, is a parody of "Hey Joe." As in the original, "Flower Punk" uses terse, repeated phrases to

make its point. The picture of the hippie it creates is that of a teeny-bopper who has simply physically matured a little.

The Mothers live in a much more realistic world than the Beatles. On every hand, they see de-personalization, repression, and non-communication, whether parents who can't relate to their children (or each other) or spectres of incipient fascism. The Mothers do not tinkletinkletinkle; on the first side they give us a panoramic view of our catastrophic world in bold strokes and garish colours. After showing us the average hippie in "Who Needs The Peace Corps?" they switch, in "Concentration Moon" to a time when the non-conformist problem is solved by opening the California detention camps built during World War II to hold Japanese Americans for incarceration of the hippies. The song cuts back and forth between the camp and the way it started; policemen roughing up (and killing) hippies in the park, "COP KILL A CREEP! pow, pow, pow" the song ends. "Mom and Dad" picks up the theme of "no-one-cares-as-long-as-it's-not-us."

"Someone said they made some noise,  
The cops have shot some girls and boys.  
You'll sit home and drink all night,  
They looked too weird...it served them right."

It turns out that one of the girls is "mom's" daughter who got shot because she was in the park with her creep friends.

"Bow Tie Daddy" performed in the best New Vaudeville Band style is a short song that displays the rich, aging, deadhead American man in all his glory.

"Don't try to do no thinkin'  
Just go on with your drinkin'  
Just have your fun, you old son of a gun,  
Then drive home in your Lincoln."

Without saying he doesn't care, without saying he's fat and greasy, the Mothers give us the broad outlines and let us put in the touches we know belong.



"Harry, You're a Beast" moves from the "man-society" and "man-child" relationships explored in the previous songs to focus on the marriage relationship. In a high squeaky voice achieved by slightly speeding up the sound track, Harry tells his wife exactly what's wrong with her.

"I'm gonna tell you the way it is  
and I'm not gonna be kind or easy"

Harry tells his wife Madge. And blunt he certainly is:

"You're phony on top

Phony underneath,

You lay in bed and grit your teeth."

But in the end Madge, the sick one, wins. Harry tries to express his love for Madge sexually, and she calls him a beast, and he is so emasculated that he ends up apologising, thereby tacitly accepting her evaluation of the situation.

"What's The Ugliest Part of Your Body?" begins as a satire of Platters-type rock ballads, the type of satire the Mothers did so well on their first album, "Freak Out". But when it is revealed that the ugliest part is the mind, the noodling drops out and the tempo speeds up. This underlines the message that ugliness is in the minds of adults who keep the children from learning the truth, causing them to grow up with minds as ugly as their parents'.

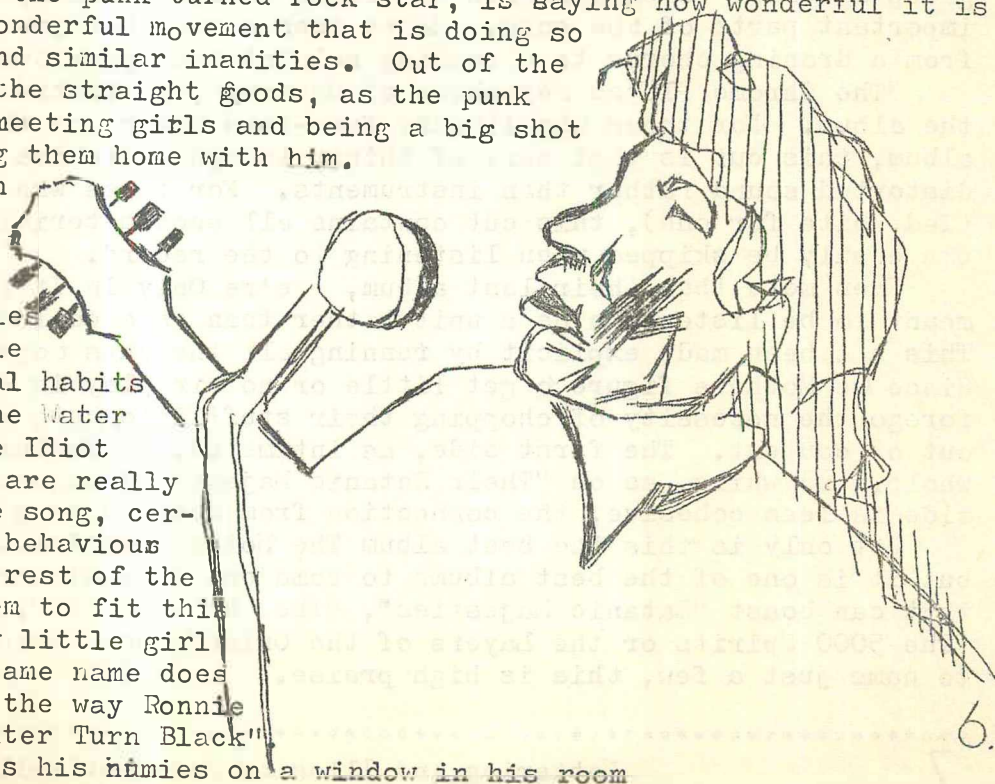
Though I'm throwing away my chance to write for CRAWDADDY! by admitting this, I'm not exactly sure how to take the next song on the album "Absolutely Free." It may be serious but it strikes me as too pat. My guess is that it's an extremely clever satire on the "escape-as-solution" school of song writing. The type of thought that produces marshmallow skies and similar gorgeous images, but does not seem to solve (or even illuminate) anything. And no, I'm not knocking the Beatles, but rather their imitators who have "Lucy in the Sky" without "Day in the Life."

The side finishes with the previously mentioned "Flower Punk," which lends additional credence to the view that "Absolutely Free" is a repudiation of the catch-phrases it trumpets. Besides being another of the songs done slightly speeded up, "Flower Punk" makes an extremely original use of the stereo effect.

Out of one speaker, the punk turned rock star, is saying how wonderful it is to be part of this wonderful movement that is doing so much for the kids and similar inanities. Out of the other speaker comes the straight goods, as the punk has fantasies about meeting girls and being a big shot and maybe even taking them home with him.

I find myself in the curious position of disagreeing with Zappa who says the second side is a series of songs about people with strange personal habits. While "Let's Make The Water Turn Black" and "The Idiot Bastard Son", which are really two movements of one song, certainly have deviant behaviour as their theme, the rest of the material doesn't seem to fit this pattern. The lonely little girl in the song of the same name does not seem to deviate the way Ronnie does in "Make The Water Turn Black".

"Ronnie saves his hūmies on a window in his room  
(A marvel to be seen: dysentary green.)"





"Lonely Little Girl" is, however, a good imitation of teeny-bop rock as practiced by groups that cater to 11 year old girls. It offers sympathy without really saying anything other than that no one understands the poor lonely girl; precisely what shlock kiddie rock does.

"Take Your Clothes Off When You Dance" is a song that hits at both the square and hip societies for the meaningless distinctions based on externals that they make. "WE ALL KNOW THAT HAIR AIN'T WHERE IT'S AT" they cheer. And they don't bring the standard hippie message that it's all right if your hair is long; it's all right if your hair is gray or short, too.

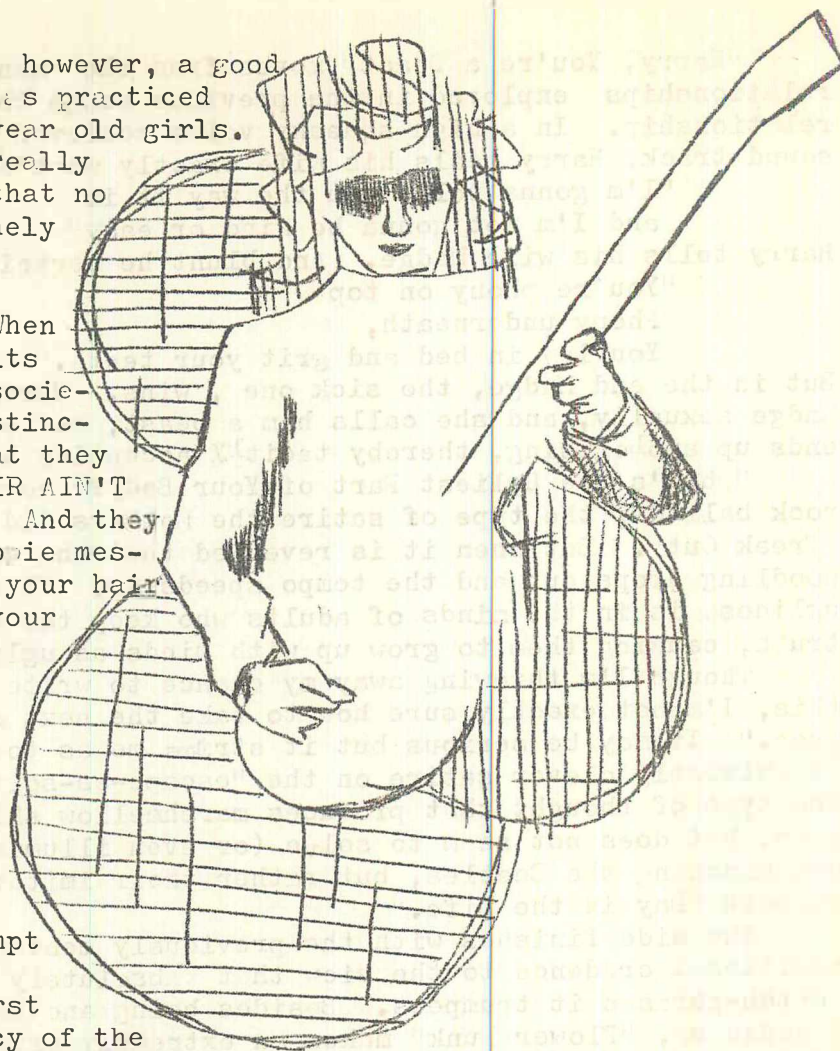
"Who cares if you're so poor you can't afford To buy a pair of Mod a Go-Go Stretch-elastic pants..."

After a reprise of "What's the Ugliest Part of Your Body?" comes "Mother People" a more serious attempt at a group theme-song than "Motherly Love" from the first album. The expressed urgency of the group's desire to communicate as people of tempo and speed changes to highlight important parts of the song. Zappa does a smoother job of this changing from a droning chorus to a rushing soloist than previous attempts.

"The Chrome Plated Megaphone of Destiny", an instrumental closes out the album. For those who like the free-form breaks on the "Absolutely Free" album, this cut is that sort of thing, though it relies on electronically distorted sound rather than instruments. For those who didn't like the breaks (Ted White for one), this cut contains all such material on the album and can easily be skipped when listening to the record.

Even more than their last album, "We're Only In It For The Money" is meant to be listened to as a unit rather than as a collection of single cuts. This has been made explicit by funning all the cuts together on each side. Since the Mothers figure to get little or no air play in any case, they can forego the necessity of chopping their stuff into cuts which can be plucked out of context. The first side, as intimated, is definitely an organic whole, and while, as on "Their Satanic Majesties' Request," the second side is less cohesive, the connection from song to song still exists.

Not only is this the best album The Mothers of Invention have ever done, but it is one of the best albums to come out this winter. In a winter that can boast "Satanic Majesties", "The Who Sell Out", "Something Else", "The 5000 Spirits or the Layers of the Onion", and "Axis: Bold As Love" to name just a few, this is high praise.



\*\*\*\*\*



# Non Sequitur

## by GERRY KAUFMAN

Some things seem to grow on you, the more you hear them. For me, one of those things is FRESH CREAM by the Cream. Blasting in my ears at the moment is the Cat's Squirrel cut, with unidentifiable electric instruments, but which I like anyway. Best cut is Sleepy Time Time, worst is Toad, with a four minute drum solo (not even Gene Krupa would have dared to try such a long solo--drums are slightly limited in what can be done with them.) The lead guitarist (when I can decide which is the guitar and which is the electric harmonica) is Eric Clapton and is the best I've heard so far (no, haven't heard Hendrix and the closest he's coming to Cleveland seems to be Columbus). I like him better than Danny Kalb, who bothers me with all that straining for high notes.

Now it's Marshall McLuhan time as I demolish a carefully wrought theory with one blow. Now Mac thinks that because we're all becoming used to the simultaneous flow of swift electronic data, we'll all become simultaneous thinkers and will give up the old linear ways of transmitting information--books, newspapers, fanzines, the printed word in all forms.

No, man will become the simultaneous thinker Mac expects, no matter what changes are brought about by electronics. And Why not? Because no matter what the medium, the message is apprehended in only two ways--as speech or as writing. All information passed from one man to another is either speech or writing. Even the punches in an IBM card or the binary in the circuits of a supercomputer are only writing, which trained data processors can read.

And writing itself is just speech symbolized. The linearity of writing derives from the linearity of speech. You can't write or read more than one thing simultaneously. This basic defect of the system of writing is caused by writing's father, speech. Try saying more than one thing at a time, Can't be done with the equipment, can it? This is a real case of biological determinism. Linearity is a natural part of man, and we won't get away from it until we all get telepathy, or we can all zylph the reault, or something.

I must still be a kid. I hate Vote Toothpaste.

Found: in my sister's SEVENTEEN MAGAZINE, one story called "Where's Your Reathers" that draws a parallel between Sunset Strip hippies and the supernatural demons in the stories of H. P. Lovecraft.

Is anyone still with me? just one last word, then. You know where the Worldcon should be in '69. Be sure you're right, then go ahead and vote --- Tijuana in '69!

And vote for: THORNS for Best Novel (Silverberg)  
CORONA for Best Short Story (Delany)

AARRGH!!!

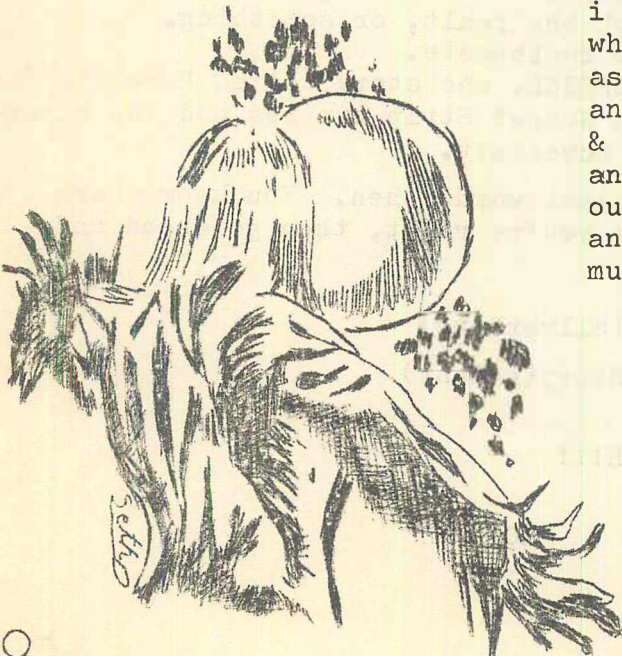
untitled  
on a dark night

james schumacher

And when i look at his poem  
(for they all are poems, you know,  
not songs), & i  
watch it weave  
& sway  
an it's so beautiful it hurts  
an i know i can never  
know,  
fully, what it means  
& i can never do anything  
as beautiful or as meaningful  
& i say to myself, my god,  
what a tremendous genius he is,  
an i can do nothin  
but stare in awe;

And when i look at another of his poems  
& i see it gasp an writhe  
it's so sad & alone  
an i want to cry out  
from the pain & anguish  
but my egyptianring wont sparkle  
an i know i can never suffer  
as he has,  
an i can never hurt as much as he  
an i say to myself, my god,  
how lonely he must be,  
an i can do nothin but cry;

And then i think  
an i strive to grasp  
an i realize that how great he is  
he's not alone and  
i wonder how many dylans are there  
who suffer and are  
as lonely and who feel  
and are as feeling  
& beautiful  
an whom nobody knows exists  
outside of a name if they're lucky,  
an all i can do is helplessly  
murmur my god my god. . .







Peering through the whitey twirls of  
the sweet smoke,  
Searching for the floor  
lying somewhere midst the  
laughter,

The mothers furiously Inventing  
on their plastic tape,  
How many senseless repetitions  
are possible?  
How many unknown obscenities  
replayed?  
The royalty of live itself is nothing,  
for this is the art of loving, to  
live without royalties from the  
Others;

All this i think in the hard-  
chair floating on the floor,  
straining to catch nonexistent  
whats & too-fast thats,

The Doors are shut; Only the  
fat after-image of authority  
can penetrate, & even he is  
left behind in a whirl of  
incense, and we are alone  
with ourselves, fun &  
frightening & a pothead's delight. . .

nune

james schumacher

1/15/68

10.

# St LouisCon!



St. Louis: A City With a 200 year old French, Spanish & American Tradition of Welcoming Visitors.

St. Louis Fandom, proud of this tradition, invites the 27th World Science Fiction Convention to our city.

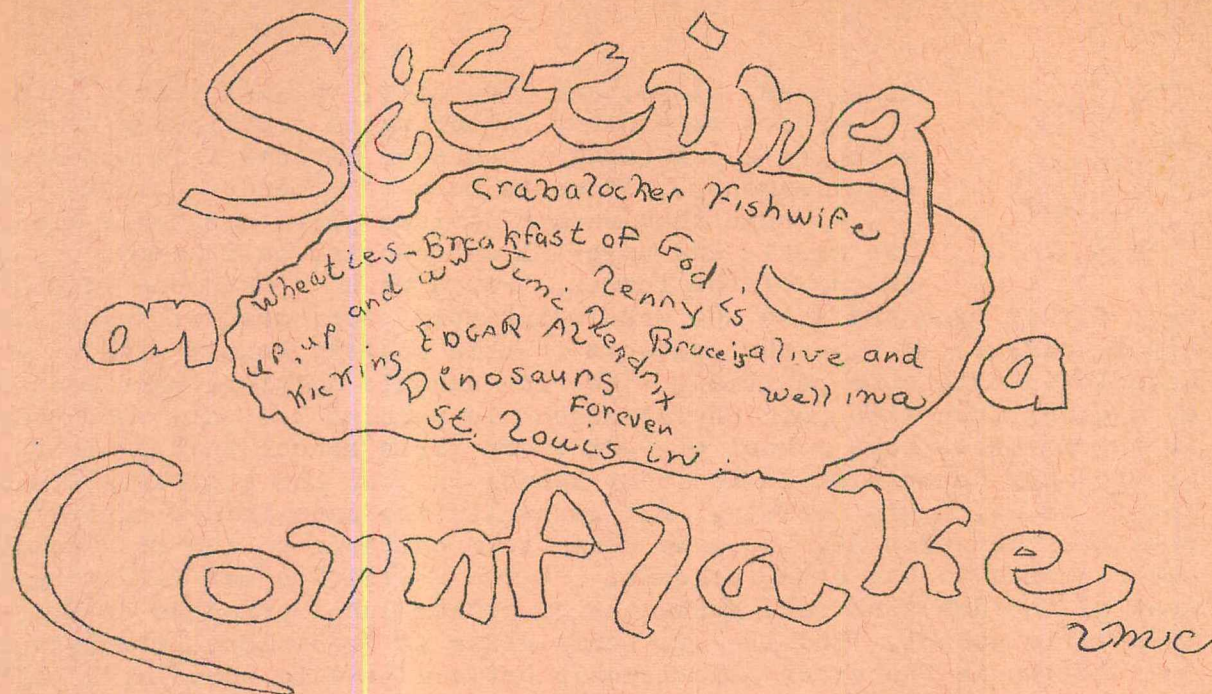
Let us show you what hospitality is really like in 1969.

Restaurants, theaters, shops, bookstores, baseball, Gaslight Square, and a world famous zoo are some of the many attractions of our city by the Mississippi.

The St. LouisCon Bidding Committee is led by mature, experienced, enthusiastic fans who know how to get things done and who will spare no effort to do them right. Respect for fannish traditions and a spirit of fairness are our guides.

Vote for St. Louis in '69 --  
just for fun!!!





### WAITING FOR THE CON TO COME

As I am writing this I have a little more than two months of high school left. I suppose most of you have no overwhelming interest in high schools, having seen the last of such an institution long ago. But perhaps you don't know much about private schools--which as a whole prove a rather interesting study.

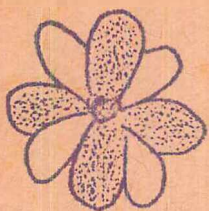
Looking at the differences between people in the different states of schooling, you might almost say they form separate societies, with each having its own special interests, activities and institutions. The high school culture has been revealed to the American public through magazines, television and occasional personal contact with the denizens of this strata themselves (though much of their information about their own culture is obtained from these same impersonal sources). But the workings of the private school sub-society are not so well known. With one exception, this being the exclusive Eastern schools. But I would venture to say that within your own areas there are some 20 to 40 private high schools, not so exclusive or well known.

A private school is defined as one not designed to serve a certain area, not established by state or religious education authorities as a member of their network. It receives little or no aid from such people, and therefore charges tuition of some amount. It has the right to choose who it will accept as a student and who it will not. It generally limits its student body to members of one sex or the other, though some are co-ed.

In the St. Louis area, there are about 40 private high schools. Most are not co-ed, with the girls schools easily outnumbering the boys. Most are run by some religious order and so are considered Catholic schools, though being a Catholic is not a pre-requisite for entry. The most notable exception to these generalities is John Burroughs, alma mater of William Burroughs and Paul Gilster. It is both secular and co-ed.

Actually, the above-mentioned rules are some of the main reasons for private schools forming a separate society. First, being Catholic already, makes most of the students members of a minority group with its own social traditions. And of course no school can be self-contained with only girls or boys as students. Private schools must rely on each other for the success





of dances, plays, and generally, to keep things interesting.

There is another factor which contributes to the private schools' 'separateness' and even divides this sub-society itself--money. It costs more to attend a private school.

I said that wealth divides private schools also. There are middle and upper class schools, as it were. My school is one of the former, though we have had some people who were rather rich and some who were relatively poor, most of the students are middle class. We have our contacts in this society mostly with other private schools in this same position. The rich schools maintain more contact with each other than with us. Chris' school is perhaps the only exception. It is the favorite boys school of most every girls school in the area. This is probably because it is the best school in town and attracts boys from all levels of St. Louis society. But generally the schools are pretty well segregated. The rich St. Louisans send their children to the rich schools, the other people to the other schools. At the Veiled Prophet Ball this year, most of the debutans were graduates of either John Burroughs or Villa Duschene, a Catholic school. And the St. Louis elite is traditionally Episcopalian.

To explain the exact relationship between private schools, I will use my school as an example.

Most of the inter-school organizations we belong to are for private girls schools, such as the Girls Association of Student Councils. Our teams play, not necessarily other schools in the same area, but schools in the same social position.

But of course our most important contacts are with boys schools. Each year the senior class elects reps to the various boys schools. The reps are chosen on the basis of contacts and popularity at the boys school, popularity here, and looks. And of course, most of the girls know boys at these schools.

At my school, and most other schools, what is going on at the private schools is always a valid topic of conversation. Each has its own nickname, and each school has a reputation, which it worries about constantly. Recently, some boys were distributing their school paper at my school because the headline announced that we had won their popularity poll as the number one girls school. Well we were rather pleased, but it still wasn't one of the class schools.

Actually, the private schools receive as much attention in the local youth or sports news as do the other high schools. But not as many people care. About the only exception to this is the St. Louis U. High-CBC game which is held in Busch stadium and broadcast over the radio.

I suppose this whole disertation does not have much of a point, except to prove that there are interesting and little known sub-cultures in the Great Society. But you knew that already, didn't you?

\* \* \* \* \*

Next year I am going to the University of Mo. at Columbia, Missou, to join the growing group of fans there. Besides Hank and Crdath Thorne, there is MOSFA, which Hank started this year.

A few weeks ago, "in an altruistic attempt to bring culture to Columbia", MOSFA showed an old Flash Gordon film, Rocketship. Hank had borrowed the film from Rich Wannen, the treasurer of OSFA and a film connoisseur. Rich expressed a desire to drive up to Columbia the night of the film and watch the reaction to it. I had been to that town once, but thought I should see more of it, so I asked Rich if I might go along. He very kindly consented.



That Friday my father picked me up at school and we drove over to Rich's fraternity house. My father went to the door and I watched him ask the fellow who answered if Rich was there. Seemingly he wasn't, but they stood there talking for quite a while. Finally my father motioned for me to come over. I was expecting him to introduce me to somebody's son, but it turned out he had never met the guy or any of his relatives before. My father is like that.

We all talked a little before Rich arrived. Rich and I left immediately, as it is a rather long way to Columbia and the movie was to begin at 8. It was a lovely night for driving, so warm I could barely believe it when I heard there had been several inches of snow in Columbia the day before. Luckily the snow was nowhere in evidence.

The drive took rather longer than we had expected and it was after 8 when we pulled off the highway into Columbia. And it was even later when we found a place to park that was within 4 blocks of the Student Union. We walked in the door to Hank's 'There they are!' and screams from the auditorium. People were flowing out into the hall and there was a sign on the door, "Second showing at 9:30." Both Hank and Rich were very pleased.

Being privileged characters, Rich and I got to watch from the projectionist booth Flash's adventures, I for the third time, Rich for what must have been his fiftieth. The audience was highly appreciative, cheering for Flash and the other good guys, whistling at Dale and the Princess, and of course booing Ming the Mercilass.

After the movie, all the MoSFA members gathered in the booth and we were introduced. My first, and probably only, standing ovation. It seems driving 120 miles to witness a Flash Gordon movie makes you a celebrity. Actually, I was introduced as secretary of OSFA, Rich as treasurer and owner of the film.

While the second showing was not as packed, it was pretty full, and Hank afterwards estimated that altogether some 500 people must have seen it.

At both showings, a MoSFA member, Dave Walsh, got up between reels to invite people to attend the MoSFA meetings. For some unknown reason, the audience found it extremely amusing that MoSFA meets in the Ecumenical Center-- "in the basement", Dave was quick to explain.

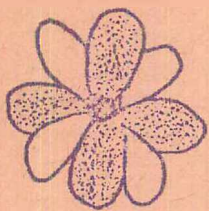
I spent the night in Columbia and the next morning Rich and I started back. The ride back seemed shorter than the one there, a phenomenon I have observed several times, particularly in travels to and from cons.

We arrived at Washington U. where I was supposed to meet Chris at his Chinese Art class. I was a little early, so I went in a nearby book store. By some incredible chance, Ray and Joyce Fisher happened to be in there; Ray said it was for the first time in years. We talked a while and looked at all the books and things. Then I decided I had better go off and find Chris.

I knew the building he was supposed to be in, but I wasn't sure about the room. Finally, I saw an Oriental-looking girl with paints and I followed her. She entered a room I had peeked in before, but had not further investigated because all I saw was an older lady. This time I went in and found Chris in the back. He later explained that the influx of older students had occurred after an article appeared in the paper concerning the class. They were all just beginning and Chris and the other second semester students got to do pretty much what they wanted, while Mr. Chi instructed the newer students.

I sat with Chris and bothered him through the whole class, while he tried to draw a willow tree. The room he was in seemed to have mostly skylights instead of roof, and the whole room, furniture included, looked as if it had been indiscriminately splashed with paint. In one corner stood a huge creation which looked rather like an oblong marshmallow melting. Later on, a fellow came in and began patting plaster of paris onto





it in a pattern known only to him and god.

I talked to some of the other people too; Pam, whom Chris had somehow persuaded to come to the last OSFA meeting and Sylvia. I did not mention last issue that Sylvia went to the Ravi Shankar concert with us, so I'll mention it now. She is another member of the group of 'cool people who live around St. Louis.'

Chris stopped for a while and took me to another room to look at the lettering the art students were doing. It seems their lettering was supposed to suggest the word they had lettered. Some was very clever, perhaps more so than fannish lettering. But, sadly, it was unreproducible.

The whole adventure was quite enjoyable, and it made me feel good to realize how many of my friends I had seen in less than 24 hours.

\* \* \* \* \*

Don't Look Back, the Bob Dylan movie was in town recently. It was at the Underground movie theatre in Gaslight Square (surely you've heard of Gaslight).

So one night Hank, Ted Kehr, Chris and I (The Arnold-Barrett Station Rd. Dylan Appreciation Society) drove to Gaslight. Now, Gaslight Square was long ago a place of book and antique stores, and more recently ~~a place of~~ an area of nightclubs. Now, many of the night clubs have closed, and most of the people in Gaslight were high school kids. Well, there aren't a lot of tourists in the winter. It's rather ironic though, a lot of kids I know can't go to Gaslight because it's supposed to be dangerous. I really don't believe it.

The theatre is in an old building. We went in on the ground floor, bought our tickets and went up a winding flight of stairs. The hall was covered with posters which we examined while waiting for the first showing to end. We also observed the rest of the audience. Hank was saying that Myles Standish, the reviewer for the Post Dispatch, had liked the movie. Somebody said they couldn't see Myles Standish coming to that theatre. Just then a man in a suit walked in. "Well, I guess maybe I can see it."

The theatre itself was a large room filled with lawn chairs and a huge screen. The radiator was of the sort that clanks while working. It was very ethnic.

The movie began with a shot of an alley. Allen Ginsburg was on the side conversing with somebody and Dylan was in the forefront. He held a bunch of cards and as "Subterranean Homesick Blues" began to play, he dropped the cards one at a time to reveal some of the words to the song. The best part of the whole scene was the incredible range of expressions on Dylan's face. They ranged from annoyance to extreme uninterest.

The movie was kind of a documentary of Dylan's second English tour. It revealed Albert Grossman, as a very good manager, Joan Baez as very personable within her own group and Donovan as a rather over-whelmed young man. Dylan himself was a puzzle. His put down of a young reporter was one of the most vicious I have ever seen, and he seemed to explode over an incident involving a glass thrown out of the window. Yet he was extremely friendly with the other members of the group and very polite to one ridiculous old lady who protested how very wonderful he was and how he should visit her sometime.

The audience sat quietly, except for a bit of humming during the songs, through out the movie and when it was over scattered to the four corners of the St. Louis scene.



# MAILING

# COMMENTS

Chris

Being short foggy messages written directly on stencil for the benefit of the other members of APA45 and inspired by said members' zines which appear in the 14th Mailing of APA 45.

The Best To You Each Mailing!

XLV 14 Very Impressive. I get the impression that all of the members are really putting their best efforts into their zines; just looking down the column of page numbers, I notice several zines with high page counts. And several people have more than one zine in the mailing. One thing I find dis-pleasing on the O-O -- Kusske, the covers on the last Quark were not ditto. First of all, I neither know how to use color dittoes and secondly I don't have access to ditto, anyway. The covers were color mimeo, done on our faithful ABDick. They were the same pattern painted onto the ink pad; the back was run with a stencil, the front without. I would be in favor of increasing the membership should the waiting list reach five or more persons. However, it might be a good idea to have some provision for the possibility that the membership drop below 25. This is not exactly a pressing question, tho.

Black Knight 10 (listed quaintly as Black Prince in the O-O). Puns. I got exposed to too many of them too soon, and now the humor in them seems more and more strained. The only good puns (translate, ones that I get a really good laugh from) are almost-accidental conversation puns, and puns that make reference to some event which only a few people know about -- sort of esoteric humor. I have been working more and more on this in-group humor, and so far have found it more successful and rewarding than puns; only problem is, it is humor of the moment, and just cannot be repeated. Two places that have recently appeared with good in-group fannish humor are ARGH!, a ST. Louis fnz, and Geis's Psychotic. I'd recommend these to anyone out there, by the way. That APA 45 parody, if we were to do it, would be put together like a single zine, and done on our mimeo. If the humor was not good enuf to survive mimeoing, it would not be worth the effort. I was hung up for a while on model railroads; I read two or three books on it two summers ago. But since it cost MONEY, and I had things I preferred to spend my money on, I kind of lost interest.

Dimension 6 I have to start off this mc with an apology for not commenting last time; time and space working against prevented me from finishing my mc's last time. You're positively sercon, Jim. I don't see why you don't just write up those topics in more formal articles for submission elsewhere and do more personal type natter in your apazines. It is hard to do mc's on 'articles.' I don't enjoy that as much. JIM SCHUMACHER is a St. Louis fan. He is not the Jim Schumacher who got you into Valapa; he is a fringe-fan who occasionally lends his talents to Quark because we ask him to. I don't think that I would apologize for mc's at the end; for lack of them, but not for the accomplished fact. First impressions are supposed to be more valid, which makes a nice argument for the lazy apans who do mc's on stencil.

Sandworm 3 Vardeman, I think I'll just write one mc on Sandworm and print it in exactly the same form in both Quark and Cithara. Actually, I like Sandworm. You've made it a verry pleasant fanzine. I suppose that other people will be telling you what FIAWOL means but since "repetitio est mater studiorum"-- Fandom Is A Way Of Life. The opposite view is, of course, that Fandom Is Just A Goddam Hobby. Buck Coulson, who publishes a monthly fanzine, whose wife as well as himself write real and pseudo-sf, is the most noted defender of FIJAGDH! Not to nit-pick, but...I've always felt that page numbers were sort of an asset to a fanzine; makes it easier to credit art and things like that. That's enuf, xcept I'm glad to see you supporting STLOUIS in '69!

Pangolin 16 I'm really surprised at the quality of the CAPA Alpha zines I've seen; from the St. Louis members, what I've heard abt the group did not sound too great.

Abdiel 12 Doug Lovenstein, in his review of Quark, said something to the effect that he didn't think Quark would change much. He was right; we are pretty well satisfied with Quark as it is now. It serves as a means for communicating with friends, and of printing contribs from friends. It also is a good place to express personality, and we try to keep it from becoming formal so that it will remain easy to do these things. Not to say that we won't try anything new or that we won't try to improve; it isn't a terribly pressing thing anymore. I Don't know why, but for some reason it has, since I entered fandom, annoyed me when some one injects subjective temporal references into something that they're writing. It seems as if they only want to waste space. Very occasionally they are effective, but not often. Might as well type something like "If the corflm bootle doesn't burst and flow all over the typer, sticking the keys together to keep me from typing, tomorrow I'll ~~teel/typ/typ/typ/typ/typ~~ finish these mc's." Which is not to be snide or anything; it's just that I wanted to complain abt this for a while, and I just happened to do it here.

HOOP 2 I like Hoop. It's not a polished genzine (in fact, some things in it are far from good), but the appearance is one of the most pleasing I've encountered and compliments the material as far as is possible. I think that better layout would improve it muchly, but...well, I shdn't say anything really; like, look at Quark, Best feature ~~of~~ was of course Kusske on APAS. I thot he slighted SAPS a little, but then there is quite a bit to be said abt SAPS, and he was limited by space. The APA 45 run-down was very good. I notice however, that John cites luck as a factor in our recovery, and minimizes his own role. Improvement was due to determination and work by all the members, and his role as OE certainly shd not be underrated. And I'm glad you put the reason why on the back; I prefer it when those who run general circulation zines thru apas mark them as genzines for apas.

Cosmic Cruller 1 It is good to see a little more of your personality reflected in your zine. That's what apas -- indeed fandom -- are for. I don't really feel like reading the fiction, and even if I did, I doubt that I wd make mailing comments nn it. I'm disappointed that you didn't do a mc on Quark, but then I understand how mc's can slip away from you.

Quark 5 just want to apologize again to those whom I didn't do maling comments to. uh, to whom...or something. Anyway, I'll try to continue doing fairly long ones thish to make you feel better. I know you wait breathlessly for my deathless prose.



Grude 1 It's nice to see the original pungod in APA 45. I was diaappointed that you had only one page of your own material, and no puns at all. I hope that that situation is remedied (I also hope that you get better at cutting stencils, but thats' beside the point). By the way, note that I stencilled the cover and Doug's illo, not Lesleigh. I'm sorry that the cover didn't come out better, but it was a difficult piece (and was also too large for the stencil) and I was pressed for time when I stencilled it. I notice Chapman's page is very clear and easy to read...

LOVE 3 I was disappointed that this was not longer, but I guess that is understandable. Right now I think this Quark will be shorter than the last one. (I'm sitting here praying that it will be, in any case). I really like the cover; it stands out well in the mailing. I wish that they would bring an instant printing shop to St. Louis. I like your method of quoting a section and then doing a mc on it. Makes reading them much more enjoyable and coherent. Somehow I really can't find comment hooks this time. Of your two poems, I prefer Motorcycle. First part is good, but it rather breaks down as you near the end. I get the feeling you constructed it to fit the page. I don't like your idea of printing the letters in a separate zine. Things has one of the best lettercol arrangements I've seen (tho it wouldn't work if you had many more letters) but it shd have been in LOVE 3.

Atheism and Free Love 14 To get right to the point, this discussion of poetry in relation to songs started from a comment I made concerning the fact that our English teacher had used records by Simon & Garfunkel in the English class. That was last year, and my opinion at the time was that it was difficult if not impossible to successfully teach English to young people if one was not cognizant of the cultural forces acting upon them. I still feel that this is true to some extent, but I now feel/realize that this is not a one way thing; you must have a dialogue in order to learn. The instructor must learn from you as you learn from him or you have done nothing more than absorb facts and opinions that he dictated to you. This year several of us have, I think, managed to achieve this type of dialogue with our English teacher. By the expending of time and effort on both sides, we have achieved a communication, not only of ideas, but also of personalities; you might say, a real rapport. As far as poetry goes, John, you use a rather limited definition of the word. Which is a good thing; English is already far too blurred by connotation. Joseph Conrad once remarked that you can't write a simple, direct sentence in English, and this is indeed true. When I said 'expresses', I meant by words; I'm sorry I wasn't more specific. Whether the words are written, spoken, or sung really makes no difference. This man has overcome an artificial medium in order to present something real. If this success is achieved through a song, I think he deserves to be called a poet. In your mc to Hank, you seem to be saying that it is easier to be a good songwriter than to be a good poet. I don't think you really meant that.

Chrysophalax 1-3 I didn't read these and I doubt that I'm going to. I just can't read fiction/poetry zines printed in datto on one side. Not because of the repro, really; I've just seen too many bad fanzines of this type. So I can't really say whether John was justified or not in putting you on the dishonor roll. I'm afraid that he knew what he was doing, though.

Starling 11 I want to note here that I like Hank's method of running titles and illos down the side of the page. It makes a pleasing appearance and is part of the reason for Hank's reputation for mimeography.

The Minneapolis Yellow Pages Young Fanzines seem to be proliferating. One item in here caught my attention, and I want to comment on it. "'Minneapolis Yellow' will go down in the pages of History no doubt..." This gives me a good reason to say something I have been wanting to. I have noticed that, despite the activity of Minne-STF & co., despite what they've done for APA 45, despite their genzines, somehow they haven't gotten known in general fandom. Even the Minicon got small publicity, and that is not usual for a con. It would seem that such a fannish group would have gotten fairly well-known anyway; but it just doesn't seem to have worked that way.

Hmmm. I notice two more JMY two page fanzines here. I can't think of anything less inspiring for mailing comments than a two-page fanzine. Y'know Jim, it's not really necessary to go to all that trouble to explain your mistakes. We all make them.

INCREDIBLE CRUD 1 Haskell, this was inspired. This is one of the best fan-nish parodies I've ever seen and certainly the best parody on a super-shit neo fanzine.

Minicom Congratulations on putting together a con from next-to-nothing. Or at least that's the impression I receive. I'm amazed at the pros you had coming. The program seems as if it were an enjoyable one. All in all, very good.

Twitch 4 I like the electronic ditto work in here. Very imaginative; with a bit more practice and experiment, this could prove very effective. Four months of National Guard training?? That would be something I would want to avoid. I suppose that it is preferable to Viet-Nam, however. I get the feeling that Fletch's mc's change a bit from the time he first types them and their final form on the master. Somehow the ones that Jim typed seem a little less substantial than the first set. Enjoyed MMM also. Continue distributing them thru APA 45.

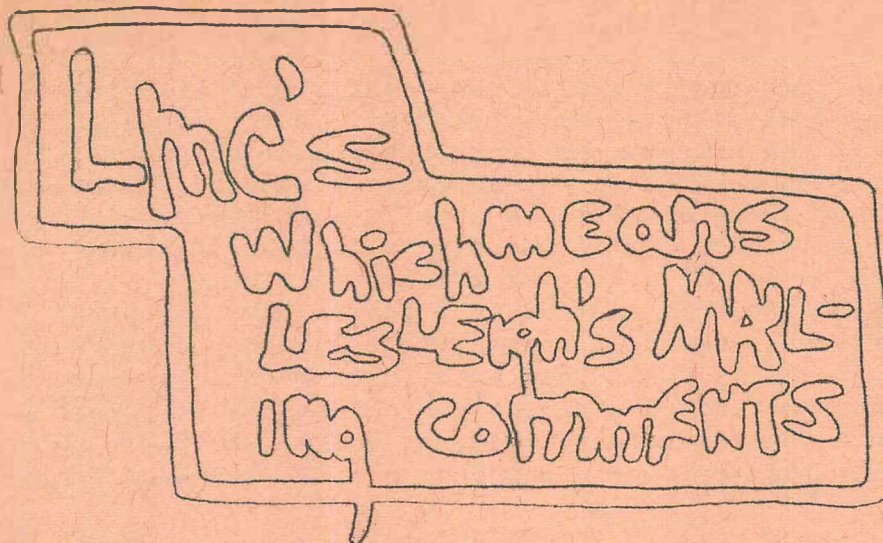
A Requiem for Star Trek Good idea, well carried out. Vardeman, You're just trying to get a reputation as a publisher. Seriously, I found it very interesting to read over this. I hadn't realized how many episodes I had missed or forgotten about entirely. I noticed that I seem to have forgotten the worse ones; I kind of found my opinion of the program going down as I read, due to this.

(I Read) Beta Eta Zeta Very funny, John and Company.

The Iconoclast 6 As I look at the cover of this, I find myself nonsistently reading the lettering as Not-Off-the-Press Sixth Issue! Makes Icon seem like a rather funny zine. You were disappointed that I had nothing material to say about Iconoclast?? Well, like there just wasn't anything to comment on in the last issue. This issue is much better. I hope that it marks the beginning of a new trend toward improvement in Iconoclast. I find your habit (?) of marking fanzines 'noted' just a trifle annoying. It seems to me that you could note a fanzine just by looking at the O-O. If you really want to keep on indicating something of this sort, I would suggest a bit more diplomacy of wording -- read, maybe, or even appreciated in some cases. It would be much more friendly.

A very good mailing. Despite John's minor grotching about quality vs. quantity, I really thought this was good, and I hope we can continue to do as well.





I don't think I've ever managed to comment on every zine in the mailing, mainly because I only give myself about two days to do my mcs and I get burned out before I reach the end of the mailing. So I decided to give myself a bit more time this mailing. Like, today is March 12. We have just had an 8 inch snow fall and I can't get to school.

XLV 14

I think the waiting list is quite a healthy sign. Our apa is now good enough that people want to be in it. But I hope it does not discourage anyone from joining. I know personally several people who have expressed an interest in APA-45. I think if our waiting list does get large (read 5 or 6 people) we should seriously consider increasing the membership. Hopefully, we will be able to get the roster filled from now on. And I really cannot see how increasing the membership could seriously hurt the apa and most probably would help it.

Welcome to the new members. I hope to see some of their stuff this mailing. I have heard of Larry and read numerous LoCs on Starling by Steve. Our waiting lister requested Quark and he got a copy.

BLACK KNIGHT 10 ABC

What does a good fan look like? I don't think you could find any pattern for fans. Fans or femmefans. It might be nice to think of fans as the most perfectly formed beings or at least recognizable by some peculiar quality, but it 'taint necessarily so. But there does seem to be a 'fannish character'. And it doesn't necessarily mean someone who spends all their time reading sf. I've met some people whom I thought would make good fans who had never heard of Heinlein or Gernsback. The characteristics of a fan are hard to put your finger on. To get some idea, you might look at Arnie Katz, or Roytac or Hank or, well, almost anyone who's been in fandom long enough to ~~be affected by it~~ have been affected by it.

DIMENSION 6 JMY

Since Hugo Gernsback established science fiction as a separate field, it has grown tremendously. It is now accepted--most everyone in our country and England has heard of sf, many have read some book or the other that fell into that classification and some are even fans. When I was studying the novel in English, my teacher named science fiction as a legitimate type of novel, critics and reviewers generally acknowledge sf or at least will recognize science fictional elements in other works as such. Sf's biggest problem is that it has not well defined boundaries as a field. It's pretty easy to tell if a book is a western or a mystery, or a gothic novel. Or if a book doesn't seem to really fit anywhere, you can make up your own type, as did Truman Capote. But books which or even vaguely science fictional get classified as such by publishers. Actually, there are some exceptions. I would not be too unhappy with this state of affairs, as it would leave sf a field with



a normal amount of tripe was compared to really good stuff. But it does not always work that way. Every hack sf novel is labeled sf. But something like Flowers for Algernon was marketed without the least mention of science fiction. I think a book should be able to make it or not on its own merits, not on some artificial classification, but there seems to be some idea in mundania that sf as a field is almost entirely hack and it is only valid when its ideas are used in 'good' novels, which of course are never science fiction.

It seems to me that since the only contact many people have with real science fiction is seeing the paperbacks in stores, that should be our best advertisement. Many people probably don't look much further than the cover. I think people like Jack Gaughan, and just recently Michael Gilbert, speak well for the field. As far as public relations go, sf books just can't afford to have covers that look like they belong in the back of the store--or that's where they'll end up.

"How do you all make up your zines?" Would you believe I first draft most everything; mainly because I usually don't have a typewriter with me in study halls or in bed, which is where most of my stuff is written.

SANDWORM #3 Bob Vardeman

Time is taking a poll of high school and college students on their presidential preferences. My American Problems teacher gave it to us, and I imagine that's as close as I'll be to voting for a while. I'd like to campaign (for McCarthy, of course), but since Missouri doesn't have a primary, it won't do much good now. (The rest of this part of the comment is rather dated now, since Johnson's announcement, so I won't bother to stencil it, and I don't really know what to think about this new state of affairs yet, except I'm still for Gene.)

It looked for a while as if we would have to look to the Republicans for our salvation, but not so. Nixon is the only serious Republican candidate, unless you like old actors, while the Democrats have two active peace candidates. I'm afraid the Republicans have blown it again. Well, they never cared much about young people's support. It's a shame 18 isn't the voting age. I think if it were we might see a change in party politics. The number of people between 18 and 25 is impressive.

The Republicans have blown their publicity too. It isn't half as much fun watching Dick run alone, as watching what Bobby will do next, or what cool thing McCarthy will do next. I am highly prejudiced I know, but I keep feeling more and more support in the press for him. At least Time and the St. Louis Post Dispatch seem to lean his way.

Do you realize that both Kennedy and McCarthy are Catholics and nobody has brought that up. We've come a way since 1960.

ABDIEL 12 Hank

No, I'm not even going to try to make a decent mailin comment on this. It seems incredibly ridiculous to write something you won't see for several weeks about something you said several months ago and which I've already made a verbal comment on, when it was more timely. I suppose I could debate radio stations or local events with you, but that seems just as ridiculous.

HOOP 2 JMY

This comment is mainly to John. I thought "Kusske on Apas" was very good and very necessary. Most fans know a little about apas but there's not really much contact, as you say. I think that it's not because apas aren't at all involved in other branches of fandom; they just don't mix them. I like you word 'genzapazine' and rather hope you would consider Quark one, though it's rather backwards, starting as it did in the apa and going general.



Actually, I think it does carry a little of the apa-feeling to the outside world, even if our mailing comments are pretty unintelligible to the uninitiated.

I enjoyed your information on SAPS. Chris and I are on the waiting list and know as much about it as one can gather from the OO. I've seen a couple of SAPS zines, and I really think I like the SAPS feeling. I hope to get in sometime in the not too distant future. Actually, it is rather pleasant and comforting to realize I will be in sometime; sometime after our bid and con. Chris and I are trying to get on the FAPA waiting list now too and I can look forward to finally being out of school by the time I get into that.

I should say something about the rest of Hoop. Well, Jim, I always enjoy your art, it's very entertaining. I liked your prose too.

COSMIC CRULLER #1 Tracie Brown

Thanks for the introduction. One of the best things about apas is getting to know the other members. You'll find a lot of them are quite interesting. But they have to let you know it.

I can sympathize with your name problems. Actually, my name is spelled the masculine way, so of course no one spells it right without much instruction. My parents aren't really cruel or anything; my mother's name is spelled LEIGH, so my father decided to spell mine LESLEIGH. I kind of like it. At least it is different.

QUARK 5 Us

This was fun people, really. I think putting out Quark is one of my most enjoyable fannish pursuits.

One night Chris and I were talking and I happened to remark, "Don't you think Don D'Amassa looks rather like Chip Delaney?" "Yes." "Doesn't Jerry Kaufman too?" "Yeah, he does." "Then how come they don't resemble each other?" Pause. "I guess they look like Chip Delaney on opposite sides."

GRUDE #1 Mike

We mimeoed this people and I tried to explain to Mike how to cut a stencil, so you can kind of blame the repro on us. It does look rather better than Quark I. I love the cover. I'd tell Mike to try and do something longer but that means more work for us. Really, Mike, you should. We have lots of help publishing anyway.

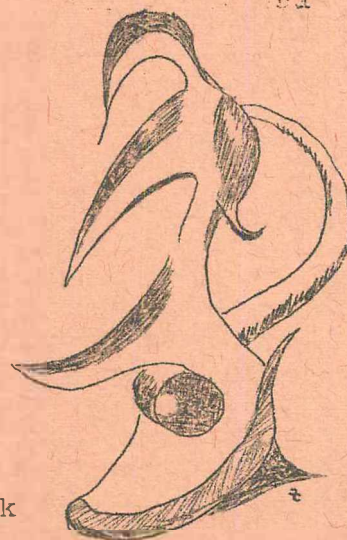
Hey Mike, how about Doug, you and I starting  
I Am The Walrus fandom?

LOVE#3 Fred

I think I enjoy your zine as much or more than any other zine in the mailing. It has the most personality, I think. I suppose you people are getting the idea I think an apa is to get to know other fans. I think it is, in a way. At least, that's what I enjoy most.

Your mailing comments are great. (Except do a long one on Quark sometime, please.) You seemed to put everything you wanted to say into mcs and it comes out very interestingly. I like your layout and art too. But then I should make a real mailing comment on LOVE.

Mayhap I should say something about your attack on my mother's article, but she wrote it, not me. I think her main idea is that censorship of pornog-





raphy hasn't really bothered her (or me) and she's not sure but what it might be justifiable in some cases. But political censorship does worry her. I don't know. The whole thing is supposed to be for the protection of society; the children, the community standards, the national security, whatever. I just wonder if it is truly effective in this purpose. Children read comics worse than some pornographic magazines, community standards have fallen to the basically honest sexual revolution, Russian spies know more about the US than Americans citizens.

I do rather like your poems. They are another expression of the Haskell personality. I think what I like most is your courage in saying in living ditto purple, "This is me."

ATHEISM AND FREE LOVE # 14 John

John, I think you are the kind of person who says what he thinks, so I appreciate it when you say something nice about Quark. Your whole attitude seems friendlier this time. I suppose maybe the state of the apa now might

make us all feel more amiable.

We just got Important a few days ago. I was very surprised to hear of your enlistment. I hope everything works out and we still see you regularly in the mailings.

INCREDIBLE CRUD was incredible.

MUTHALODE MORNING MISHAP 5 Fletch

Bob Schoenfeld showed me a couple of his CAPA\*ALPHA mailings at the last OSFA meeting. He told me a little about it and he seemed really to appreciate your work. You and Bob are some of the few comic-sf fans who seem to fit comfortably in both places. Actually, when I see Bob we spend half of our time talking about rock and the other half talking about comics and other assorted things.

TWITCH 4 Fletch

I have definite preferences in music, but I think I can enjoy most any type. It seems an instrumental of any type can be good, but there are some types where the vocals just rub me the wrong way.

This isn't actually addressed to you, but I would like to make an observation while I am talking about music. You know there are a great many sex songs now. Chris said, paraphrasing a famous song, 'They really lay them between the lines.' And sometimes on top of the lines. Anyway, I have noticed that among the more explicit songs (Let's Spend the Night Together), the invitation is issued to the girl in the spirit that she too will be satisfied, seemingly without guilt or unwanted after effects. Hopefully, this is a sign that the double standard is breaking down a little. I would not



say equality of the sexes in this respect is completely desirable, but the double standard seems to cause some bad hang-ups. Perhaps the rock songs will achieve what the feminists could not.

Twitch is also a personality zine. You put as much into it as Fred does, I think, and it really comes across well. Fred is an incredibly enthusiastic person though, so he seems to come across even better. But I must salute you too in revealing yourself to us as a member. You know, I've said how much I like your stuff and by all rights I should be able to write a fairly long mailing comment on it, but that seems almost like commenting on your personality. I can say I like you, but what else? I'm sure there are many comment hooks I can't see right now. I think, perhaps if you could have finished the zine yourself it would be much more of a unified whole and even better.

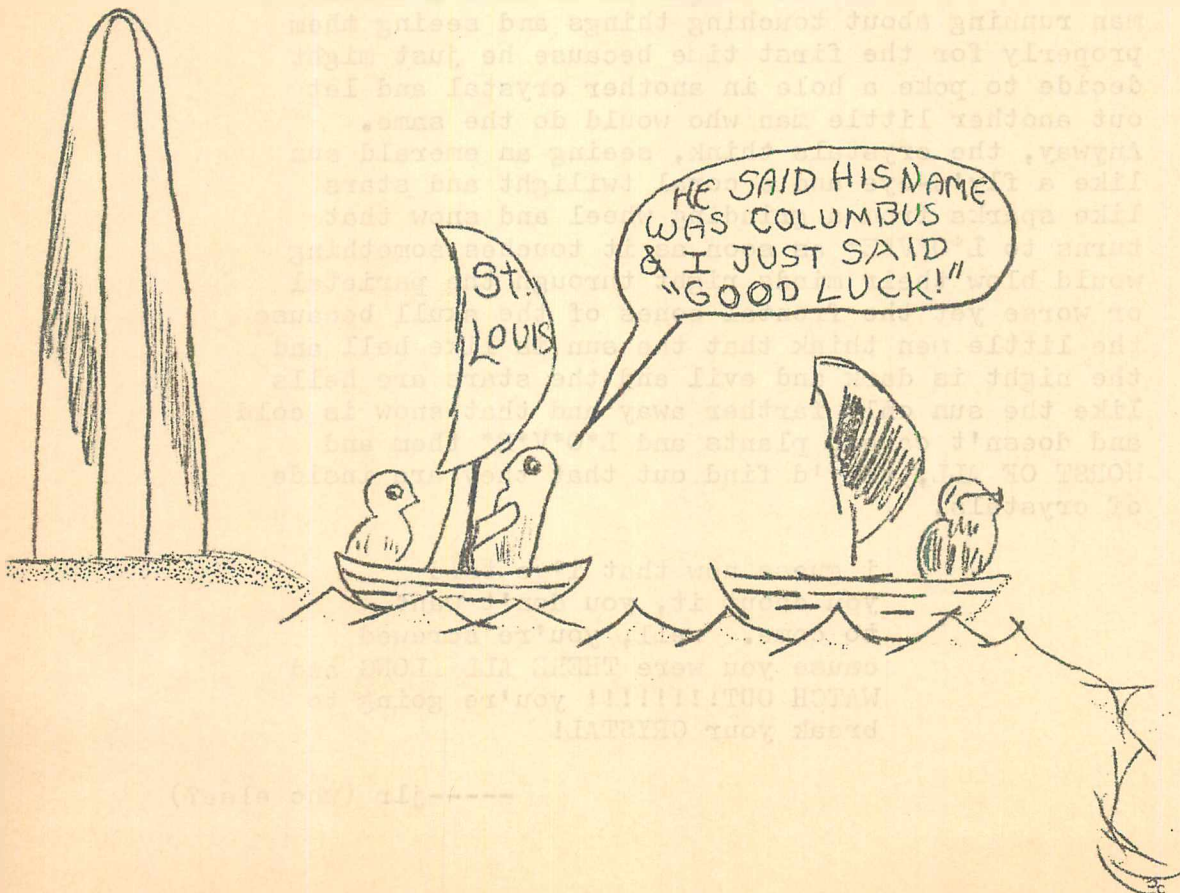
(I READ) ETA BETA ZETA

If I were Tracie, I'd be insulted.

THE ICONOCLAST Gaye

I could just say NOTED, but I think that is a cop-out of sorts. (My own personal opinion--it is perhaps better than not saying anything at all.) Really, the reason I've missed commenting on your zine is that I usually do my comments at one sitting, and by the time I get near the end of the mailing I am kind of sick of doing them. And for some reason Iconoclast is always near the end. Sorry, I'll try to remedy this in the future.

Why don't you put a little more of yourself in your mailing comments and gnatterings? I think you probably have a lot of interesting things to communicate to us and they don't seem to be coming across too well now. I really would like to know you better.



let me take you to a place  
i know of -

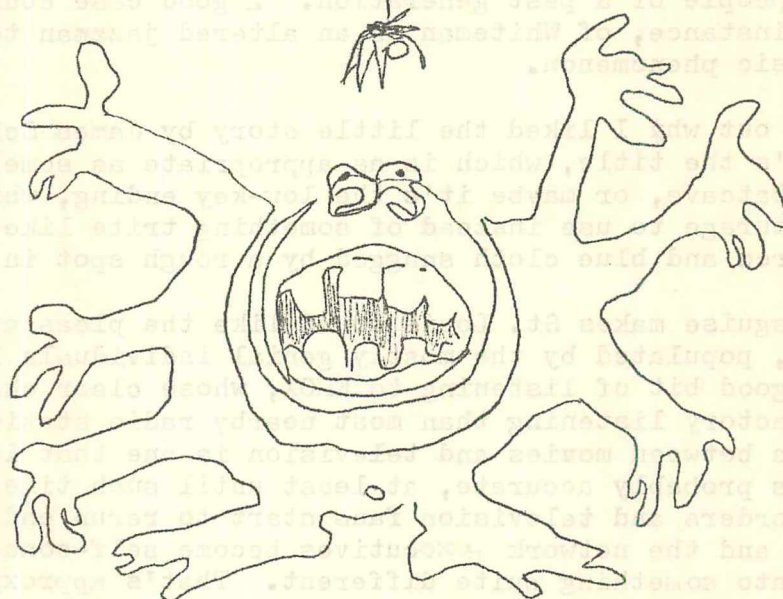
There are seas of purple red orange white flowers  
lapping grotesque crystal carvings that are hollow  
inside and have tiny people in them and the people  
can't get out or get together or touch the flowers.  
In the day, the sky shines as a plexus of rainbow  
colors as the emerald faceted-like-a-fly's-eye  
sun cavorts on the flowers and bounces into the  
sky but tries to avoid touching the crystals, as  
they resent it and might take offense and throw a  
brick through a facet or something.  
Then when the emerald falls into the velvet horizon,  
the sky turns white or a faint coral shade and the  
stars appear like tiny red or green and sometimes  
blue sparks that twinkle but can't get too close to  
the crystals for fear of being extinguished by their  
freezing touch which is in reality close to 0°A or  
zero degrees Absolute if you prefer and I don't.  
If it gets wintry the snow falls but It's not clean  
or white (as we all know) because as soon as it touches  
the flowers it turns to L\*O\*V\*E\* and we all know that  
that's bad, even if the flowers do prosper on it.  
The little men & women inside the crystals would prosper  
on it too only most of them can't get out of their  
crystals to touch it or the fly's-eye-emerald or  
the sparks and the few that do get out are usually  
touched by a neighboring crystal and frozen to  
death, A.(Absolutely), because all of the crystals  
know that it would be dangerous to have a little  
man running about touching things and seeing them  
properly for the first time because he just might  
decide to poke a hole in another crystal and let  
out another little man who would do the same.  
Anyway, the crystals think, seeing an emerald sun  
like a fly's-eye and a coral twilight and stars  
like sparks from a grinding wheel and snow that  
turns to L\*O\*V\*E\* as soon as it touches something  
would blow their minds right through the parietal  
or worse yet the frontal bones of the skull because  
the little men think that the sun is like hell and  
the night is dark and evil and the stars are hells  
like the sun only farther away and that snow is cold  
and doesn't caress plants and L\*O\*V\*E\* them and  
WORST OF ALL, they'd find out that they are inside  
of crystals.

i guess now that i've told  
you about it, you don't want  
to come. well, you're screwed  
cause you were THERE ALL ALONG and  
WATCH OUT!!!!!!!!!! you're going to  
break your CRYSTAL!



# QUARKOMMENTS

## LETTER COL



Harry Warner, Jr.  
423 Summit Avenue  
Hagerstown, Md.

Despite an uncomfortable sense that I'm running around in a crowd much too young for me, I enjoyed this Quark very much. It has a lot of fresh approaches to old fan-nish matters and a good balance between the informality of the apazine and the formally structured general-purpose fanzine. Sybil Ann Fan is a good example of what I'm trying to say. It's considerably different from the normal sort of fiction about fans. Most faan fiction tries to disguise as a story some slightly altered activities of very real people, of attempts to make believable utterly impossible episodes that would frighten into a comatose condition any fans to whom they really started to happen. I gather that this con adventure postulated either an imaginary fan or a group of fragments of real fans fashioned together into one fan, and then proceeds to put this hypothetical character through some real events and some imagined events at the NyCon. If that's how the trick was done, the illusion it creates is a convincing one, because the real atmosphere of a con as it must impress a new, young fan is expertly reproduced. Tho one big disappointment of my fannish career is that I never enjoyed this special thrill, because I'd been in fandom a long time before I attended my first big con and I knew too many things about fans and fandom to be properly starry-eyed.

No, that's a lie, because that's just one of two big disappointments. The other is that I stopped collecting fantasy stuff for so many years between my early and recent years in fandom. It makes me sick to think what a collection I'd have today if I'd kept buying while my interest lagged.

Hank Luttrell writes about celebrities known to me mostly by half-heard music playing on the radio while I was thinking about other things. I found his article more interesting as an example of how today's popular music appeals to an intelligent young man than for the facts presented about the styles and personalities of the musicians. It's hard to guess how today's musical scene will impress people thirty or forty years from now. Will Dylan and the Beatles and all the rest seem then as innocuous and meaningless as Whiteman and Vallee have become in general public opinion? Make no mistake about it: Whiteman and Vallee and a hundred others were considered just as seminal figures by thoughtful people of a past generation. A good case could be made for the parallel, for instance, of Whiteman as an altered jazzman to Dylan as an instant-folkmusic phenomenon.

I can't figure out why I liked the little story by James Schumacher, but I did. Maybe it's the title, which is as appropriate as some of the labels on things in the Batcave, or maybe it's the low-key ending, which must have taken a lot of courage to use instead of something trite like the discovery of a fragment of red and blue cloth snagged by a rough spot in the windowsill..

Lesleigh in Disguise makes St. Louis sound like the pleasant place I've imagined it to be, populated by the mostly genial individuals I've pictured, as a result of a good bit of listening to KMOX, whose clear channel status makes it more satisfactory listening than most nearby radio stations after dark. The distinction between movies and television is one that isn't often talked about, but it's probably accurate, at least until such time as everyone has home video recorders and television fans start to rerun endlessly and analyze various things and the network executives become self-conscious and television turns into something quite different. That's approximately what happened to the movies, after all, when the people in control started to believe some of the things that were being said about the first new art form since the first caveman depiction of a sabertooth tiger. //Certainly a desire to create a piece of artwork motivated the change in movies, but there was, I think, something more important at work -- economic necessity. When television began supplying all the pop and melodrama anyone could want, the movies began to lose business. They couldn't attract the people except at rare intervals. They had to get their audience back again or go out of business, and so came the technical and artistic experiments which we're still seeing. CC//

A good bit of material in the mailing comments is lost on me, of course, because I haven't seen the publications that caused it. However, a few things did cause reactions, such as the mention of Topper in his television incarnation. Incredibly, one of the UHF stations in Washington has begun to rerun all those episodes, from the very beginning. I'm working on a theory that their original airings are being picked up after going all the way around the curved universe through some kind of transistorized radio wave accelerator, developed to make it possible for UHF stations to find program material with no revenue from advertising to pay for it from the usual sources. The main objection to writing mailing comments as you read the fanzines is that you may put onto stencil statements you'll regret a day or so later, then you'll let them go through anyway because it's so much trouble to restencil. In FAPA, I've always tried to let the bundle rattle around in my thinking areas for at least a week, to give time for recovering the temper I lost over



someone's insult or for realizing that the cover really isn't better than Van Gogh, after all.

You'll probably hate me for agreeing with Alex Gilliland, but I thought his little essay on the ethics and morality of the pun in the letter section was something that needed saying for a long time, and couldn't possibly be better phrased than the way he put it. //Hate you? Not at all. In fact, I'm glad that you don't just generally sneer at the pun, as do so many. cc//

The back cover does something to me. Maybe it's imagination, but I am pretty sure that I'm not quite as nearsighted as I was before I stared at it so long the other evening. If it has such a beneficial effect on the mechanics of my visual apparatus, I suppose I can survive whatever it may do to my subconscious, where it has been awakening all sorts of intimations of monsters and illegal instincts.

//Gosh wow!! A letter from Harry Warner. We've made it as fanzine publishers. LMC//

Dave Hulan                      Every five or six months the urge comes over me to comment  
Box 1032                          on a fanzine and I do. Besides, it's always good policy  
Canoga Pk., Cal.                to stay on good terms with Groovy Young Quail, if for no  
                                     other reason than that they are the potential BNFs of to-  
morrow. Especially, I might add, in view of the excellent piece of Faan fic-  
tion here by Leigh (who I presume is Lesleigh abbreviated?). //Not by any  
means. Leigh is Lesleigh's mother, and the publisher of Sirruish, an entire-  
ly separate fanzine. Nor is Lesleigh's name a derivative; it was chosen for  
the pleasing combination of sounds. CC// Faan fiction is not one of the easi-  
er forms of fanzine writing to master, and although this piece would have been  
helped out by some judicious editing and a great deal more white space (solid  
pages of uninterrupted text tend to wear even the most devoted reader out  
quickly), it shows distinct talent. One possibly-helpful suggestion for fu-  
ture reference — in this type of story it is better not to make up names of  
characters which resemble very closely the names of real fans. Either make  
up names out of the whole cloth, or use the names and characteristics of real  
fans and pros for all the minor references and just original names for the  
major characters. For instance, other than the nine girls the only names  
you'd really have needed to invent would have been those of Elsie Dinsmore  
(and you might have chosen a more original one. . .), Benford Douglas For-  
ester, and Bob Balbo. But despite the mild flaws mentioned — mostly, I su-  
spect, due to inexperience with the form — I really dug your story and I  
hope to see more of your faan-fiction around.

Next best thing in the issue was Schu's little fable or whatever it should be  
called. — amusing in a light sort of way. "Lesleigh in Disguise" was read-  
able natter, but since I'm not too familiar with the St. Louis scene these  
days much of it went past me. Probably if I continue to get Quark I'll  
catch on more.

Good ol' St. Louis — I used to live not too far from there, y'know. Jack-  
sonville, Illinois. We went down to St. Louis every month or so, to see the  
Cardinals or the Browns (yeah, quite a few years ago) play baseball and do  
Major Shopping and like that. It was always one of my favorite cities; I  
particularly dug the Zoo and the Civic Light Opera. Do they still have those,  
out in Forest Park? Is there still a Forest Park? //Yes, indeed, there still  
is a Forest Park. It contains all the same attractions it has for years: the  
Zoo, of Marlin Perkins fame;; the Art Museum; the Jefferson Memorial; a

Pavillion and a Fountain from the St. Louis World's Fair. I think you are referring to the Muny Opera, which will celebrate its 25th anniversary this year. It is one of the most interesting St. Louis institutions, There is a law that there must be a number of free seats in the Muny. We have never paid to see one of their productions. LMC// Actually, I've been to St. Louis quite a number of times lately, but I've never seen anything but the airport. It's a stop on the way between Cincinnati where my parents live and LA. Someday I may decide to break a trip there long enough to meet some of the St. L. fans. . . .

Evelyn Lief                      I was just in the middle of Lesleigh In Disguise when I discovered I had to put down Quark 5 and write a LoC. I was right at the part about Ravi Shankar's concert. I just bought an album of his and found that I feel much as Lesleigh felt at the concert about the music. I noticed, at the end of each side of the record that very often I've forgotten to really listen and that my mind has been running through all sorts of thoughts. Yet at the end I feel immensely relaxed and can put the record on over and over again. Now, my parents get bored with it and say that a westerner can't really appreciate Eastern music. Yet sometimes I feel I can never stop listening.

So-o, I enjoy some Bach, 20th century classical, electronic, folk-fock, Eastern. The conclusion is that any kind of music that moves me and that I simply enjoy listening to, is music that I can appreciate, even if not in terms of the music's original purpose.

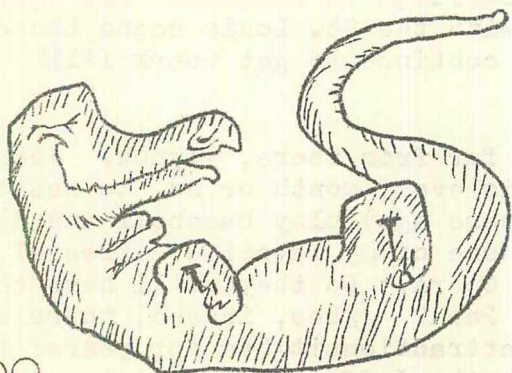
Alice's Restaurant- There's a station here in the NY area called WBAI. It's a non-commercial station and is supported completely by listener's contributions. Among its recommendations- it presents SF plays and biweekly commentaries on SF, and no one can dictate its editorial policy. Alice's Restaurant was first recorded on tape on this station, then got so popular that they made the record. They have many other tapes not yet recorded, some of very interesting and some excellent new music. And I am particularly excited since I only started listening a few months ago. It's a small station and very personal, which is unique in New York.

Robert Willingham              Sybil Ann Fan contained not a few laughs. I hope no one calls me down as a blasphemer, but SAF was actually a story — it had a plot, characters (good characterization, too), setting, tone — even a theme. Very interesting, very funny. Applaud!

...it would be an understatement to say Hank is knowledgeable in the field of music. Concerning Donovan's imitating Dylan, Donovan was quoted on the back of one of his album's as saying, "I first had it said about me before I had even heard of Bob Dylan." So there, you nasty people who dismissed (him) as a cheap imitation of Dylan."

So I'm not the only fan who digs Shankar. It's nice to know one is not alone.

If you, Lesleigh, like to hear albums played straight through, come to LA. If you know where/when to look — listen? —, you can get three four albums played





played with the only interruption being the dj announcing the title of each album and those to come. One album that seems to get a workout on the station that does this is the Bee Gee's Horizontal, some of whose songs say quite a few things. Another regular is Jimi Hendrix. Good listening, I must say.

Loved the puns, especially "Lodo Frives!"

Lynn Hickman Received Quark 5 and enjoyed same. Favorite item in the zine  
413 Ottokee was Sybil Ann Fan. I normally don't go too strong for this  
Wauseon, Oh. type of 'fan' fiction, but this one had me chuckling all the  
way through; very good. Liked your color work. Especially  
that on the cover. The rest of the zine, while interesting, was more or less  
lost on me as I don't go for 'rock & roll', etc.

I've been extra busy trying to get my basement arranged or I should say rearranged. A little over a week ago I went a little crazy and bought a bunch of printing equipment and my basement was already overloaded and crowded. Included in the stuff I bought is a Model 1250 Multilish, a DSJ Var-Typer with 13 fonts of type, a Verifax copier and negative maker, and a Spartan plate burner. The improvements in my printing will start to show about 1/2 way through issue 69 of the PULP ERA. Will also try to do some commercial printing part time to help pay for the stuff. Will have to learn to use all this new equipment as it is different from what I've been using. Will start playing with the press this weekend. //Your machines sound just fantastic. I wd think it must be great to print with. It certainly makes mimeo look dinky. The new typer makes your letters look like a page from a book, to quote Hank; this doesn't seem quite fair since you have about the finest handwriting I've ever seen. CC//

Doris M. Beetem Thanks for Quark 5. Reactions: elation, titillation, stimulation,  
4161 W. Eastman cerebation. We are still new enough so that the  
Denver, Colo. arrival of a fanzine is an event and we usually read it  
cover to cover immediately. //reminds me of us. . .LMC//

Sybil Ann Fan was amusing -- but I asked Mike Montgomery is such a scramble for status really occurred at the cons, and he said, "Taint so." The Couch family was so kind to him (you should hear him sing your praises) that he is more anxious to attend Ozarkon than Baycon.

After reading your comments on communication and language (Schizophrenia and LMCs), I got the urge to re-read Language in Thought and Action by S. I. Hayakawa. Also, I intend to get Sense and Sanity by Korzybski whenever it comes back to our local branch library, and I'm in the middle of Tyranny of Words by Stuart Chase now.

My contribution will be a recommendation -- read the Hayakawa book. You will enjoy it. Then examine the statement made by Romney again.

What does he mean by "states"? The geographical area, the people living in the state, the elected representatives of those people? What does he mean by "rights"? It seems to me that my "rights -- actions permissible to me -- are determined by a majority vote of the people. The problem is which people should determine the actions permissible in a particular instance -- the citizens of a community, of a state, or of the USA.

The "right" to perform topless has been denied to females in Denver, but not in San Francisco; the "right" to vote has been denied to 18 year olds in

Colorado, but not in Georgia; the "right" to drive has been denied to 16 year olds in New York, but not in Colorado; the "right" to drink liquor has been denied to 18 year olds in Pennsylvania, but not in New York. Who should make the decisions in these cases -- citizens of states or citizens of the nation as a whole? Why?

Do people have certain intrinsic "rights"? Evidently not. The voters of Colorado decided that even the "right" to life could be denied to some individuals when they upheld capital punishment. I was in the minority on this one, but the will of the majority is usually carried out -- by force, if necessary.

Incidentally, everyone knows the meaning of the terms "life" and "death" -- or do they? During the hassle over liberalizing Colorado's abortion laws, there was quite a disagreement over when "life" begins; and recently (due to heart transplants) doubts have arisen concerning the point at which "death" does take place.

P.S. Three votes for puns.

//Cons are not quite as described in Sybil Ann. But Fandom is a place where many people are concerned with their status and position, from neo-fan to old fan and tired. There isn't a great deal of back-stabbing to gain this end anywhere, and even less at cons where people come to have fun. But their status is apparent by what they do, who they spend their time with, what parties they go to. LMC//

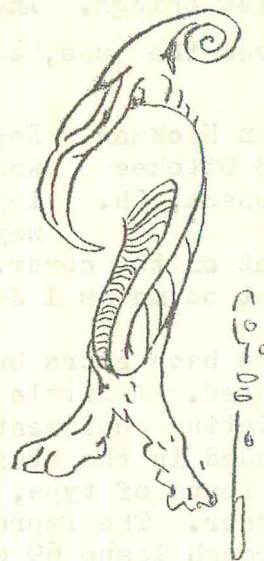
W. G. Bliss                      With all of the excellent reportage of cons in zines, including Q'K, I may be moved to actually attending on some-  
422 Wilmot                      time. //Why not come to the Ozarkon this year??//  
Chillicothe, Ill.

The cover is a bit like an ink blot test. I wonder what fantasies people will see in it; myself, ghosts practicing with technicolor ectoplasm. Oops! On reading Sybil Ann Fan, I see it is allegory.  
Re: Now Dig This Baby - Hank mentions negro blues. My favorite singer and player of those is now long gone from the scene, Fats Waller. When it comes to jazz, I dig Bennie Moton the most. On perusing the Klein LoC and cartoons -- some Bugs Bunnys were masterpieces. In general, though, I like the Daffy Duck series as the humor is better developed. I used to run movies and something has to really be good or you get bored after seeing it for the fourth time. //I nominate your last sentence for the understatement of the year.//

Gene Klein                      Kids--  
33-51 84 st.                      I...think...I'm impressed by the cover. Not sure. It is  
jackson hts., NY                      interesting, but it seems like you just did not have cover  
art to paste in front - which is when it becomes a shame.

//The cover was an experiment which I have wanted to try for a long time; I finally got around to it last issue, and it seemed appropriate to the contents. Even though we haven't gotten much cover art for Quark, rest assured that that was not why we used that type of cover. CC//

Quark is so much freer than the regular fanzine -- and I would imagine what makes it so free is that it belongs to an apa where people accept written stuff that does not necessarily concern itself with a review of the latest





Amazing. This is all very nice, but it is a shame that pubs like Quark are hidden in apas and are not brought out for all to see -- those that would be interested in seeing them anyway. //We send out about 75 copies to people not in the apa -- and that's about all we can manage. The point is not how many really, but who. We send to people we like and who are interested.//

Hank's thing was very good, and while some of his comments are not exactly mine, they are interesting nonetheless. (Ever notice how often the word 'interesting' is used when one lacks the word to describe something?)

I never really cared for Peter, Paul and Mary, but as of late I seem to like what they're doing. Their last record, "I Dig Rock and Roll Music" was very original and while the sound was a bit typical of the 'rock' sound, it was done that way, I suppose, to bring across a feeling.

Early rock and roll has always interested me. There are a select few artists that remain original even today (that is to say - they were so original in their own day that they are capable of standing up to most of the stuff out today) like -- Little Richard and James Brown have always been very simple but exciting. As was Jerry Lee Lewis (though most of his stuff sounded like it had to meet a certain 'sound'). The Everly Brothers were always original and very clean sounding (which is why the Beatles copied their harmony from the Brothers) and their songs would sell if released today. I also used to be quite a Chubby Checker fan.

Everybody seems to idolize the Cream, but from what I've heard of them (which is their Fresh Cream album) it is nothing more than a fairly well done rock album offering nothing different from the norm.

The most original guitarist today? Jimi Hendrix, natch.

Question - is there any way to get the other apa zines? Or are they just limited to to apa distribution? //It is up to the discretion of the editor who will get his zine. Ask. He'll probably be so flattered you'll get the next dozen issues. LMC If you would want to receive entire mailings there are two ways to do this -- either buy surplus mailings from the OE (if there are any left after the waitlisters request them; wlers always have first choice) or you can actually join the apa. cc//

Another suggestion - the new Jimi Hendrix album is out (not Get That Feeling which Capitol released because Hendrix at that time backed up Curtis Knight) It's called Axis: Bold As Love, and it is more complicated than his last. You'll have to listen to it a couple of times to absorb the whole thing. The title song is about the best all around, especially the end which goes into. ....well, see for yourself - get it.

Regarding the Airplane - I think they are quite overrated. I haven't heard one song that has impressed me (perhaps the exception would be "White Rabbit") but they are quite untalented.

By the way, did you know that Skip Spense (who now plays guitar with the Moby Grape - a great group) used to be the Airplane's drummer?

You mentioned that Hendrix is a success -- yes and no. There are many new imitations like Sppoky Tooth who're just about average but nowhere near Hendrix. And everybody's starting to use feedback and heavy bass fuzz, but go up to a kid on the street and ask him what he thought of the first Hendrix album and He'll probably tell you he doesn't like jazz.

Hendrix may be successful album-wise, but his singles have gotten nowhere.

He released Purple Haze and Fire on the other side, and if nothing else, you must admit they are the most exciting commercial things to be released, but they bombed out.

Then he wrote an original (meaning something that didn't appear on the album) but that didn't get anywhere, although the local FM station gave it air time. I don't remember the title, but I do remember the sounds, and they were (ahem) "Out of sight..."

Bestestestest...

gino

//Thanks for your addition to Hank's article. I was hoping some of the fans more knowledgeable about rock would comment and add to the admittedly incomplete article. LMC We'll be getting the new Hendrix album as soon as they get in some more at the local Korvette store. They sold out all they had! CC//

Ed R. Smith            I don't know what most of your readership will think, but I  
1315 Lexington       like that type of cover. Very quiet, proclaiming to an un-  
Charlotte, NC       believing world, "QUARK".

I think the best and most interesting part of the fanzine was Sybil Ann Fan. I would have said the Now Dig This, Baby article on pop music, except for the author's underestimation of Simon & Garfunkel. To each his own, but I find the bit about Simon not being as inventive and poetic as Dylan almost laughable. Would you believe I'm a Simon fan?

I've got all their records except for a single or two that hasn't been included in an album yet. I consider PARSELY, SAGE, ROSEMARY AND THYME, their 3rd lp, the greatest (by far) record to grace my eardrums. According to official reports (Simon himself), the fourth album, out RealSoonNow, will be their greatest triumph. Meanwhile, I wholeheartedly recommend S, R & T to any and all thinking people. // I will second that recommendation. It is a great album. However, I don't think that S&G can be compared to Dylan, or vice versa. It just is difficult to try to find a basis for such a comparison between two so very different sounds. CC//

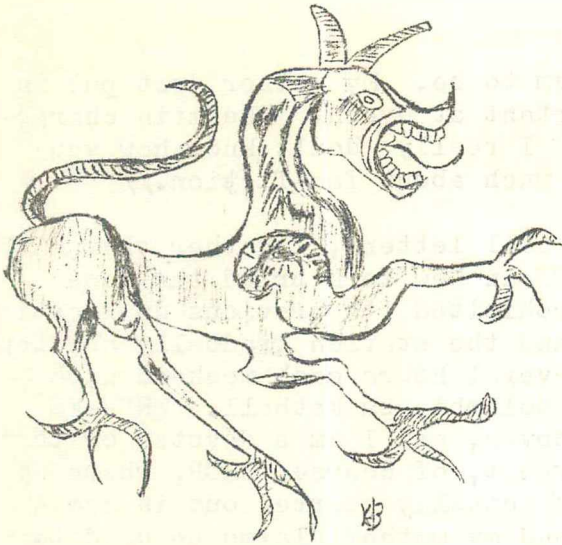
You two are almost as bad punsters as I am. Lodo Frives. Gasp. //I take the ~~blame~~ credit for the puns that appear in Quark. CC//

In a recent archeological expedition in Rome, a pre-Christianity church was found. Through carbon-14 testing, it was found that this church was obviously about 2100 years old, and had been used up to the early Christian days. A statue was found, badly damaged, in a lower corridor of the ancient temple. Uncovering this, an archeologist discovered an inscription on the base, written in Latin, which had been almost obliterated by scratching over it, and then inscribing a Hebrew title. They sent a copy of this to a linguist who deciphered it thusly: the original inscription read 'Juppiter.' The more modern Hebrew inscription placed over it read 'Jew Peter.'

Jerry Kaufman       The covers were eye-pleasing and restful.  
2769 Hampshire       Sybil Ann Fan started slowly, but soon had me laughing out  
Cleve. Hts., Oh.      loud. Could you publish a glossary to names? //That would  
                         take the fun out of it...//

Hank's article could hardly excite much argument from me, except the comment that I can hardly find it in me to appreciate any rock artists of the pre-Beatles period. Not "honest" but banal they strike me, and not "powerful deliveries" but hammering monotony.





Les, your generalizations on pictures, that the youth wish to see something more important an expanded sitcom, is untrue. If the youth want these "important" films, why does American-International make so much on cheap "Beach" and "Sunstrip Riot" pictures? The intelligent youth is a member of a minority group, just as the intelligent adult is, and as both have always been.

As for 'family entertainment', this was originally a film that the whole family could enjoy, not a film simple and clean enough to entertain a four-year-old. But that's what they are now. Dammit.

Lousy pun.

Doug Lovenstein's art is constantly and always improving. I am becoming impressed and in a year I may even be awed.

PFC Fred Lerner  
H Co, USATCI  
Fort Dix, NJ 08640

QUARK #5 was one of the high spots of an excellent APA-45 mailing; but it left me with a question or two, and my curiosity won't abide the six months it would take to get an answer thru mailing comments; hence this

letter.// I suppose Fred wanted us to answer this with a letter, and it is my fault--this is Lesleigh--that we didn't. I really am not sure what you want to know, Fred. I will try to answer it here, and I will write you if you want further explanation.//

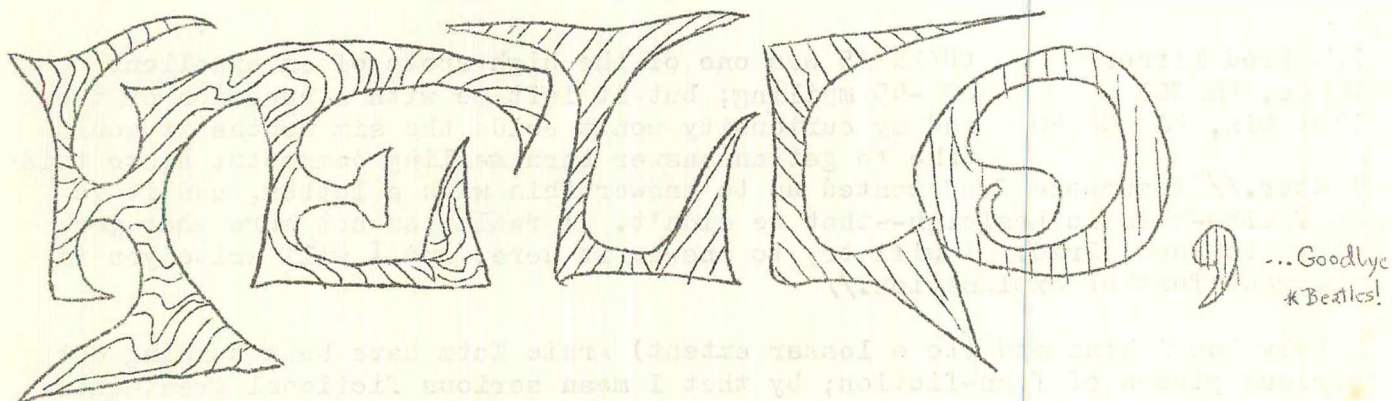
Lately Lon Atkins and (to a lesser extent) Arnie Katz have been turning out serious pieces of faan-fiction; by that I mean serious fictional treatments of some of the interpersonal relationships unique to Fandom. "The Rumor" by Arnie Katz and "Assassin" by Lon Atkins are both excellent examples of what I am talking about; the former appeared in QUIP and the latter in MELIKAPHKHAZ (SFPA), both--I believe--last summer.

At first I thought your mother's "Sybil Ann Fan" would be an attempt at the same thing; but it didn't seem to read that way. Perhaps, then, it was an ordinary roman a clef -- several of the characters seemed recognisable, notably a certain "young man with a moustache wearing an army uniform...from Patterson New Jersey": is he who I suspect him of being? //Yes// But I am at a loss to identify the others. //surely not all the others// Upon whom is Brenford Douglas Forester fashioned? And I can't identify a single one of the female characters. (Ken Fletcher, who currently has my mailing, suggested to me last night that Sybil might be a take-off on Playboy's "Little Annie Fannie", but I think that to be a red herring).

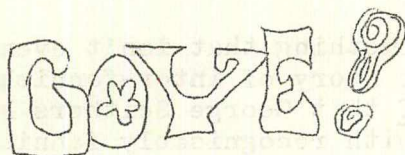
Perhaps I am looking for something that isn't even meant to be in the story: I am so used to the serious story of inter-fannish relationships and to the light-hearted romans a clef that George Scithers keeps writing for the Cult, that I expect every story with recognisably fannish characters to fit into one of the two genres. I did enjoy the story, and would appreciate some further explanation. //Well, Sybil Ann Fan is not meant to be serious. The title is a parody of "Sybil Sue Blue" by George Rosel Brown. And it is vaguely based on my Nycon report, as I hoped the way we printed it would suggest. Most of

the minor characters were who you thought them to be. My mother just put in her friends and people she thought were important at Nycon. The main characters were not based on anybody in particular. I really don't know how you would classify it. I really don't know that much about fan-fiction.//

Regarding your comment on FM radio, from the call letters, I gather that KSHE started out as an all-girl operation. WNEW-FM in New York tried the same thing, when the new anti-simulcasting rule prohibited its previous duplication of AM programming; but it was unsuccessful, and the station gradually shifted to an all-progressive-rock format. I spend several hours each weekend with the station, shifting the dial only to catch Columbia basketball. WNEW-FM treats rock as seriously as WQXR treats Beethoven, and I am a devotee of that station as I have never been to any other (except, of course, WKCR, where I spent so much of my time at college). //KSHE actually started out in someone's basement. A man and his wife ran it, and my mother claims he used to stop once in a while for sandwiches. Later it was bought by some commercial enterprise and became a 'soft music' station. Then a Memphis syndicate bought it and it became rock. That was only a few months ago. It isn't very big, even now, but probably one of the most popular stations in the area.//



WE ALSO HEARD FROM: Rud Fair, OSFan, who sent us a LoC on Quark 4 just a little late, Doug Lovenstein, whose art is getting better every time. I see it as is his fanzine, Arioeh!, Per Insulander, our second overseas reader now, Gray Boak, our first, Jeff Rensch, who sent some poems which will appear in the next issues and Bobbie who did the lettering above. Bobbie is the girl Chris and I met on the bus. She is helping us put out this Quark. I hope we will have some of her stuff in future issues.





22.11.19



QUARK

#6

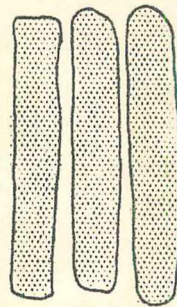


APRIL

'68



# Orankon



Harlan Ellison -- Guest of Honor

July 26-28

The Place: Ben Franklin Motor Hotel  
825 Washington Blvd.  
St. Louis, Missouri 63101

rates: Single \$7 - \$11  
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Program: Movies and cartoons, panels, art auction, huckstering,  
luncheon banquet, Guest of Honor speech, hospitality:  
A Welcome Party Friday night  
Banquet tickets \$4.50, with a Roast Top Sirloin of beef,  
tickets available at con.

Registration: \$2, payable to Norbert Couch  
Route 2, Box 889  
Arnold, Missouri 63010

\* \* \* \* \*

\* The St. Louis Worldcon bid is backed by a large group of enthusiastic, active, experienced fans -- you probably know a number of us through our extensive fan publishing and convention attendance

\* St. Louis is an interesting, major midwestern convention center, with all the convention facilities and interesting surroundings necessary for a memorable Worldcon.

\* So -- Meet us in St. Louis, Okay?

\* Ray Fisher, Chairman  
Norbert Couch, Treasurer  
Leigh Couch, Secretary



Gonna be  
a great  
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St. Louis IN '69'

# St. Louiscon

