

SON OF THE WSFA JOURNAL

WSFA JOURNAL Supplement: FAPA Issue #2 - - - - - 3rd August, 1972 Issue (#62)
Editor & Publisher: Don Miller - - - - - 20¢. per copy

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In Brief --

Oops! We goofed and numbered this issue in sequence, which means we can't hold it until just before the deadline date for Mailing #141, as we did with #48, but will have to send it out to subbers shortly after we send out #61 (in early Sept.). Don't know what this does to its eligibility as "original" material (the only mention in the FAPA Constitution is in Section 3.1, "... (This provision shall not serve to deny credit to material solely because it was distributed outside FAPA shortly prior to its inclusion in a FAPA mailing.)" ("This provision" being the rule against granting credit for reprints.) Since "shortly" is not defined, we hope the O.E. will rule on this as soon as he receives the issues for Mailing #141. (The packet will be mailed to him two weeks before the issue receives general distribution, so maybe this will keep it from falling afoul of the "reprint" rule. We hope so, as it will not be possible for us to get out another FAPA issue before the deadline, and we'd hate to lose our membership over a technicality....)

And FAPA members and SOTWJ subbers/traders--remember that the Fanzine Clearing House needs any old/extra/new/unwanted/etc. fanzines you can send to keep going.

SOTWJ pubbed every 1-3 weeks. Subs (via 1st-class mail): 20¢ ea., 6/\$1.10, 12/\$2; via 3rd-class mail (2 or more at time): 12/\$1.75 (12/70p UK). THE WSFA JOURNAL is 60¢ ea., 4/\$2, 8/\$3.75 UK: 25p, 5/£1, 9/£1.75; Canada & Mexico: same as U.S.; elsewhere: 60¢ ea., 5/\$2.50, 11/\$5). Special yearly rates: both TWJ & SOTWJ, \$10/yr. (deposit, for continuing subs to ea.; balance refundable or applied to next yr's sub, as specified by subber). For names/addresses of Overseas Agents (UK is Brian Robinson, 9 Linwood Grove, Manchester, M12 1QH, UK), advertising info (ads/flyers accepted for SOTWJ, but not TWJ), & air-mail rates, write ed., or see TWJ. Address Code: A, Overseas Agent; C, Contributor; E, Club Exchange; H, Honorary WSFA Member; K, Something of yours is mentioned/reviewed herein; L, WSFA Life Member; M, WSFA Regular member (thru month shown); N, You are mentioned within; R, For Review; S, Sample; T, Trade; W, Subber via 1st-class mail (thru # shown); X, Last Issue, unless....; Y, Subber, via 3rd-class mail (thru # shown). --DLH

THE WSFA JOURNAL (Supplement)

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TO:

FIRST CLASS MAIL

FIRST CLASS MAIL

FLUX DE MOTS

It's been a long time since we prepared issue #48 of SOTWJ--our first 'zine for FAPA. It was intended for the February mailing, but because of postal delays and related problems missed that mailing and went out in the May packet--so it was a bit older than intended when it finally reached the FAPA membership. We had intended to put out an issue for each quarterly mailing--but the February mess-up and other problems made it impossible for us to get another 'zine in the May mailing--and our publishing difficulties (about which more later) made us miss the Aug. mailing. So, we prepare this issue today, the day after the August mailing popped into our mailbox--and will be mailing it in a week, which should give it ample time (2½ months) to make the Nov. mailing. Thereafter, if our publishing problems are resolved and our health/schedule permits, we'll try to have an issue in every mailing (otherwise, we'll never get caught up with the SOTWJ indices....).

First, re our publishing problems. Our mimco is an old machine, for which parts are no longer available--and after a long life of good service and hard work (we've published around 10,000 stencils, ranging from 30 to 600 copies each--on it alone--and it was several years old when we got it....)--it is slowly dying, piece by piece. Every time we run something off, a new problem arises--almost nothing works any longer except the motor, and it doesn't sound very healthy! We are no longer able to run off our two major 'zines--THE WSFA JOURNAL (#80--the 1972 DISCLAVE issue, scheduled for May '72, has been on stencil since April) and THE GAMESMAN (was due out in March--we have some important material to get out, which will date if not published soon). We fervently cross our fingers with each issue of our smaller 'zines (SON OF THE WSFA JOURNAL, THE GAMESLETTER, and DIPLOPHOBIA), hoping we'll be able to complete running off the issue after we start (several times, the feed has gone off completely, and we've been unable to get anything thru for 30 minutes--fixing it by some hard slaps here and there--a method which is not always successful; it eventually seems to fix itself--but it is happening with greater frequency, and we're losing a lot of copies and time with each 'zine we put out). And we are forced to stand over it, staring at the paper to see that it's inking correctly (automatic inker, light, counter, speed control all broken), jerking the inking mechanism with one hand, holding a lamp with the second (to help the ink dry faster to avoid off-print), and controlling the start/stop mechanism with the third. (It's now suspected that staring at the bright light glaring off the white paper for hours at a time may be the cause of our cataract and other eye problems, so we have to limit the time we spend running off 'zines to a max. of one hour per week.)

Basically, what we (urgently) need is some publishing help. We need at least two publishers for THE WSFA JOURNAL (at least one with capability of handling legal-length Gestetner stencils), to publish TWJ on an alternating basis (50-60 pp./issue, quarterly). We need a publisher (preferably with offset) for THE GAMESMAN (offset would also be fine for the 2nd TWJ publisher, if costs are not more than those involved with mimco (we pay 13-16¢/stencil, \$2.05/ream, \$3.80/tube of ink (1,000-1,200 pages per tube), so our costs are quite high....)). We need temporary back-up help for SOTWJ, TGL, and DIPLOPHOBIA (preferably with Gestetner capability)--such help to be called upon only if/when the mimco finally goes, and only until we can either obtain new equipment or make other, more permanent arrangements (such as combining SOTWJ with TWJ and publishing TWJ bi-monthly again, combining TGL with TG and publishing TG bi-monthly or quarterly, and dropping DIPLOPHOBIA and running remaining games via carbon-copy; the combination options depend, of course, upon our being able to find permanent publishing help for the two large 'zines, and such help being able to handle the more frequent schedule). In other words, we can not (unless we ourselves come up with an offset) any longer do the publishing for TWJ and TG, and need permanent publishers for these; we can handle SOTWJ, TGL, and DPBA as long as our mimco holds, but seek backup publishers for these to be avail. on an emergency/temporary basis if/when the machine dies.

THE AMATEUR PRESS

Since this is the "FAPA Issue" of SOTWJ, we'll do as we did last time and cover complete FAPA Mailings received since previous FAPA Issue. However, instead of detailed breakdown of each Mailing, we'll content ourselves here to merely give statistics and title-listings for Mailings (with a few Mailing Comments directed to FAPA Members on latest (Aug.) Mailing.

February, 1972 FANTASY AMATEUR PRESS ASSOCIATION Mailing #138 --

420 pages, 32 'zines; no Post-Mailings to #137. Four members lost (Atkins, Lupoff, Sanders, Eklund); Two members added (Don & Maggie Thompson, Mike Ward); 31 names on Waiting List. 'Zines in Mailing: THE FANTASY AMATEUR 35:2 (Officialdom; 10 pp. / covers; mimeo; FAPA Official Organ); THE RAMBLING FAP #57 (2/72) (Grogg Calkins; 21 pp. / cover; mimeo; mailing comments (hereafter called "m.c.'s"), FAPA historical statistical info, etc.; 520 07 0328 #6 (2/72) (Elmer Perdue; 16 pp., ditto; "The Tale of Loch Lomond", by "Doc" Lowndes; m.c.'s; material by Charles Burbee; ZEEN #13 (2/72) (Earl & Jan Evers; 24 pp., incl. covers; ditto; genzine, featuring "The Age of the Amateur", by Ray Nelson (article) and other material; TARGET: FAPA, Op. Cri #398 (Dick Ency; 4 pp.; offset; m.c.'s; also, Op. Cri. #409 (7 pp. / cover; offset; m.c.'s); FANTASIA 2/72 (Helen Wesson; 8 pp., mimeo, / offset cover; m.c.'s); THE DEVIL'S WORK I:19 (11/71) (Norm Metcalf; 7 pp., offset; m.c.'s; letter from P.S. Miller; also, I:20 (2/72) (3 pp., offset; m.c.'s); ALTJIRA (2/72) (John Foyster; 20 pp.; mimeo; book reviews); SERCON'S BANE #51 (2/72) (F.M. Busby; 6 pp., mimeo; m.c.'s); DAY*STAR/ALLERLEY (2/72) (Marion Z. Bradley & Walter Breen; 18 pp., mimeo; poetry, commentary on same, comments on "The Avengers" by Dick Schultz, misc.); GRANDFATHER STORIES (FAPA 138) (Howard DeVore; 8 pp., mimeo; m.c.'s, mostly); HORIZONS 33:2 (#129; 2/72) (Harry Warner, Jr.; 24 pp., mimeo; m.c.'s; Harry on "How I Became Half As Old As My Grandmother"); CACOETHES (2/72) (Dian Girard; 8 pp., offset; artwork, humor, hap ki do; OF CABBAGES AND KINGS AND BABY TURTLES (Peggy Pavlat; 7 pp. / cover; mimeo; book review, m.c.'s, etc.); MOONSHINE #42 (2/72) (Len & June Mofatt, Rick Snear, & Stan Woolston; 25 pp. mimeo, / ditto cover; chatter, Norcascon report, Voop's report, opinions); BOBOLINGS (11/71) (Bob Pavlat; 8 pp., mimeo; on wines); KARNIS BOTTLE'S METANOIA #11 (2/72) (Greg Shaw; 14 pp., mimeo; m.c.'s, lettercol, etc.); ANKUS #25 (2/72) (Bruce Polz; 11 pp. / cover; mimeo; LASFS Annual Report for 1971); KIM CHI #21 (Dick Ellington; 15 pp. / cover; m.c.'s, etc.); TRILL (1/72) (Charles Wells; 8 pp., ditto; m.c.'s; mazos); FROM SUNDAY TO SATURDAY (2/72) (Don Fitch; 10 pp., mimeo; on his trip to Navaho country); BLIND STARLING #5 (Paul Wyszowski; 6 pp., mimeo; on ads in 15/1/72 NEW YORKER); LE MOINDRE #29 (2/72) (Boyd Raeburn; 8 pp., mimeo; m.c.'s; on S.Pacific travels & Puerto Rico trip); COGNATE #16 (2/72) (Rosemary Hickoy; 1 pg. xerox; on Skinner, etc.); NULL-F (2/72) (Tod White; 14 pp., mimeo; on stereo, AMAZING & FANTASTIC, etc.); CELEPHAIS (2/72) (Bill Evans; 10 pp., xerox; m.c.'s, "Psychology Course for Librarians", by Barbara Hudgins, etc.); GOLIARD #845 (Karen Anderson; 7 pp. / cover; mimeo; poetry, short tale, editorial commentary); MIRAGE #10 (2/72) (Jack Chalker; 79 pp. / covers; fantasy genzine with fiction, poetry, articles, Lovecraft Glossary, etc.; will be covered in more detail in general "Amateur Press" section of SOTWJ (possibly in #61 or 64)); plus two ca. HUGO NOMINATION BALLOT and 1972 DUFF BALLOT (Fred Patton).

May, 1972 FAPA Mailing #139 --

274 pp., 27 'zines; one postmailing to #138. (DIE SCHMETTERLING #8 (Dick Schultz; 12 pp.). Lost members: Rotsler, Bergeron; new members: John Barry, John Bangsund, Richard Gois, Milton Stovens; 29 names on w.l. 'Zines in Mailing: THE FANTASY AMATEUR 35:3 (Officialdom; 12 pp. mimeo, / covers; inc. Egoboo Poll Results / official business); THE RAMBLING FAP #58 (5/72) (Grogg Calkins; 17 pp. / cover; mimeo; m.c.'s, etc.); A (BRIEF) FANZINE FOR DAVE VAN ARNAM (Elmer Perdue; 5 pp.; offset; miscellany); SNICKERSNEE ? :1 (Sp. '72) (Bob Silverberg; 3 pp.; xerox; on his love for Calif.); THE CREATURE (C.E. Burbee; 6 pp., mimeo(?); fiction); TARGET: FAPA (Op. Cri. 413) (Dick Ency; 4 pp. / cover; offset; m.c.'s);

BLIND STARLING #6 (Paul Wyszowski; 6 pp., mimeo; m.c.'s; on hair); DAMBALLA 22 (5/72) (Charles Hansen; 2 pp., mimeo; misc. editorial commentary); NASTROND 13 (5/72) (Dave Hulan; on Judaism & his conversion thereto, etc.); SON OF THE WSFA JOURNAL #48 (3rd Feb. '72 ish) (Don Miller; 10 pp., mimeo; Indices to Vol. I of SOTWJ and TWJ; breakdowns of two FAPA Mailings; etc.); THE HOG ON ICE #2 (5/72) (Greath Thorne; 8 pp., mimeo; editorial musings on this and that); PHILOSOPHICAL GAS (4/72) (John Bangsund; 5 pp., offset; editorial commentary); BUNDALOHN QUARTERLY #2 (5/72) (Bangsund; 2 pp., offset; m.c.'s); also, #1 (8 pp., offset; "Is Australia Funny?", etc.); WHAT'S HAPPENING IN AUSTRALIA? (Bangsund; 2 pp., offset; Aust. in '75 flyer); THE PRIVATE CELLAR CLUB (Bangsund; 2 pp., offset; spirit/wine pricelist); SCYTHROP #25 (1/72) (Bangsund; 24 pp., incl. covers; offset; gonzo, with material by Robert Bloch, George Turner, etc.); MOONSHINE #43 (5/72) (Lon & June Moffatt; Rick Sncary, Stan Woolston; 18 pp. / cover; mimeo; Moffatt on his fanlife; Sncary m.c.'s; Woolston on fannish problems, etc.); TWENTIETH CENTURY UNLIMITED #5 (Andy Porter; 4 pp. / cover; ditto; m.c.'s; on ALGOL); END OF THE WORLD #1 (Mike Ward; 2 pp., mimeo; introd. to himself); SYNAPSE (FAPA 138) (Jack Speer; 12 pp., mimeo; m.c.'s; letters; etc.); RICHARD E. GEIS #1 (Richard Geis; 44 pp. / covers; offset & mimeo; reviews, chatter, & day-by-day account of Geis' life from 15/2/72 thru 26/4/72); ORIENTAL FANTASIES (Hollen Wesson; 3 pp., offset; "Nationalism in Japanese Religions", by Pamela Wesson; "The Ononcw of Japanese Nationalism", by Pam Wesson); BLEATHERINGS #5 (5/72) (Ethel Lindsay; 7 pp. / cover; mimeo; misc. commentary); HORT'S (5/72) (Roy Tackett; 8 pp., mimeo; m.c.'s); KARNIS BOTTLE'S METANOLA #12 (5/72) (Grog Shaw; 18 pp., mimeo; m.c.'s, letters; material by John Berry & Grog Bonford, ed's comments); HORIZONS #124 (33:3) (Harry Warner, Jr.; 24 pp., mimeo; m.c.'s; "Hagerstown Journal"; etc.).

August, 1972 FAPA Mailing #140 --

377 pp., 25 'zines; two postmailings to #139 (COGNATE #17 (Rosemary Hickey; 8 pp.); BEARDNUTTERINGS #2 (Rich Brown; 28 pp.)); also recalled one p.m. to #137 (OUTWORLDS 3.1 (Bill Bowers; 24 pp.)). Lost members: Busby, Foyster, Holmborg, Kussko, Lindor, Patton; new members: Arnie Katz, Hank Luttrell, Leigh Edmonds, Paul Doorr, Jerry Lapidus; 28 names on w.l. 'Zines in Mailing: THE FANTASY AMATEUR 35:4 (Officialdom; 10 pp. / covers; mimeo & offset); THE RAMBLING FAP #59 (8/72) (Gregg Calkins; 19 pp. / cover; mimeo; m.c.'s, editorial ramblings); END OF THE WORLD #2 (8/72) (Michael Ward; 6 pp., mimeo; m.c.'s); DESCANT #19 (8/72) (Norm & Gina Clarke; 10 pp. / cover; xerox; m.c.'s); INFERNANTWOBBLE-PROURBULENTGOBULATOR #1 (John Bangsund; 2 pp., offset; on his divorce; etc.); SYNAPSE (FAPA 139) (Jack Speer; 12 pp. / flyer; mimeo; m.c.'s, etc.); SAMBO #21 (8/72) (Sam Martinez; 13 pp. / cover; ditto; editor's reminiscences, with help from Lee Jacobs, Eddie Burboo, & Chas. Burboo; Ron Parker on the "Sport of Kings Society"); RICHARD E. GEIS #2 (Richard Geis; 44 pp. / covers; offset & mimeo(?); book reviews, Geis' daily diary from 27/4/72 thru 20/7/72, etc.); RAVE REVIEW (Dick Enoy; 4 pp., offset; John Boardman raves about Enoy's Lunar New Year card); DYNATRON #49 (5/72) (Roy Tackett; 16 pp. / cover; mimeo; gonzo; lettercol; ed's comments on this & that); TARGET: FAPA (O.C. #422) (Dick Enoy; 12 pp. / covers; offset; m.c.'s; "Sword Flick", by Chih Shih-fu); HORIZONS #125 (33:4) (Harry Warner, Jr.; 24 pp., mimeo; m.c.'s; "Hagerstown Diary"; Harry's journalistic essays (sampler); etc.); THE DEVIL'S WORK, I:21 (3/72) (Norm Metcalf; 2 pp., offset; m.c.'s, letter; also, I:22 (6/72) (3 pp., offset; m.c.'s, George Turner letter); SERCON'S BANE I:52 (5/72) (F.M. Busby; 4 pp., mimeo; nostalgic & other editorial musings); THE PASSING PARADE #1 (Milton Stevens; 8 pp. mimeo, / offset; cover; self-introduction, LASFS reminiscings, on being robbed); 20TH CENTURY UNLIMITED #6 (FAPA 140) (Andy Porter; 2 pp., ditto; m.c.'s, ALGOL report); IS:5 (Tom Collins; 98 pp. / covers; offset; gonzo; "A Magazine of Popular Literature and Popular Culture"; lots of things reprinted from & about SAPS; lettercol; lots of artwork; "The Language of Science Fiction", by Samuel R. Delany; "Interglossia to The Devil Is Dead", by R.A. Lafferty; reviewed in more detail in later SOTWJ);

DAMBALLA #23 (Chuck Hansen; 7 pp., mimeo; m.c.'s, editorial chatter); OUTWORLDS 3.4 (8/72) (Bill Bowers; 26 pp. / covers; mimeo; genzine; lettercol; material by Susan Glicksohn, Barry Gillam, Jodie Offutt, John & Sandra Miesel, & Bill); THE FUTURE OF EDUCATION (FAPA 140) (Rodd Boggs; 3 pp., mimeo; reprint of "Ms found in an empty /Berkeley/ classroom"); BETE NOIRE #23 (Sum '72) (Boggs; 8 pp., mimeo; reminiscos, "A Voyage to Pollutia", humor, etc.); WELL. SITTING HERE... (Jerry Lapidus; 4 pp., mimeo; on FAPA's he knows and doesn't know, etc.); BLIND STARLING #7 (EAPA 140) (Paul Wyszowski; 6 pp., mimeo; m.c.'s, editorial chatter); SKIFFLE #2 (8/72) (Steve Stiles; 17 pp. / cover; ditto; m.c.'s; editorial ramblings).

####Overview#### --

What we said in SOTWJ #48 still goes--FAPA is definitely afflicted with the general malaise which has afflicted most APA's, with many of the former mainstays of the APA dropping out (just look at the statistics for ea. of the above mailings), waiting-lists growing shorter (there were more than 60 on the w.l. when we were added to it), size of mailings decreasing (nothing like the 500/-pagers in some of the old FAPA bundles we have in the basement), quality of contents falling (with a few exceptions, most of the 'zines consist almost entirely of mailing comments and maybe a few editorial comments). We watched N'APA decline, saw SAPS wither a bit, and now are apparently in on the growing senility of this once vital group (or maybe it's just changing with the times, and the new blood coming in will start it going again, in a new direction). Wouldst that we could participate more actively in its revival...but our eye problems, still-too-heavy publishing schedule, and current publishing problems make this impossible at the present time, and force us to stand on the sidelines and ~~ponder~~ root for its full recovery.... #### Highlights of the above mailings were HORIZONS, RICHARD E. GEIS, IS. (Used to be able to name 10 or more "highlights" per mailing....)

EN PASSANT: Mailing Comments, In Brief....
(Or, A Reply to Those Who Replied to SOTWJ #48)

(Non-FAPA'ns go on to page 6, as this will mean nothing to you....)

Gregg Galkins -- We can't. SOTWJ #48 was intended to break the ice and get us started in FAPA, and not to set a glowing example of what a good FAPA-zine should be like. Also, it had to serve a double function--that of providing something of (we hope) interest to the regular SOTWJ subscriber list while at the same time providing something of possible use and interest to the ~~added~~ probably more demanding FAPA membership. FAPA Feedback indicates we failed in the latter; complete lack of feedback from SOTWJ readership leaves the question of success in our former goal undecided (as most SOTWJ issues, by their very nature, elicit no feedback).

Mike Ward -- The appearance in TWJ of your "Fanciful Tales" review doesn't indicate a 5-yr. backlog of articles; on the contrary, it indicates we have run out of current material and desperately need a new influx. (This is not to disparage your review; it means merely that we hold publication of the review while we had more current material coming in, as it was the kind of thing which wouldn't date, while the current material would date rather rapidly and therefore had to be published as quickly as possible.)

Norm & Gina Clarke -- We always use the editorial "We" in SOTWJ; we have tried in N3F and other APA's to get away from this, but generally end up with a mixture, which is even worse. So we will go with the usual in FAPA SOTWJ's.

Dick Ency -- For the non-FAPA SOTWJ readers. (We once had an entire SAPS Mailing reviewed in depth in TWJ by our non-fan reviewer, Doll Gilliland....)

Harry Warner, Jr. -- Agreed. (Unfortunately, we've run out of space here and can't comment further....)

INDEX TO VOLUME II OF THE WSFA JOURNAL

General Data --

<u>Issue Number</u>	<u>Date</u>	<u>Number of Pages</u>	<u>Subject-Index Code</u>
7	September, 1965	10	C, D
8	1 September, 1965	8	Ltd. Issue; members only
8-1	No date	1	Ltd. Issue; members only
8-2	No date	1	Ltd. Issue; members only
9	Mid-Sept., 1965	8	A, B, C
10	October, 1965	10	A, B, C, D
11	Mid-October, 1965	8	A, C
12	November, 1965	10	A, B, C, D

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INDEX TO VOLUME II OF SON OF THE WSFA JOURNALGeneral Data --

<u>Issue Number</u>	<u>Date</u>	<u>Number of Pages</u>	<u>Subject-Index Code</u>
7	April, 1970	10	A, B, C, D, E, F
8	June, 1970	10	A, B, C, D, E, F
9	July, 1970	10	A, B, C, D, E, F
10	August, 1970	10	A, B, C, D, E, F
11	September, 1970	10	A, B, C, D, E, F
12	October, 1970	10	A, B, C, D, E, F, G

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- A. Magazinarama.. (Prozine Contents) (SOTWJ 7-12)
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D. The Club Circuit. (News & Minutos)

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E. The Con Game & Misc. Convention News.

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G. The Foreign Scene. (News, etc.)

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ON DREAMS AND DREAMING

A while back we were watching a "David Susskind Show" on which appeared six practitioners of various "psychic" professions--mediums, etc., plus the usual skeptics. In the course of the show one of the psychics made the point that one-half of the people in the world have the power of "imagery", and the other half don't--and neither group can imagine/conceive of the other. (Assume this " $\frac{1}{2}$ " is a rhetorical figure; wonder what the correct percentages are?) In other words, the half with "imagery" think "imagery" is normal, and never considered there could be a lot of people without it--and the half without it would have no idea of what one was talking about if someone from the other half tried to describe the ability. Their point was, of course, that unless one has "psychic" ability (one could also read "ESP", "psi-powers", or what-have-you), one can't imagine anyone else having it. (Again, rhetorically speaking--of course one can "imagine" someone else having it, or a lot of SF/Fantasy stories would never have been written--but the lack of such an ability on the part of the majority of the public does not make for easy acceptance by the non-possessors of those with the power(s). For such things "witches" were burned....)

At any rate, we were discussing the show one day in the office while still in the Army, and the above point led to our asking about dreams--specifically, we were mentioning differences in opinion as to the real vs. apparent time-span of single dreams, when we mentioned in passing that our dreams were in "Technicolor". Imagine our surprise, then, when none of the people to whom we were talking had any memory of ever having dreamt in color! A quick office-wide survey then revealed the startling fact that, out of 30 people, we were the only one who dreamt in color (or, at least, were aware of having dreamt in color), and half of the people claimed to have no memory of ever having dreamt at all!

This led to a strong interest in our part with respect to the quantitative aspects of dreams/dreaming. (Much has been said and written about the qualitative aspects--great emphasis has been placed from time to time on the "meaning" of dreams--especially in Freudian psychology--and such as J.W. Dunne (with his idea of dreams as memories of both past and future events) have gone even further. We also have an interest in this side of dreaming--but from the standpoint of the variety and subject-matter content of dreams as opposed to their meanings and interpretations.) Statistically speaking, how many people dream in color as opposed to black-and-white or various kinds of monotones? How vivid, true, and complete are the colors? How many have no memory of dreaming? How many can recall most or all the details of a great many of their dreams? How many have had complete dreams--i.e., with a beginning and an end, and a coherent "plot" in between? How many dream of persons that they know? How many can picture after they awaken the faces of those "strangers" prominent in their dream? How many have "flying" dreams (in which they fly without artificial aids, such as a plane....)? How many have (or have had) dreams consisting entirely of patterns of lights (usually white or yellow on black) as opposed to dreams with "plots" or semblances of same? How many have fallen back to sleep after awakening from a dream and continued the same dream? How many know they're dreaming while the dream is taking place? How many can awaken themselves from a dream if they don't like the dream? How many have dreamt they fell asleep and dreamt--and can remember the dream they dreamt while sleeping in their dream? (Shades of Carnelian Cube!) How many can think of a thing before falling asleep and then dream about it while asleep? (And for how many does just the opposite occur?) For how many does a day of physical exertion mean no dreams (that one can remember, i.e.) or dreams of physical labor--or dreams of mental labor? And how does a day of mental exertion affect your dreaming? How many have recurring dreams? On what subject? How many have fallen in their dreams and "hit bottom" before awakening (to squelch an "old wife's tale")? Do you have a favorite dream or dream subject? What is it? How many dreams do you remember dreaming in a single night?

We could go on, but that's enough for starters. What we would like is for every FAPA'n to respond in some way--letter, m.c. or essay/note/article in your FAPA mag., etc. We would also like every regular reader--subbor, trader, WSFA member--to respond. Answer some or all of our questions (at the very least, the ones about dreaming in color), ask some of your own, tell us anecdotes, express ideas/theories of your own on the subject, describe dreams you have had which you remember with particular vividness--anything, just respond. We have the opportunity here for a very interesting (and lively) forum on the subject! (And tell us about SF/fantasy stories on the dream theme, if you'd like.)

To help get things going, we'll fill the rest of this page throwing forth a few thoughts/experiences of our own. We realize dreams can be very personal--i.e., be boring to listeners who haven't themselves experienced the same dream--so we won't go into plot specifics here (but we hope some of you will in your responses--we've never been bored yet listening to someone recount his dreams....).

One thing we've noticed about dreams is that some of them come with "built-in" sets of memories. That is, one comes across a place, person, or object in one's dream and immediately one can remember all sorts of things about same--even though it is probable that this is the dreamer's first acquaintance with the subject. Indeed, this is the only way in which the dream can have internal consistency--and be believable enough to the dreamer to hold his interest. (The "dreamer" here is, of course, us--perhaps some, or most of you, don't have the same experience--since we have the ability to leave a dream--wake up or change the subject if we don't like it--we find that an increasing number of our dreams are more substantial--more complete, more realistic, and therefore more believable and less likely to be interrupted or rejected by the dreamer--an outgrowth, perhaps, of the learned ability to change or turn off dreams (or of a more mature mind, or of increased story-telling or plotting ability, or of having had a greater number and variety of experiences about which to dream, or of approaching senility or insanity).) At any rate, this does sometimes cause problems when trying to recall dreams--i.e., once one has had a dream with a built-in set of memories, one can no longer distinguish the built-in set from past history--e.g., having dreamt of being in a cemetery and remembering in the dream previous dreams in which we were in the same cemetery, we are now unable to remember whether the dreams which we remembered in the dream actually took place and were really being remembered in the current dream, or were just parts of the dream scenario.... (Once again, shades of Carnelian Cube!)

Another problem is one of recall--if we awaken slowly from a dream, we can remember it much better--providing we have time to lay there (without interruption/distraction) and play the dream over. If we awaken suddenly, the dream is usually lost (although it may suddenly pass through our mind later in the day--or may pop up weeks, months, or even years later). We once had a weird/horror dream in which the setting was so eerie that it made a great impression on us. After it was over (a complete story, set in the mountains of Tibet) we immediately awakened, played it back in our mind, and then arose to try and capture it on paper. We got the plot effortlessly--but to capture the setting of complete and utter desolation which so impressed us in our dream proved futile. The plot on its own is silly; it was the setting which gave the dream its atmosphere/flavor. We envy J.W. Dunno on his learned ability to capture even the finest, most minute details of his dreams for later analysis....

Our earliest dreams were of shifting patterns of yellow and black--night after night, over and over, ever different, ever changing--a kaleidoscope of the mind. Our first non-pattern dream was brought on by a traumatic experience--our first day in kindergarten, away from our mother; in it we stood by the school steps, crying, "Mama, mama", while, back to us, she slowly walked away into the distance....

No more room--and the hour is late. Must go to sleep and embark once more into the wondrous world of sleep. Wonder what great adventure next awaits us....