

# YAWNDR0

## # 112



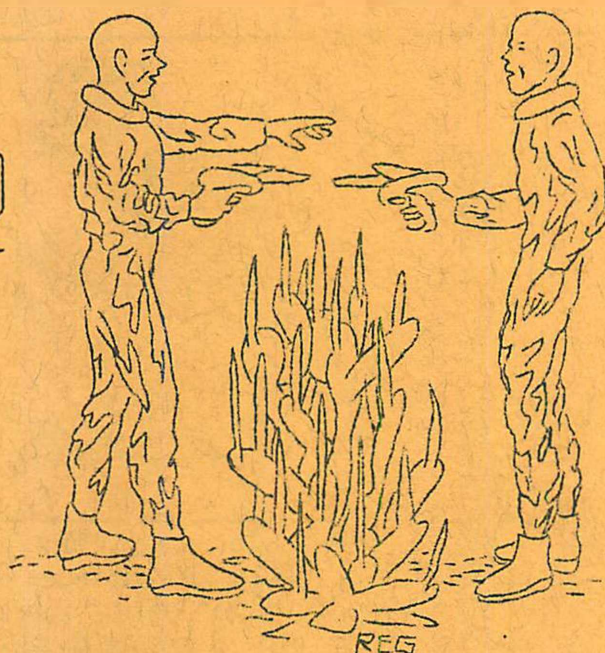


# YANDRO

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#112

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## ARTWORK

Cover . . . . .	George Barr	Page 12. . . . .	DEA
Page 1. . . . .	Robert E. Gilbert	" 13. . . . .	Bjo Trimble
" 2. . . . .	JWC	" 16. . . . .	James Adams
" 4. . . . .	JWC	" 17. . . . .	Randy Scott
" 6. . . . .	Dave Prosser	" 22. . . . .	George Barr
" 7. . . . .	Dan Adkins	" 23. . . . .	Nott

Recommended record of the month: "The John Birch Society", by the Chad Mitchell Trio.

The interlineation on page 26 may be more intelligible if it's noted that it was inspired by an attempt to give Bruce a bath. RSC

Look for another issue in a couple of weeks. We'll get an issue of this thing out on schedule yet. (And we'll get that promised column by Tucker - reprinted from VANDY - in here one of these days, too.) RSC



200 copy run for this issue.... sigh....creeping inflationism or something again...saved only by the fact that ink and paper are behaving themselves reasonably well so the mechanical problems are minimal, even if the drudgery level is high.

Scattered throughout the issue, for people who notice that sort of thing, will be some new goodgies on headings and the like.....when Claude Hall paid us a visit last summer at some time or another in the conversation, he asked if I had

enough styli and plates and the like.....and I think I gave the usual stencil fiend's reply of "never enough", or something of the nature..... so the other week some bulgy packages arrived in the mail, addressed from Claude, and out showered all manner of styli, plate, and guides.... Needless to say, Hall critics receive a deaf ear hereabouts. I went a bit overboard on some of the equipment, but eventually I will be used to this windfall and able to use a bit more restraint ....presumably. Until then...whee!

For people interested in the sort of thing which I notice included now and then in zine data, this is put out on a \$33 Tower machine, non-electric, on Twilltone paper using Vari-Color's Kontrol-Flo Ink and a new ink pad. If you follow my reasoning, I can't imagine what good this will do, since duplicating this exact combination would be a little difficult if emulation is your goal.....but if data-collecting happens to be the reason, have fun!

A fun run, despite the horrendous size..... static has been slight and slippage my own fool fault.

There's a possibility some of you will be receiving this before the May 31st deadline for the Willis mimeo raffle.....I mean, a mimeo chance taking.....oh anyway, if you're interested in getting your name in the hat, get the 50¢ a throw into us rapidly, because time is up. If it wouldn't look fishy, I'd take one myself.....it was much fun to operate and play around with, and has such wonderful registration compared to my own little tinlizzy.

Considering how few people noticed the goofs, I don't know why I bother with all the data on the contents page, but the last two issues have been mis-numbered. They were listed as Volume X, Numbers 8 and 9, when in reality they were 3 and 4. Apparently when you get up into that sort of numbering, you get a bit fuzzy. I have a hard time remembering jazz such as this from issue to issue, and usually grab an older copy lying around the house and try to compute from that.....maybe I grabbed Volume IX number 7, or something. Anyway, it's straightened out now, I hope (says she, hastily reaching in horror for the contents page and checking to see if it's reasonably right). I suppose I can always blame it on some new sinus medicine.



Great fallout shelter controversy aside, I certainly wish we had a basement, or a potato cellar, or something protectively underground... not for a nebulous future but for the quite violent present. We're in a wide band of the midwestern U.S. known vaguely as "tornado alley", and this month has been object proof....one violent storm after another.... hail, high winds, lightning, torrential downpours, you name it. The worst was the severe wind storm of "tornadic intensity", according to the weather bureau, sweeping through this area earlier this month. Betty Kujawa, up in South Bend, reports the mess up there in the area hardest hit, where some idiotic school principals dismissed the six to ten year olds five minutes before the worst of it struck....despite repeated warnings on all public information media throughout the day.

Last year in one of my college classes an attendee was a former embassy attache in Russia and cheerfully informed us the midwestern U.S. had a climate identical with Siberia.....

so that's what's wrong.

Most of the area news media are carrying pros and cons on the big Indiana port controversy....I don't know how much has seeped through the outside world, but the general nature of the thing is a mess. Indiana has the dunes, an area biologists assure us is somewhat unique in flora and fauna....the dunes border Indiana's nearly negligent Lake Michigan lakefront.....Illinois' Senator Douglas, the Secretary of the Interior, and innumerable conservation-minded hoosiers want a large chunk of this area declared a national park. Indiana's governor, senators, and representatives are screaming bloody murder and foul and backstab and claiming Illinois is jealously trying to prevent Indiana becoming some sort of world power via the Saint Lawrence Seaway( and let's not get into the pros and cons on that). The fact remains there is already a port up there, one eager to dredge itself for larger traffic, the people in the proposed port area don't seem to want the port, and finally, the chosen port site has a sticky pie odor from years past in Indiana's admittedly graft-busy politics that annoys citizens of both parties.

No other states have a political philosophy that calls for kicking out the incumbent party every other election because "They've had their chance to get the graft - let's let the other party in for a while because they haven't had as much experience and maybe they won't be able to snatch so much"?

Three ring circuses admittedly, but Punch and Judy?

Fannish phenomena. My mother made us a present of one of her old bookcases, a fine solid piece of furniture known as a knock-down bookcase and virtually unobtainable any more. We gleed and eagerly set about rearranging our shelves and filling up the new book case. We filled the new bookcase. So? So we have just as many books lying around as ever and every book case in the house is still full. Books must reproduce by some sort of squared process....no matter how much room is available, they will fill it.

as editorial the stencil...JWC

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PAS-tell....\$1.50 to Bjo Trimble, Mathem House, 222 So Gramercy Place, Los Angeles 4, California.....don't just sit there...get a stamp.....

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DESPITE RUMORS, the column by Terry Carr and the card (by Howard Devore) in this issue are not related. They were contributed independently, and I thought they'd go well together.

A COUPLE OF ISSUES AGO, we got into a discussion of tactlessness in the lettercolumn. As I expected, several fans commented that they preferred tactlessness to "dishonesty" or "mealy-mouthed sentiments". A

good many fans don't seem to realize that tactlessness is not a synonym for honesty -- in fact, the two terms aren't even remotely related. It is quite possible to be both honest and tactful, although it does call for a more precise choice of language than most fans are willing to bother with. Conversely, it's equally possible to be both tactless and a liar. Fandom would be somewhat pleasanter if a few more fans would realize that it is possible to speak one's mind without spouting indiscriminate insults at the same time. If I must choose between tactlessness and insincerity, then I'm with you in choosing honesty at any price, but in many cases the choice would be unnecessary if fans would try using some of their boasted intelligence.

There is still a third term which is often displayed in fannish discussions; deliberate rudeness. Many fans accused of being tactless are actually being rude. The difference? Well, Ted White has written at some length of being unable to understand why he has acquired the image of "bitchy old Ted White". Admitting that a lot of the perplexed expression was assumed for the purpose of wringing out a humorous article, still this is the classic case of tactlessness; the fan who offends without intending to. The rude fan, on the other hand, knows in advance that he is being insulting and doesn't care. I have previously mentioned Gem Carr as an example of tactlessness, but in a good many cases Gem was simply being rude. I come in the same category -- I have been known to offend people without intending to, but generally when I snarl at someone I am perfectly aware that I'm insulting them and I would be disappointed if they didn't consider it an insult. (Sometimes I suspect that White and Eney are deliberately rude to each other, too....)

My own rule of thumb regarding tact is that I reserve it for fans who I think deserve it. If a fan generally avoids giving offense to others, I try to avoid offending him. If he enjoys passing out criticism of others' shortcomings, I figure he can stand having his own pedigree read out. There's no sense in wasting consideration on people who don't appreciate it.

THE DECKINGER INTERLINEATION back there somewhere is a good example of what can be done by taking a phrase out of context. Mike wasn't being nearly as fuggheaded as this phrase makes it seem, but it sort of leaped off the page at me when I read it, and I thought some of you might appreciate the joke.

DID YOU KNOW that the Peculiar Chemical Company, of Peculiar, Missouri, is marketing a tear-gas pistol?



I SUSPECT THAT A LOT OF READERS are going to disagree with Ed Wood's concluding installment in this issue. Though Ed doesn't say so, I think that one of his main gripes about fanzines has been caused by the increasing divergence of fannish interests. I don't mean the inclusion of non-science-fiction topics in fanzines (though that's helped, of course) but the divergence of interests within the field. Ed is a collector, so Ed emphasizes the lack of bibliographic material in today's fanzines. But the point is, most of today's fanzine editors (except for the neos) are not collectors and don't give a faint damn for bibliographic work. They read stf and they can and do comment on it, but they don't collect it and they aren't interested in its background. In the early days, it was possible to collect, publish a fanzine, correspond with all the active fans, contribute scholarly articles to fanzines, and be active in a local club. There wasn't so much material to collect, there weren't so many active fans to correspond with, fanzines didn't take as much time to produce because the average circulation was lower. Today the collectors and fan historians collect and do research; they don't have time to put out a fanzine, too. And the fanzine editors don't have time to delve very deeply into collecting and research because they're too busy publishing, writing, and corresponding. Ed complains about the inability to place bibliographic material, but, although he is a former fanzine editor, he never mentions the possibility that he might publish it himself. (And I'm not blaming him; he doesn't have the time required.) But that's why he can't place it; the people who would be interested in it aren't fanzine editors any more. And the editors, who might well accept an article on Brian Aldiss or John Brunner, are not enough interested in obscure stf to publish a bibliography of John Russell Fearn. (Not to mention the fact that if the bibliography is anyways near complete, a mere list of pseudonyms would take up as much space as the average article, and the story titles would take up more pages than the total of many of today's fanzines.)

In short, the lack of serious stf material today may be a fault, but the collectors are as guilty as the editors. A fanzine is a vehicle for the expression of the ideas of the editor, not necessarily those of the readers. A reader who disagrees can start his own publication. And if today's fans don't have time to express an interest in all facets of the field, that's a sign that the field has expanded, not that the fans have degenerated. I agree fully with Ed that we need a fancy expensive fanzine of the type of NEW FRONTIERS, INSIDE, or even DESTINY or JOURNAL OF SCIENCE FICTION -- but I'm not going to publish it, and I don't think Ed is, either. We both have other things to do.

IN REGARD TO COLLECTING, either GAUL or SHAGGY (my own dislike for research is showing) had an article a couple of issues back on a California University which is enthusiastically if a bit bewilderedly collecting both professional stf mags and fanzines. If anyone really wants to know where to will his collection, I'll look it up, but not tonight.

CONGRATULATIONS to George Barr for the cover on the June FANTASTIC. One of the most striking covers I've seen in a long time.

SUMMER WEATHER is here, bringing with it a small problem for us, namely: do we close the front door and swelter or do we open it to the fresh air and have everything in the living room blown into the library? Balmy breezes, si; forty-mile gales, no.

RSC



# THE DESTINY OF FANDOM: IV - (CONCLUSION)

"If we could first know where we are and where we are going, we could better judge what to do and how to do it." ....A. Lincoln

This writer has in the previous parts of this series of articles, attempted to enlighten, not confuse, broaden, not restrict, encourage the worthy, and to suppress the unworthy. If the attempt has been unsuccessful, then it is a reflection of this writer's talent and not of his intent.

There is on the part of this writer, no desire, either in the past, the present or the foreseeable future, of shaping the course of fandom into his own chosen or supposedly acceptable path or pattern. It would be fruitless and useless. Yet fandom does respond to certain shaping forces, i.e. economic (postage increases, WAW fund, TAFF, etc.), diminishing sources of recruitment and information, etc.

There is a necessity at times to look at all of fandom as then constituted to see if fandom compared to some other period has advanced or retreated.

The major portions of fandom can be divided into:

- (1) Fans, (2) Local clubs, (3) Regional meetings,
- (4) World conventions, (5) Publishing associations,
- (6) Independent fan magazines, (7) Correspondence,
- (8) Collecting.

(1) Clubs come and go, fanzines come and go but the individual fan remains, sometimes in a splendid and lonely isolation. The individual fan is the bedrock of fandom. Without him, nothing can be nor will be accomplished. It is not always understood even in fandom itself that there is an "elite" among the fans. This should not be confused with the "loud", "BNF" or "hyperactive" fan. It should be remembered that to join the long-dead Science Fiction League, one had to pass an examination of sorts. In other words, there was some demand of knowledge put upon previous fans. Today, when one talks about Strange Tales, Dr. Jameson, Tremaine, etc., and receives a blank stare from a supposed fan, one can put him down not necessarily as a "fake fan" but rather as an unknowing fan. A person who has not done the minimum homework to be anything, much less a fan. The first prerequisite-





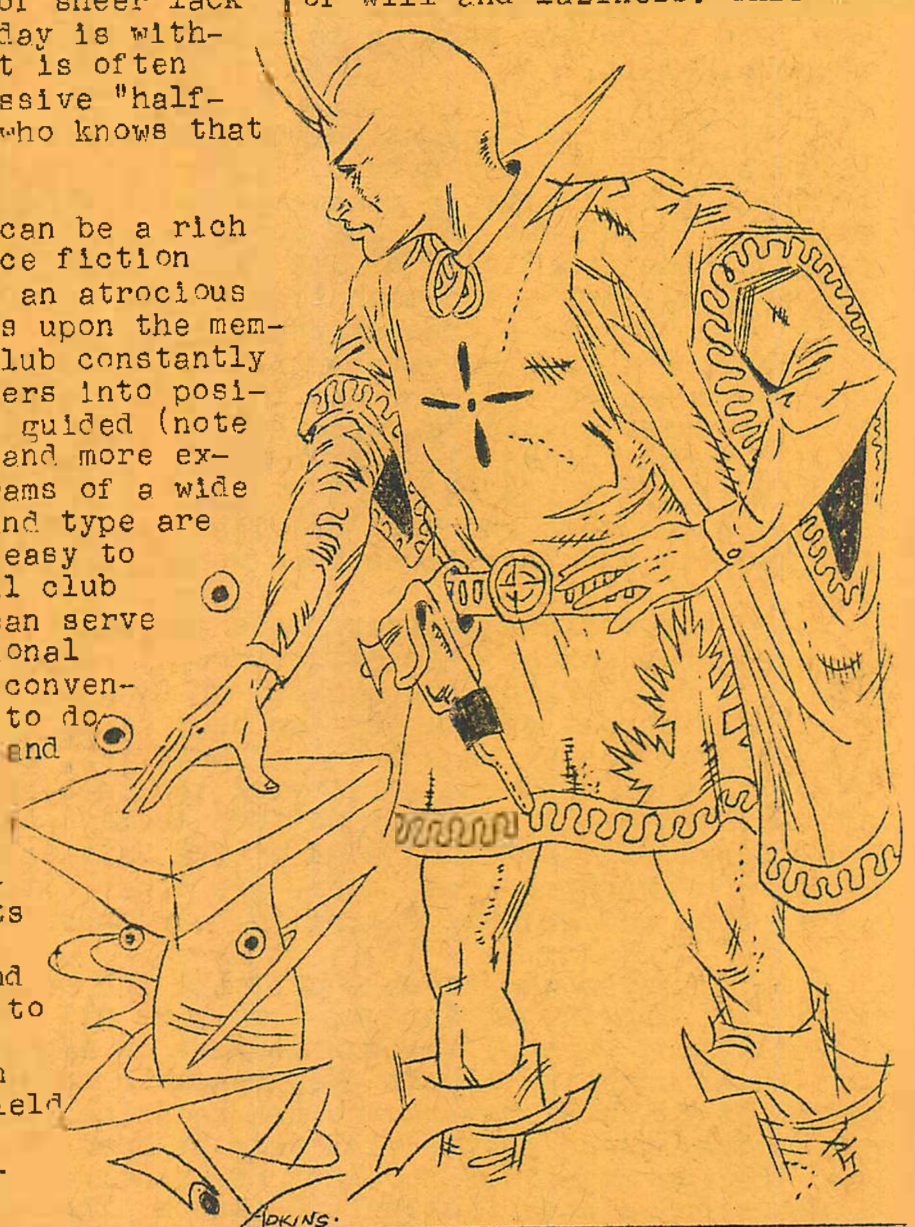
## an-article-series-by Ed Wood

ite of a fan, any fan, is that he or she know the essentials of science fiction. The only way to do that is to read science fiction, both past and present. A person who has known about science fiction but no longer reads it can be called an "ex-fan". Fans who lack some knowledge about science fiction range all the way from knowing damned little (which is their shame) to those who have a phenomenal comprehension of every aspect of the field, usually learned through long years of study and application. These last who are few and will remain few deserve the designation "elite".

There can be little doubt that the fan today is much less fanatic about his hobby than was the case in the days of "The Immortal Storm". He has more money, he is older if not wiser, he often is married, he has grown smug and satisfied with other hobbies many times, he lacks enthusiasm for science fiction at times and falls back on "purely fan-nish themes" mainly out of sheer lack of will and laziness. This does not mean that the fan today is without any social graces. It is often easier to take the submissive "half-fan" than the "fanatic" who knows that you do not know.

(2) The local clubs can be a rich source of fans and science fiction knowledge or they can be an atrocious waste of time. It depends upon the members. The best type of club constantly pushes its younger members into positions of responsibility, guided (note that word) by the older and more experienced members. Programs of a wide variety in both nature and type are offered. Its success is easy to determine. The successful club survives! Also, a club can serve as the nucleus of a regional meeting or even a World convention. A club should try to do things within its means and should avoid as much wasteful non-profitable activities as possible. When activities are successful, the club profits while failures put a strain on all members and many times cause a club to fold.

The club has been an important part of the field but has always fallen short of its true poten-





tial. Usually power politics in its most naked and ugly form disrupts the unity of the club. Strong but not permanent leadership should be the goal of all clubs.

(3) As the club was the outgrowth of the SFL (in the main), so the regional meeting was the outgrowth of the World Conventions. In the late forties and early fifties those fans who could not attend the World conventions started to go to local meetings nearer their homes. It is understood that the first regional meetings of the thirties grew into the so-called World convention, so it was, in a way, full cycle. Some regional conventions, meetings, get-togethers or what have you have been more successful than some World Conventions. This can be laid to careful planning, location, and many times to just plain luck.

All in all, the local or regional meeting serves a useful purpose and is good practice for a World Convention. An attempt should be made to keep them within reason. They should not be so energy-consuming that putting them on exhausts a club or group for months afterwards. While mainly informal, there should be one or two formal meetings, dinner, etc., to allow the non-fan to mix with fans and professional people on an equal basis.

(4) The World Conventions have become rigid and stylized in content because of their very nature. One must have a banquet, Hugo Awards, election for next site, a masquerade or its equivalent, introduction of notables (which has been the most unsatisfactory feature at the conventions), "Auction Bloch" or its equivalent. Toss in a play or movie and there really isn't too much time to put to non-traditional usage. Happily the programs at recent conventions have been strong and varied, offering much for the veteran fan and also for the newest of readers. Any weakening of the programs to convert the conventions into outside house parties should be resisted as being a snare and a delusion.

I have attended all the World Conventions since the 1952 Chicago affair except for 1954 and 1957 and I think the Detroit convention of 1959 was the best and most original since 1952. Everything worked well for Detroit and they themselves worked very hard.

(5) The various amateur press associations in fandom are a pleasant if avoidable anachronism. Right now, the membership in more than one apa is a sort of "status symbol" of fandom. Since talent in fandom is so thinly spread even under the best circumstances, this situation can only reduce the average level of material. Activity in the various apas seems to vary with the ability of the members and especially the editors. The overall activity pattern seems decidedly uneven. It should be remembered that although some of the best fans have been and still are members of various apas, there are other extremely fine fans who have never been and have no desire to be members.

(6) The fan magazines constitute the only lasting way a fan can leave his imprint on fandom. Surely we all know fans of excellent personality who were of various degrees of importance in fandom in the past but whose names we cannot even remember today because their activities were not oriented toward the fan magazine. Lacking a complete history of fandom, these people will fade as memories fade and old fans die.

The fan magazines have not been entirely ineffective in their influence on science fiction and fandom. The old "Reader's Service" dept.



in FANTASY MAGAZINE eventually resulted in the "Checklist Of Fantastic Literature". The many book reviews common in the early fan magazines have been replaced by the professional book reviewers in the science fiction magazines. The articles about science fiction and/or fantasy personalities which were a fixture in the old days are now printed in the professional science fiction magazines attracting a far larger audience than in any fan magazine.

Although some of the old functions of fan magazines are no longer necessary, the criticism, evaluation and definition of science fiction remains a primary task. Many people may want to ignore the existence of the task. That is their privilege. BUT THE TASK REMAINS! As there are differences among fans so there are differences among fan magazines. As fans have knowledge of science fiction and fandom ranging from close to 100% to shamefully close to 0%, so the contents of the fan magazines cover the same range.

Some people complain about dullness in some fan magazines and I'm sure many are correct. After all, what's so exciting about a telephone directory? Yet can anyone deny its usefulness? That is why it is desirable to have a wide variety of material in fan magazines ranging from the dullest of bibliographic material to the most sparkling and dynamic criticism. Yes, even so-called fan fiction if of good quality is acceptable. It is indeed a shame that more effort by fans has not been made to insure the continuation of certain fan magazines after the original publishers tire of them. The bulk of fan magazines will continue to be of 3 to 9 issue life spans with very few going into multiple number issues. While there has been a tendency to specialize in fan magazines, newspapers, collecting, personality types for Edgar Rice Burroughs, R. Howard, etc., it would be nice to have a general type of magazine like NEW FRONTIERS come out on a consistent schedule.

Perhaps, as some insist, the format and writing of today's fan magazine is far superior to the older ones, but I feel that the contents have diminished in value because it is far easier to write trash than something of value. It is far simpler to write about a pet hobby or idea than to research an article about science fiction. It takes effort to get good written material of any type and science fiction material is apparently rare. Yet I feel disturbed when a fan writes to me and says he is unable to place a bibliographic article about John Russell Fearn in a fan magazine. Maybe Fearn is no Heinlein but he is a part of science fiction and deserves attention.

Fan magazines are a part of the success of fandom, but they are also a large part of the failure of fandom.

(7) The oldest form of fannish communication remains letter writing. Nothing can replace this entirely. Of course such communication remains confidential unless it is understood that the contents are for publication. The liberal if not excessive use of DNQs in letters hinders some of the communication. If something is not to be repeated or quoted, it most likely should not have been included in the first place. People are probably more truthful in letters than in any other written media. Fans should seek a method of preserving their correspondence and even in the publication of such in the interests of science fiction and fandom. It also would serve to show new fans that there is really no crisis that cannot be handled with a bit of common sense and no situation is so critical as conditions might indicate. But it is as historical documents that letters are valuable. Too little attention has been given to this phase of science fiction/fandom.



(8) Collecting has run thru several cycles since the start of magazine science fiction. Certainly the thirties were an excellent time to collect as prices were low; 5¢ to 10¢ would probably buy you any magazine with 15¢ for a giant-packaged quarterly. Fans were correspondingly poorer then but for what better purpose could you spend your money? After the war, with the start of FANTASY ADVERTISER and a number of companion advertising fan magazines, there was another spurt of collecting, which probably collapsed due to the sheer weight of books and magazines available in the early fifties.

Many of the older collections have been sold today, and, sad to say, have been broken up into smaller units. Still the chase is the important thing in collecting and if you can afford to wait, you can just about get the item you want for near the price you want. One should use a bit of thought in one's collecting. If all you want to do is read the stories and then discard the magazine, condition really doesn't matter and you can pick up coverless magazines at a fraction of the price of the intact magazine. Also, if a person is a fastidious collector, he might just as well pay for the best copy available. I remember starting off with a coverless copy of an issue of ASTOUNDING STORIES, then getting a copy with half the front cover, then a poor but intact copy, and finally a near mint copy. By the time I had added up the cost of getting all the copies I had spent about \$2.80 when I could have gotten the near mint copy at first for around \$1. These things happen. For years I had lacked a second issue of ASTOUNDING and I finally got it, and completed my collection, by buying an almost complete second set of ASTOUNDING. This is not always the brightest way of collecting.

A new fan interested in collecting can many times bring his unit cost down by buying a complete set or run of a magazine. This takes money. The seller at times does not want to go to the trouble of peddling his stuff issue by issue and will be willing to take a somewhat smaller total sum to get the transaction over with. Storage? I would estimate that any good sized closet would contain 80 to 90% of all science fiction magazines published from 1926 to date. About 3500 is about the maximum you have to store.

The collecting of fan magazines seems to have taken on new life in the past two or three years and some agreeably high prices are being paid for fan magazines that before would have been thrown out. Today the collecting of materials is hindered less by the prices asked than by the lack of material offered for sale.

With regard to collections, one should ask, "What happens to my collection if I die?" Too many times, the question is never faced and the collection is destroyed. Attempts in the past to face the situation have not always been successful. Since organized fandom has passed from the callow twenties into the maturity of today, it is time to preserve that which is worth preservation.

If a collection can be given to an educational institution, there are certain tax advantages which at times exceed the sale value of the collection. Libraries want accessions of valuable material but they also want funds to insure the maintenance of their accessions. When the librarians as a group begin to appreciate the value of science fiction collections, it will be the end of a long, long battle. They can see paying 50 grand for a paperback collection of the 19th century because of the obvious sociological implications but science fiction is still "trash" to too many of them. To those urging the preservation of science fiction, collectors say "Find us institutions willing to house collections and we'll provide the collections."



# The Destiny of Fandom Revisited

by WALTER BREEN

This may be considered a rebuttal to the claims of Mr. Edward Wood in YANDRO #108. In his (third) installment in that issue he presented an impressive-looking chart, showing the way that worldcon attendance varied with the shifting numbers of issues of prozines, over the 1939 to 1961 period. He even went so far as to say about this chart, "I must say the correlation is so damn good that even I'm amazed!" At least those are the words Buck printed as by Mr. Edward Wood, and Buck Coulson is an honorable man, so I guess that the quoted sentence actually came from Mr. Edward Wood.

If so, I can only conclude that Mr. Edward Wood either gets amazed over trivialities or doesn't know how to read his own graphs or else is trying to give fandom a fast snow job. I am not sure which of these alternatives is correct; but I am sure, on excellent grounds, that the chart, using Wood's own figures, disproves his contentions so conclusively as to make them utterly ridiculous.

In statistics there is an elementary device known as the "Pearson  $r$ " or coefficient of correlation. It is used to measure the degree to which two variables (such as the two in Wood's chart, "number of issues of promags" and "estimated convention attendance") move together. The value of  $r$  can vary from plus 1.00 through 0 down to minus 1.00. A value of plus 1.00 would mean that the two curves were parallel; every high in one variable would match a corresponding high in the other, every low a corresponding low, every upswing an upswing, every downswing a downswing. A value of minus 1.00 would mean the exact opposite: by suitable adjustment of the scales, the two curves would appear as mirror images, highs corresponding to lows, etc. A correlation in the neighborhood of zero would mean only chance "relationship" between the variables.

In addition,  $r$  has the property that  $r^2\%$  of the variation in one variable can be accounted for by the changes in the other.  $r^2$  even has a name -- "coefficient of determination".

Now let's apply this to Wood's figures. It happens that they are well set up for computing  $r$ . The computation is a big hairy mess that would take four lines, seven sigmas and a square root sign to reproduce here, but you can find it in any statistics textbook if you're interested. (You aren't? I don't blame you.) Omitting the years 1942-46 inclusive as there were no worldcons, and plugging Wood's figures into the formula, out comes a lot of grinding noises and shredded paper followed by the figure:  $r = \text{plus } .35$ . That's not very high, Mr. Wood.

Still worse,  $r^2 = 0.12$  -- or, only 12% of the variation in worldcon attendance can be accounted for by the ups and downs of the pro-magazines. I now suggest that the other 88% can be ascribed to such things as size of the metropolitan area, convenience of the con hotel to transportation from all parts of the country, economic conditions, etc.

Look upon it Ed Wood and weep!

-----  
 "Kris Carey's views are very similar to mine and I applaud his individuality....." Mike Deckinger, in KIPPLE (quoted a bit out of context, admittedly, but it was the start of a paragraph and thus stood out).



# TURNIP GHOSTS

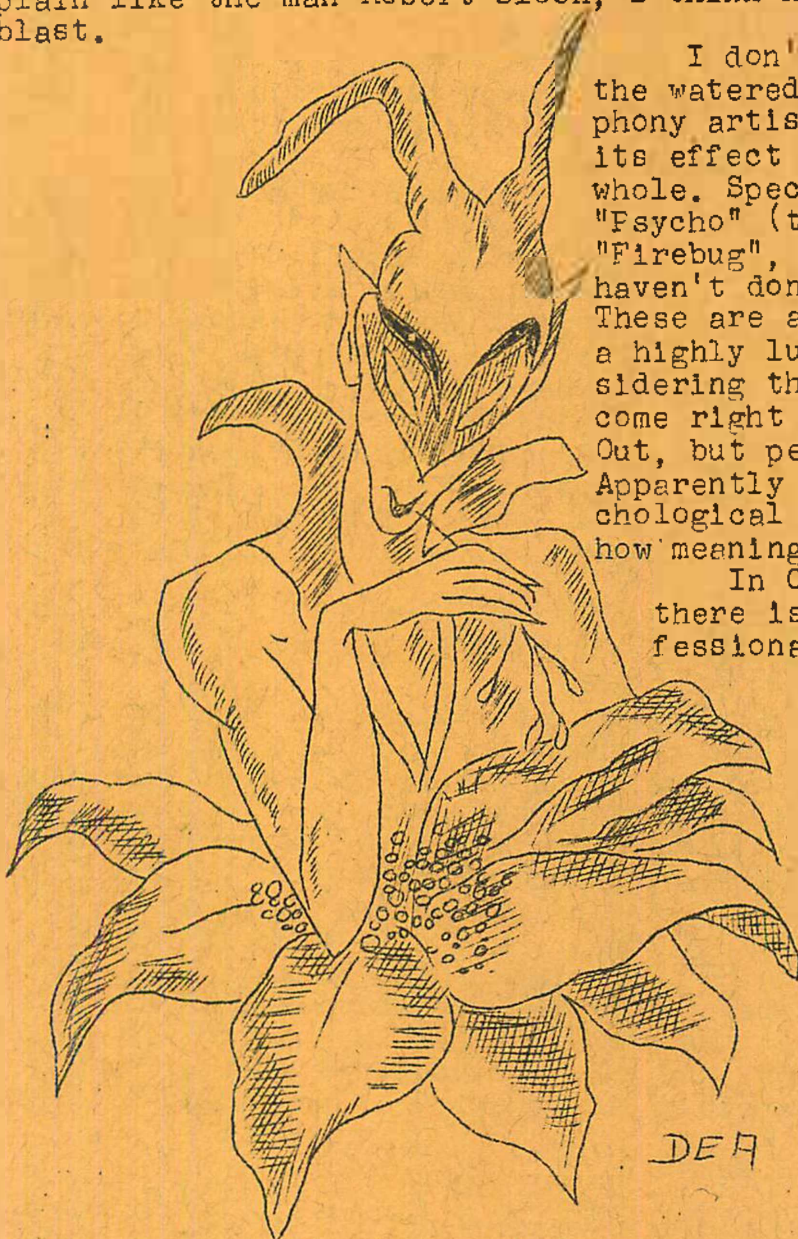
— a column from — TERRY CARR —

Like many other fans, I have been watching the career of Bob Bloch reasonably closely for the past couple of years. Ever since the news got out that Alfred Hitchcock had bought his novel, "Psycho", fandom's collective eye has been on Bloch; he was One Of Our Own (and one of our favorites) who was Making It Big. The fan reviews of "Psycho", both book and movie versions, were almost uniformly enthusiastic, and when Bloch moved to Hollywood to take up screen and television writing we all cheered him on.

Well, dammit, it's time for an agonizing reappraisal. Much as I have enjoyed his stories in the past, much as I admire, respect and just plain like the man Robert Bloch, I think he and his recent works need a blast.

I don't like this kick he's on -- the watered-down Freud bit. I think it's phony artistically, and worse yet I think its effect is inimical to society as a whole. Specifically I am speaking of "Psycho" (the book), "The Dead Beat", "Firebug", and "The Couch" (the movie; I haven't done more than skim the book). These are all of a type, and apparently a highly lucrative type for Bloch; considering this latter, it's tempting to come right out and accuse him of Selling Out, but perhaps that wouldn't be fair. Apparently Bloch thinks his brand of psychological horror is worthwhile and somehow meaningful.

In OOPSLA! #30, Bloch wrote, "If there is any conscious aim in my professional writing, it is this: to do, on paper, what the late Lon Chaney did on film in his portrayals of 'monsters'. In an era when hundreds of motion pictures turned out conventional plots focusing attention on a hero and heroine triumphing over a cardboard villain, Chaney made the 'menace' the central character; who remembers the romantic leads in THE PHANTOM OF THE OPERA? In today's mystery and suspense fiction, dominated by tough private eyes and whimsically eccentric detectives, I prefer to emulate Chaney's emphasis on the characterization of criminals





and to portray the psychopathic personality whose fantasies, to me, constitute the ultimate in terror." He then goes on to give, as examples of what he means, several of his earlier stories, the list culminating in "The Dead Beat" and "Psycho". "...I hope to continue to explore some of the more twisted convolutions of the human brain where horror lurks, in the faint hope of some day managing to pass Go and collecting my \$200," he says.

Well, Bob Bloch has apparently passed Go several times and collected much more than \$200. He didn't get a helluva lot from Hitchcock for the movie rights to "Psycho" (Hitchcock bought them on a sealed bid, so that Bloch's agent didn't know he was selling the property for an A movie for peanuts), but he's been doing all right with his more recent novels and certainly he got some boodle for the screenplay for "The Couch".

And just what kind of dice has he been rolling in his little game of Freudian Monopoly? (Freudian Monopoly is the game where all the rooms on Baltic and Mediterranean have peepholes, and you take your life - and your id - in your hands taking a shower on Boardwalk.) Let's re-examine the exhibits.

I am necessarily eliminating from discussion the earlier stories which Bloch cites as having employed his psychohorror techniques, because I haven't read most of them. Let's start where the current string begins, with "Psycho". When it came out and I read the rave reviews on it I was impressed, and bought a copy. I read it, and was fairly well impressed; there was no mistaking the fact that it was pure hackwork, but it was smoothly and compellingly done, and I couldn't put the book down until I'd finished it. My immediate reaction to the book was, "It's no great shucks, but it'll make a hulluva movie if Hitchcock does it." The book read like a screenplay - fast, smooth, and very little depth.

Well, we all know about Hitchcock's movie, so let's skip that for the moment. Bloch's next book to hit the stands was "The Dead Beat" - with the large legend on the cover, BY THE AUTHOR OF "PSYCHO". Let's face it: "The Dead Beat" stank. It was, if anything, even more hacky than "Psycho"; what's worse, it was nowhere near as valid. Briefly, "The Dead Beat" was the story of a young jazz musician who jobbed around making little or no money in smalltown joints and who finally went off his nut and tried to kill a few people. There was a lot of Freudian mumbo-jumbo thrown in, but it was approximately on the level of My-mother-was-a-bitch-so-I'm-gonna-murder-as-many-women-as-I-can. That's not very deep. What's more, I objected to Bloch's identifying the protagonist as a beatnik - he had absolutely nothing in common with the beat movement. He did not read, he had no artistic pretensions, he did not reject society out of any sort of principles whatsoever, he had no positive philosophy to offer. In short, Bloch called him a beat because he was some sort of a jazz musician and a lowlife and Bloch felt that it





would sell more copies that way. Or at least it certainly looked that way to me.

"Firebug" wasn't quite as bad; the protagonist of the book was not the villain - he just thought he might be. A series of fires are set by person or persons unknown, all of them in lunatic fringe cults, and the hero has a growing feeling that maybe he set them himself. He's got a trauma or two in his background concerning fires, and he's subject to blackouts of one sort or another. It turns out, of course, that somebody else set them - someone else who has a standard case-history traumatic background. "Firebug" wasn't much of a book, but it was superior to "The Dead Beat" (and to "The Couch") because, since the protagonist was not the guilty party, but thought he might be, Bloch was perforce required to show a little more compassion for, and understanding of, the sickness under study.

In "The Couch" he goes all the way. The protagonist opens the show by calling the Homicide Bureau and announcing that he will kill someone at 7:00 that evening. Then he goes out into the street and knifes someone at random at the stroke of the hour. And then he goes to his analyst.

Since this example is most fresh in my mind (I saw the movie just the other night) I'll use it to point out that what Bloch knows about psychoanalysis isn't much and what he does know he doesn't understand very well. The technique of the analyst in this movie is to sit right next to the patient on the couch, hovering directly over him, and shout at him to admit that he hated his father. Every time the patient runs into a block the analyst starts pushing him and we have a big scene and flashbacks and lots of screaming and misery for the poor guy on the couch. And naturally the guy never does admit that he wanted to kill his father...not until he thinks of it himself.

Now that's the whole goddamned point of psychoanalysis: you don't tell the patient why he feels hostilities even if you know, because it won't mean anything to him till he figures it out for himself anyway. There's not a single reputable psychoanalyst in the world who would so blatantly shout his interpretations at a patient.

Bloch may or may not realize this; at one point early in the movie the protagonist says, "Yeah, I know, you won't tell me what's the matter; I have to tell you." Then Bloch ignores the whole idea for the rest of the movie.

And that bit about the analyst sitting right by the patient's head, leaning over him on the couch, is ridiculous. The use of the analyst's couch was originally introduced to keep the analyst out of sight of the patient; it was found that with no visual contact during sessions both the patient and the analyst felt more relaxed, there was less interpersonal tension, and hence the patient could feel more free to talk. The role of the analyst is for the most part as colorless as possible; he deliberately tries not to be, in session, a personality, but simply a blank person to talk to. This facilitates a technique known as transference, wherein the patient spontaneously projects onto the analyst the attributes of his father, mother, brother, or whoever. The more the analyst presents himself as a personality in his own right, the more difficult it is for the patient to make the transference - and the transference is one of the most important techniques of psychoanalysis, in that it allows the patient to react to the analyst as he would to those whose effects on him have been most important in his development, and by this direct reaction both the patient and the analyst can more clearly (and directly) understand the problems under analysis.



And what is the point of all this? This constant harping of Bloch's on the homicidal mental illnesses of men? Well, of the four works in question, in three the baddie is a pleasant-looking young man whom everyone finds utterly charming until they discover he's the murderer. In the fourth ("Firebug"), the protagonist is afraid that he is himself the baddie. Clearly, Bloch's point is that anyone could be a homicidal maniac, even that nice guy you met at the party last night, or maybe even you, buddy. And he paints the sickies, in each case, as thoroughly frightening individuals, unpredictably vicious.

That's his theme: you never know about the guy next to you on the subway, he might be a nut; and if he is, you never know what he's going to do from one moment to the next. It's the touch of unpredictable, illogical viciousness which provides the horror Bloch uses.

When he does it well ("Psycho") it can be effective. But what are the effects of these books and this movie?

I talked to Bob about Hitchcock's version of "Psycho". Bob wasn't happy about it. It was too strong, he said; after seeing that movie he wouldn't want to take a shower himself for months. It touched off too many subconscious fears in people, effectively causing them to react unrealistically to reality. True, I said, but it made a more powerful movie that way and Hitchcock made a mint. And Bob Bloch shook his head sadly, admitting the commercial sense of the whole thing but not condoning it.

That's why I can't figure out his attitude toward these books of his. Surely he must realize that he is systematically painting a picture of mental illness as unvaryingly vicious, unpredictable, dangerous. Surely he must be aware of the lock-'em-up tendencies which are already so prevalent in our society, and surely he must realize that these books (and the movie, "The Couch") only enforce those feelings of fear and distrust which people already have. Doesn't he know that the sum total effect of what he is doing is to fight all progress in the study and treatment of mental illness? While psychological agencies conduct advertising campaigns saying, "The Mentally Ill Can Come Back - With Your Help", Bloch is writing books and movies saying quite unmistakably that mental illness is a dangerous and vicious thing, a thing to be feared, a thing that goes slash in the night.

What in the world is in your mind, Bob Bloch?

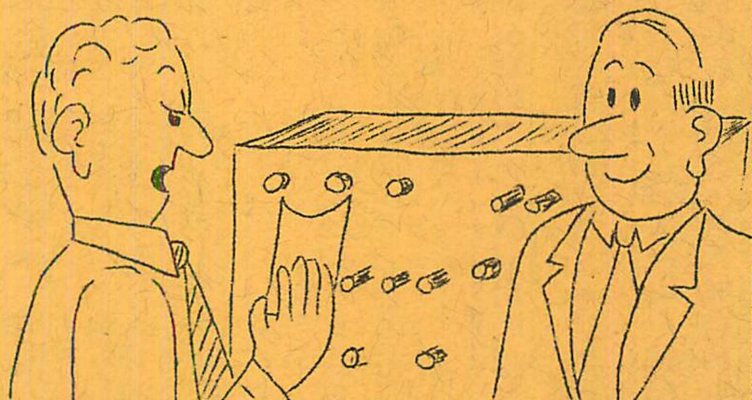
If, after the above, anyone is interested in seeing a movie - a good one - which deals with psychoanalysis in sensible, realistic terms, I heartily recommend "The Mark", which is currently making the rounds. Curiously, Rod Steiger did not get an Academy Award nomination for his performance, but he certainly deserves it more than anyone in years. The movie concerns the problems of a latent child-molester in readjusting to society (and vice-versa) after a close brush with actual child-rape and a prison sentence during which he was put into analysis. Unlike treatments of the subject such as Bloch's, this one does not toss around technical terms so selfconsciously that you can hear the capitals, the analyst remains calm and does not direct his patient, and there are no pat little analyses nor even a full solution. How about that.?

\* \* \*

One final note: can anyone tell me what all the shouting about John Glenn is for? I read in AXE how Dick Lupoff, Bob Shea and Larry Shaw left their lunches the day Glenn paraded in New York and "dashed



## CORPORATION



"Well, I fed it all the facts, and we were right -- the boss is a bastard."

out to watch Glenn & Co. go by up Fifth Avenue and yell our heads off along with the rest of the crowd. Our boy looked great, the ticker-tape bombardment was spectacular and, as Dick pointed out, 'This is a day we've waited all our lives for!' It was one time we were complete conformists, and loved every minute of it."

Now maybe I've missed something, but it seems to me if Lupoff, Shea, and Shaw have waited all their lives for someone to orbit the earth they should have been overjoyed when the Russians did it -- Titov, their second man Up There, orbited the planet 17 times, quite a few

more than Johnny Glenn, who made it three -- 3 -- times. Were the AXE-men overjoyed that we were late and secondbest at that.

Or do they just like parades?

Ed. note: You overlooked something -- that emotional responses like cheering and parades are either responses to tradition or to an event which gives the individual a sense of participation. You don't go out and cheer over an event which is past history before you know anything about it (until it's far enough past to be sanctified as Tradition.) RC

## GOLDEN MINUTES

by R. Coulson

"Kazan topped the bully by half a head, but the bully matched Kazan in height and was much heavier." From LADDER IN THE SKY, half of an Ace Double volume....don't you even read the stuff you put out, Wollheim? At that, LADDER, by Keith Woodcott, is the better half of the book; Robert Moore Williams' THE DARKNESS BEFORE TOMORROW is the most sickeningly putrid attempt at a novel that I have read in years. (Of course, if I read more of the works of Robert Moore Williams I might have found something to equal it; Williams apparently can't think of an adult plot, he can't write conversation, he can't create convincing characters -- he can't even start a story without being ridiculous! In this one, one of the good guys enters the scene casually swinging a baseball bat.... just the sort of weapon one always carries in the middle of a busy city. Williams might be classed along with Gernsback's science-fiction writers, except that he doesn't know anything about science, either.)

Groff Conklin is still at it. This time he's assembled five novellettes for Pyramid, titled WORLDS OF WHEN, and priced at the usual 40¢. (The Ace book above is also priced at 40¢, but if you pay over 10¢ for it secondhand you've been robbed.) Major fault is that of nearly all later anthologies; the stories are pretty recent. They are: "Transfusion" by Chad Oliver, "Bullet With His Name" by Fritz Leiber, "Death And The Senator" by Arthur C. Clarke, "Farmer" by Mack Reynolds, and "Rat-ions Of Tantalus" by Margaret St. Clair. Enjoyable; nothing great.





# GRUMBLINGS

DIRCE ARCHER - The following letter, dated April 5 and addressed to me, is given in full except for the writer's name.

"I read the letter written by you in Axe and comments and quotes from FM Busby concerning the matter.

"I can only say this. Your position is correct. I have been badly misquoted and even quoted when I said nothing. It is true that I have made insinuations both in print and privately. We all do things sometimes that are just a bit shaded and a ((sic)) just a bit wrong (at least, we tell ourselves this).

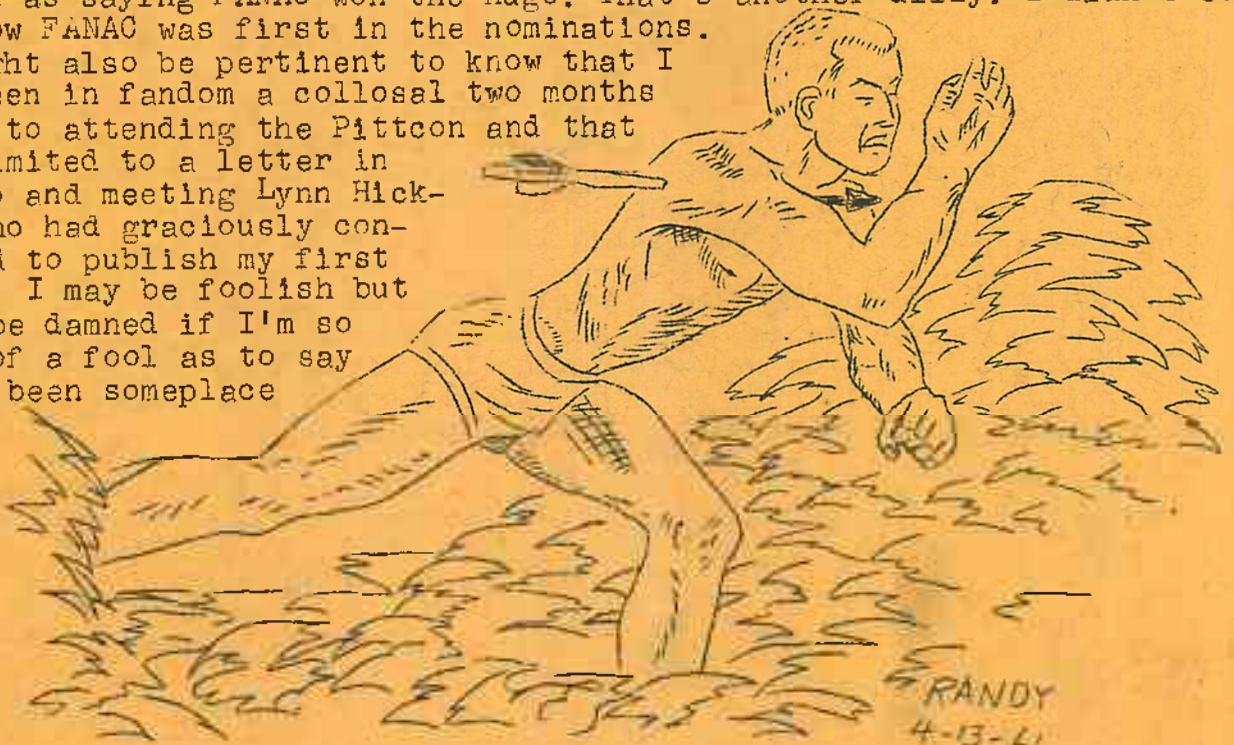
"I appreciate your position and can understand how heartsick you undoubtedly feel over incidents of this sort. As a matter of fact, you should try my position sometime...but that's off the subject.

"I am taking steps both privately and publicly to put a complete stop to this trash and I hope that you will act similarly.

"To give you an example of what is being said; you mentioned in your letter to Axe that Lynn Hickman was not in Pittsburgh prior to PITTCON and between us I assume the implication is that Lynn saw you throw out ballots or you told him you threw out ballots or any number of possibilities. Buz, on the other hand, repeated that his version was that I was in Pittsburgh and saw you throw out ballots. Needless to say I had never been in Pittsburgh prior to Pittcon and that these statements are libelous to you and to me.

"I have no idea who is circulating these rumors but it would be an interesting task to find out. Possibly, you are in a better position to find out than I. If Buz has one version and you another, it shouldn't be too hard to find the common source.

"Also, from your letter in Axe, it is obvious that I have been quoted as saying FANAC won the Hugo. That's another dilly. I didn't even know FANAC was first in the nominations. It might also be pertinent to know that I had been in fandom a colossal two months prior to attending the Pittcon and that was limited to a letter in Yandro and meeting Lynn Hickman who had graciously consented to publish my first issue. I may be foolish but I'll be damned if I'm so much of a fool as to say I had been someplace





dealing with fandom before I was even in it.

"I do not feel as though we are odds on about this...simply because it has been proven to my satisfaction by yourself and Buz that someone is simply riding the Fan Awards thunder (let's not get into that) and trying to rub salt into my wounds. No need to air my suspicions even though I think such letters carry Cleveland postmarks.

"I meant to make this short and concise but...well, I find I have lot's to say. Please, if you feel any similar inclinations to clear this up, write. I would be glad to hear from you.

"Again, I am being misquoted if quoted at all. And I am sorry for any difficulties these things have caused."

#### TO WHOM IT DID CONCERN:

Kindly to not "assume" anything "between us" concerning my published letter, for you would be making a mistake. It meant just what it said, and I would suggest you reread it. ALL of it.

I can only conclude from your admission that you have made "insinuations both in print in privately" and can "take steps...to put a complete stop to this trash" that your part is somewhat greater than admitted. It is also interesting to note that although you write you "have no idea who is circulating these rumors" you quickly jumped to the conclusion you were the "certain individual". I did not mention your name!

As you seem unable to speak or write without implications of some sort (your attempts to cast doubt upon Lynn Hickman and a "Cleveland address" are examples) I suggest any future communication be carried on through the pages of AXE or CRY, where your statements will be on record for fandom to note.

If we do not hear of further slander we intend to ignore this matter from now on.

/Ed. note to both parties: Unless something new comes up, I certainly intend to ignore future communications. I published Dirce's first two letters in the interest of letting everyone in on the argument. I do not have the space available for other people's feuds, however, and while I appreciate that a notice to "copy in entirety or not at all" is a necessary precaution in things of this sort, I resent it as applied to me. This stuff isn't worth two pages, and if I can't summarize it, I won't print it at all. Otherwise I can only say that if the writer actually intended that letter to Dirce to smooth things over, I can only question his mental stability. That thing is incredible. RSC/

NOTE: The following letters contain comments on YANDRO #110, and sometimes on earlier issues. Comments on issue #111 will be held for issue #113, which I hope to get out during the first week of June. (A few may be in here, but the bulk will be held.) Comments on this issue and #113 will be in #114, which may not have anything else in it. RSC/

TED WHITE, 339 - 49th St., Brooklyn 20, N.Y. - I don't know whether you're interested in Oz or not (but I think Juanita is), but I'm publishing a new Oz book, THE TIRED TAILOR OF OZ, for FAPA 100. It was written by Lin Carter in 1953, and was rejected by Reilly & Lee because they'd closed the series. In style it's a blend of Baum and Thompson, and harkens back to the days before Oz became inundated by little modern boys and girls who watch TV. I plan a top production job on it, and to include illos after the style of early John R. Neill. I want to



print a hundred or so copies extra and sell them for somewhere between \$3.00 and \$5.00 (depending on production costs). I'm very enthused about this project, and I've hopes Lin may write more books if this one is in any way successful. (Personally, I'm looking forward to reading future books; I'm an Oz fan from all the way back: my first book was LAND OF OZ.)

I read THE SIXTH MAN in hardcover and didn't think much of it. Stern is one of these nits who assembles a little bit of information about a subject and then fabricates corroboration to go along with it. The first couple of chapters contain the worst writing in the book, but as you go along you'll notice a marked absense of any facts or place-names, due to the fact that Stern didn't have any. I figure he conducted a few interviews with the people he met at that meeting, and then made up the rest to go with it. I'm bugged that Stern didn't do a little real research.

Do you type your address labels each issue? I use carbons and make four at a time. Naturally this requires corrections each time, and by the time the fourth set is used up the corrections have grown extensive, but still it saves a lot of work. In your case, what with subscribers, I should think you could at least make carbons on long-term subscribers to ease your work...

I wouldn't say the Nova mags are the best sf in the world, but I do agree they're quite good. The format repels me, and takes a little getting into, but the material is often to my taste. I dug the recent SFA a good bit; I wonder if Brunner is establishing a new series?

DeWeese was very good this time.

Deckinger's "Crusaders" is blah. He throws the hip terms around with all the blase skill of a Seth Johnson. The plot of the story makes very little sense to me; it seems to imply a mystique with which one converts the "squares"; how unfortunate that Mike was unable to reproduce this, the most important segment of the dialogue...

Alan Dodd's letter is the first piece of writing I've seen from him which didn't blather about the plot of some grade C movie or book, and I'm very surprised to find that I enjoyed the letter very much.

Once when I was young and feckless I chided Bob Tucker for his use of fan names in his novels. Actually, I think I was fishing to see my own name in one of his books, and was trying a reverse ploy, not that it matters now. Anyway, despite my early statement that the names distracted (in leading one to confuse the fan-personality with the fictional-personality of the same name, or vice versa), their use grew on me and these days I rather treasure their discovery and the witty use to which Tucker puts them. Of course, these days not only is Tucker writing somewhat less, but he has abstained from his traditional use of fan names, now using fannish terms and titles for the names of spaceships and the like. It has always been my ambition to sell just one piece of fiction with Tucker's name featured prominently therein...

Moskowitz clutters a good point with too many fallacious arguments. The paragraph wherein he suggests that we cannot trust Boggs, is dirty pool. I think that in this case SaM is right, but his means of proving it demeans his position.

/Just noticed...Ted meant that SaM is right in his basic argument, not in his insinuation that we can't trust Boggs. This was clear enough in the letter, but fouled up by editorial cutting. I tried using carbons on my address labels once. It didn't work well, mostly because I kept forgetting to make the necessary corrections and additions. The number



of complaints from readers who failed to receive their issues made a considerable jump during this period, and I decided it was easier to type fresh labels than it was to improve my memory.

I used to have ambitions of getting my name in a Tucker novel, but I would never have mentioned anything connected with this to Tucker, for fear he might discern my envy of the more fortunate and think me a beggar. So what do I get for my noble restraint? He uses my name, all right, -- and gets things utterly fouled up by changing it halfway thru the book! Modesty, real or simulated, just doesn't pay off in fandom. RSC/

DON THOMPSON, Room 27, 3518 Prospect Ave., Cleveland 15, Ohio - I see many YANDROites agree with you on ELEVENTH COMMANDMENT. I haven't read it yet, but I'm not too surprised. Harlan tells me that he/Regency had been hounding del Rey for a hell of a long time to get the rest of the book in, but del Rey kept putting them off. Either they got importunate and del Rey slapped out a quickie ending to get them off his back, or Budrys gave up and finished it himself.

Magazines are going under at a frightful rate in the mundane world. Hugh Hefner's SHOW BUSINESS ILLUSTRATED made a costly (\$1,250,000 dead loss) flop, SHOW, which bought out SBI, has cut its price from \$1 to 75¢ an issue and THE SATURDAY EVENING POST isn't expected to last out the year. Probably the POST will give up within six months (some sources say four). How is our little microcosm of extremely specialized mags -- with virtually no advertising -- supposed to survive when the big ones are flopping? Things look dark.

/I suppose the main item of hope is that there is one hell of a big difference between the income required to sustain ANALOG or F&SF and that needed by a plush presentation like SBI or the POST. There are mags on the stands that are worse off than the stf ones; a cruddy occult journal titled THE SEARCHER reported a circulation of 5,000. Even Palmer would have trouble surviving on that. RSC/

JOE FILATI, 111 S. Highland Ave., Pearl River, New York - I spent quite a few golden hours with Daniel Aaron's "Writers On The Left", \$7.50, or free at your faithful public library. Besides being a massive and professionally handled history of literary radicalism in the 1910's, 20's and 30's, it is loaded with paragraphs to make any Green Blooded Fan croggle, relating the tribulations of various and sundry small-time editors of magazines with monikers like THE NEW MASSES, all of which could hardly be called semi-pro. I swear, the same damned problems we have. Mentally switch a Redd Boggs for a Mike Gold, and there you have another "Ah, Sweet Idiocy", or close to it.

I agree with Ella Parker about "party fans, drinking fans", etc. Down with all of them. You might look at my fanzine and call me a hypocrite, but stf-fantasy is about on an equal par to me with Harvey Kurtzman, Al Capp, MAD magazine, etc. It's just that I think there are far too few fanzines to cover the things SMUDGE does, which are indirectly related to stf, and the relationship is a lot less indirect than many think. Whereas "drinking fans", i.e., only drinking, have little if any connection with the mainstream as perhaps best represented by YANDRO.

The most electrifying thing about Marion's poem was the fact that the meter was perfect...you don't hardly find that kind in fanzines or elsewhere, for that matter. And it was very funny, too. /I'll lay odds that our public library doesn't have "Writers On The Left" -- we own more books than the library does. I might try the state library for it, though.... RSC/



DAVE HULAN, 228-D Niblo Drive, Redstone Arsenal, Alabama - I was not aware that weeks were not in use in Rome - the week was not exclusively Hebrew, it was also definitely used in Babylonia and I rather thought in Rome as well. Certainly the fact that the days of the week are named after Roman gods - Dies Solis, Dies Lunae, Dies Martis, Dies Mercurii, Dies Jovis, Dies Veneris, and Dies Saturni - doesn't seem to indicate the practice of dividing the month into weeks was due to Christian influence. The Jews put it on the basis of the seven days of creation, but many other societies had 7-day weeks based on the fact that there were 7 celestial bodies. Whether the Romans at the time of Augustus had a week or not I can't say from my own knowledge, but that the week was "only a quaint Jewish custom" I do deny.

I don't think that it quite boils down to the dichotomy Eney proposes: "Do you want to be sophisticated wits like Ted White or ignorant slobs like Jim Blish?" I personally think White came much closer to hitting the worth of RM than Blish; at least, he hit much closer to my own opinion. Blish is a far better writer than I am; this I will admit without demur. Whether he's any better critic is another question. /Roman gods? The way I heard it, Wednesday and Thursday came from Wotan and Thor (and Friday from Freya? I don't recall) who weren't Roman...of course, they weren't Jewish or Christian, either. RSC/

MIKE DECKINGER, 31 Carr Place, Fords, N.J. - Frankly, the extent of my coverage of Glenn's flight was when I crowded around a small radio at work and listened to the announcer telling of the events. I've seen only a few feet of the newsreel shots. What amazed me was the absorption that most of the staff at work had in the event. Radios were set up throughout the building, on every floor and in every department, and as you walked along you could see eager crowds congregating around the radio. As a true-blue sf fan I tried to maintain the proper smug, I-told-you-so attitude throughout the day.

Dodd's expanded book review is the type of thing that would make Fleming's publishers proud. As he may be aware, plans are afoot to film the James Bond stories, somewhere overseas I think. The first to go before the cameras is "Dr. No".

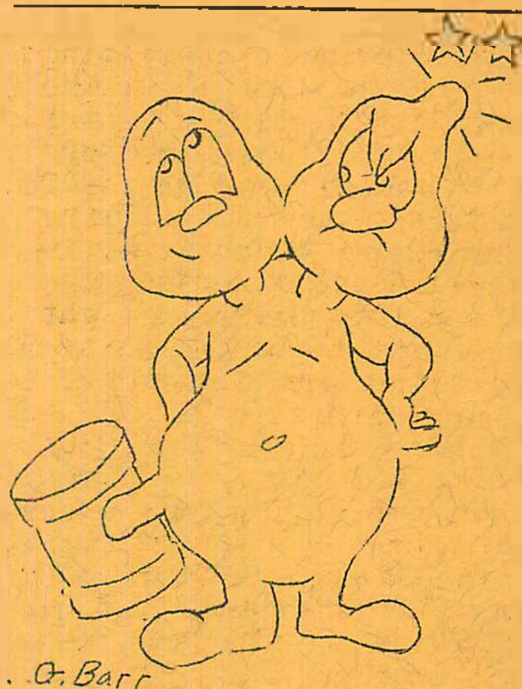
Marion's filk song is marvelous, just what's needed today in this era of comic book fandom and fan awards and law suits and such.

What may set Tucker off even more over the atrocity "The Warrior Empress" is the fact that its original title was "Sappho, Venus of Lesbos", but the distributors felt the "Warrior Empress" sounded more commercial.

ROY TACKETT, 915 Green Valley Road NW, Albuquerque, New Mexico - A surprising thing to me, although it is not really so surprising if you give a little thought to it, is the large number of people who are absolutely convinced that Glenn was the first man ever in orbit and that the Russians have been lying all along. When it is pointed out that U.S. instruments tracked the Soviet capsule the usual rejoinder is "That doesn't prove there was a man in it." This is the liberal group. The more conservative group don't believe the Russians ever had anything up there in the first place. Which indicates that there is something to be said for the effectiveness of American propaganda -- on the American people, anyway.

I picked up several gross of 1949 calendars a while back. Mostly they're just gathering dust right now but if 1949 ever comes back I'll make a mint.





While I endorse the adoption of the World Calendar, I don't hold with moving Halloween about. Certain elements, both in and out of fandom, have been using All Hallows Eve for their own purposes for several hundreds of years and I don't think the Old Man would want to change even if the UN did adopt the new calendar.

Jim Groves does have the solution to the Cold War. When one considers how we've "Americanized" every other country we came into direct contact with, I don't think the Russians would have a chance under the impact of coca-cola and tv.

/Neither do they; you don't think the Iron Curtain is to keep out spies, do you? RSC/

DICK SCHULTZ, 19159 Helen, Detroit 34, Mich -  
Ye know, with Alan Dodd's enthusiasm for James Bond, it's odd no one has mentioned that he is the specific target of the Harri-

son take-offs in TRIODE and BASTION. I read a number of them; "Goldfinger", "Moonraker", "From Russia With Love", one or two others. And couldn't go three pages without thinking to myself, "Get a hold on yourself. I tell you, Harrison is a pastiche on Bond, not the other way around!" The only thing is, Harrison lacks quite the range in villains that Bond has. It is slightly refreshing to find villains who are villains because they're greedy or nasty instead of because when they were three years old the old lady hit them over the head with the family dog.

Strangely enough "Rogue Moon" aroused somewhat the same feelings in me that James Bond's villains do. For once I was glad to find a book that moved on instead of periodically stopping in its tracks so that we can take a little journey through the sick, sick, sick mind of this character or that. These little side-tracks irritate me as much as most Victorian novels where the personalities' dialogize in speeches and discourses instead of acting out the plot. It's just as sterile and boring. /And done for exactly the same reasons, too... RSC/

Which reminds me of Tom Dilley. Ye know, I'm another fan who learned his first stf from Verne, Dikty's "Best" volumes in the library and cut my prozine teeth on F&SF and FANTASTIC UNIVERSE. And I empathise, identify, appreciate the early Campbell era of ASTOUNDING best of all, too. I've read the "Bullard" collection almost six times now, and "The Green Hills Of Earth" four. But I can read GALAXY today and A Garrett psi novel tomorrow and I'd be hard put to name the titles much less the characters' names or the intricacies of the plots.

At any rate, Campbell can hardly state that I and Dilley are nostalgic about a period we never lived through. But you're right. So few fanzines reach the proeditors these days. Whose fault? Theirs for not searching us out or ours for not relinquishing a copy or two? Avram Davidson, Lowndes, Wollheim are all proof that proeditors can appreciate this crazy fanzine stuff. But how many send their issues to Campbell or Fohl? KIPPLE, WARHOON, HABAKKUK, CRY, YANDRO, JD-ARGASSY, DYNATRON, VIPER, AXE, FANAC, SKYRACK, all have large segments dealing with stf and fantasy in a critical manner, as do other fanzines. But how many go to the pro editors? Whose fault?



/In our case, Campbell has received a few copies of issues containing large amounts of comments on himself and ANALOG. He has shown not the slightest desire to get the mag regularly, so he isn't going to get it regularly. I don't recall that Fohl has ever been sent an issue. The Ziff-Davis staff actually sent money for an issue containing one of Ted White's columns, but showed no other interest. Davidson and Don Bensen of Pyramid Books subscribed. The only other pro editor to show any interest (aside from Larry Shaw, who isn't editing stf these days) was Wollheim, and he unfortunately gave me the impression that he thought I owed him a free sub just because he was a pro editor, so he isn't getting copies, either. There are too many people who are interested in getting YANDRO for us to pass out free copies to editors who don't much care whether they get it or not. RSC/

BOB JENNINGS, Box 1462, Tenn. Polytechnic Inst., Cookeville, Tennessee - I liked the cover this time round. /#110/ In fact I was rather startled with the cover this time round. You people have been putting out a number of good covers of late, something distinctly un-YANDRO like. Usually your covers give me a Eitiulchhhh type of feeling. Too bad the interior artwork has dropped, as your covers improve.

I agree completely on this business of jobs. Anyone that agrees to take a job has an obligation to fulfill it to the best of his ability. If they don't like the job, quit it and do something else. But once someone accepts a position, they have an obligation to fulfill, they have agreed to give of their talents to see that the job is done to the best of their ability, and a person who decides not to do this is trying to by-pass his agreement, and to me a person like that does not deserve a great deal of respect.

DeWeese is boaring as hell. /Not really; it's just those bad table manners. RSC/ All his columns seem to be that way.

Mike Deckinger was interesting. I can hardly recall the last time I saw so many interesting words and off trails expressions being used in one fanzine item. Mike is to be congratulated, and the very minute it comes out, I intend to send him a copy of A Child's Garden of Curses for future reference. No kidding tho, it was odd to cover so many in one article. Or maybe some of this stuff just hasn't circulated thru Indiana...

Burns presented much nothing. I wonder at times why you bother to run these things. I can't see much point in it, unless you are hoping someone will come thru with some striking comments on the nature of death and kick off another wild round in the letter column. Personally I worry little about death. When my time comes I'll go, until then I'll continue living. There are so damn many ways one can die, and so very few of them that anyone can do anything about.

To Rog Ebert's comments on stories. If a story isn't understandable to the mass audience, then it probably is crud. How many people are going to waste their time trying to ram thru such matters? A good story should be easily understandable. It should say what the author wanted it to say, yet still be understandable to the reader, and the hidden meanings should be obvious to those who may observe them.

/Now there is an absolutely beautiful sentence...RSC/





Speaking of Seth Johnson (and I might as well, so many people do these days) I can understand why certain persons find Seth's writings and antics laughable at times. He writes with a style which is best described as miserable to unreadable. His sentences always start out with verbs (Deindorfer caught the mood perfectly in his latest parody), and it's interesting to notice now and again that certain fans start off a few sentences with verbs. I am almost positive then that the Seth Johnson influence has reached them in some way, since no one else in all fandom has this habit. A few nouns, especially the noun "I" inserted before those verbs would do wonders in improving his writing style. Seth is pretty well prejudiced in certain matters, and he is serious as all hell. His meat is long literate discussions on many varied matters. So, most of his writings are pretty poor, and some are laughable, but there is one thing about them. I doubt if anyone can pack so much material into an article as Seth can. This is also a fault, but I have never seen anyone that could produce the ideas like Seth does. He crams more interesting ideas and speculations into one fan article than most people could do in fifty pages. His columns and short articles are a gold mine for the enterprising fan writer, and anyone who would like to write extensively for fanzines would be well advised to latch onto two or three of his articles, and mark off the ideas. Two articles will last some while. So, despite it all, Seth still has a weirdly likable personality, prejudices and all, and I feel that all this undue attention has been unnecessary, like.

I think this business of fandom recruiting, stf recruiting and so on is important, mainly because I enjoy magazine stf, and I would hate to see it die. If they make certain changes I feel they might improve, if they make certain other changes, then I'm sure they will fold, argument on the matter as compared to history (guide the present with the triumphs and failures of the past or some such) of the stf magazine is interesting and might bring forth some method or helping stf (and thereby the enjoyment it gives) of continuing, and perhaps even increasing our enjoyment of it.

Oh hell, if Moskowitz has committed libel by implying that Boggs is a hypocrite, I might as well fold camp and leave fandom. I make nasty implications all the time. One day I may be sued for it...but across state lines, and until then I shall continue to be disgusted at persons who damn implications such as were made in Moskowitz's letter.

/Just don't ever imply that Moskowitz is a liar and a hypocrite; he is suing over just that sort of language. As for damning it, I'll continue to damn anybody who can't get his point across without using invective. (I've damned White quite freely, and even his worst vituperations are seldom that raw.) If you're too stupid to argue reasonably, shut up. ("You" meaning anyone who happens to be reading this.) What makes you think that improving science fiction would help it to continue? You seem to have this thing about commercial success; a couple of times you've implied that anything that increases sales is automatically an improvement. Science fiction comic books are selling quite well indeed, but I don't particularly want the magazines to start imitating them. Recruiting won't improve science fiction; improving science fiction won't necessarily increase fan recruits. At present the two ideas have only a marginal relationship. Professional stf has the potential for aiding fandom, thru letter columns, review columns, etc; fandom has damned little potential for aiding stf. Probably the most valuable fan contribution is the direct contact with the authors; it helps keep good writers in a low-paying field because they don't get it elsewhere. RSC/



# STRANGE FRUIT \*\*\*

Received but Not Reviewed: OUTPOST #1, Hunter (OMFA); IDLE HANDS #7, Metcalf (SFAPA, and what's that doing in this pile?); PELF #1, Hulan (ISECC); PITFCS #141½, 142, Cogswell (limited circulation); SCIENCE FICTION-NYTT #20, Lundwall (entirely in Swedish); ENVOY #4, Cheslin (OMPA); SKYRACK #42 (I won't pay for copies and send Bennett free issues of YANDRO) and TAFF PROGRESS REPORT, Ellik (it's already sent to everyone who has evinced an interest in TAFF). Which leaves.....

THE NATIONAL FANTASY FAN, Vol. 21, #2 (for N3F members only; write to Janie Lamb, Route 1, Box 364, Heiskell, Tennessee, for information on dues - bi-monthly) Mostly concerned with club news, though there is a handy list of past Hugo winners for those interested, and some rambling-type comments. With this issue came the INDEX TO THE SCIENCE-FICTION MAGAZINES: 1961; a 42-page list of all stories, authors, artists, etc., appearing in the sfmags in 1961. There is also a list of authors' pen-names. I am not going to get into the Sturgeon-Waldo controversy again, except to comment that one of my co-workers is named Sturgeon and I never heard of any other Mr. Waldo.

THRU THE HAZE, Vol. 2 #2 and 5 (Art Hayes, RR #3, Bancroft, Ont., Canada - "affiliated with the Neffan News Service", whatever that means - no price or schedule listed) Notable for carrying Don Franson's "Information Bureau", in which Don offers to find the answers to any questions relating to fandom. A very good deal for neofans, and possibly for those not so new to the microcosm. Rating..5

THE SOUTHERN FAN Vol. 2 #5 (L. D. Broyles, Rt. 6, Box 453P, Waco, Texas - bi-monthly) The official organ of Southern Fandom - write the editor for information on dues, etc. More of general interest than the N3F publication, but without a distinguished rider such as the INDEX. Not particularly well duplicated, but then since I'm not a member I might have got one of the poorer copies. Club news, fanzine reviews, and letters.

---that crazy Harve Kurtzman stuff---  
COMIC ART #3 (Don Thompson, Room 27, 3518 Prospect Ave., Cleveland 15, Ohio - irregular - 35¢) The cream of current comic fanzines, there are articles on old-time comics characters, current far-out strips, a biographical sketch of John Putnam (no, I never heard of him, either) and an index to ALL-STAR COMICS. Outstanding material is the editor's article on "Sam's Strip" (my well-known modesty forbids me to name my own contribution...) Rating....7

SMUDGE #3 (Joe Pilati, 111 So. Highland Ave., Pearl River, N.Y. - 25¢ - bi-monthly) The best news coverage on the satire mags -- MAD, HELP!, SICK, etc. -- if you really care for that sort of thing ~~you'll like it~~ this is the place to get it. Also some good articles. SMUDGE is the leader of the sub-group of comic fanzines dealing with MAD-type comics. It's even readable. Rating....5

WILD #7 (Don Dohler, 1221 Overbrook Rd., Baltimore 12, Maryland - 20¢ -



monthly, as I recall) A photocover shows the leaders of satire-fandom. Filati looks younger than I expected - most of the others look older than I thought they were. Instead of publishing articles about the professional humor magazines, Don publishes amateur humor. It's improving; one or two items are actually funny, which puts him ahead of one or two of the pros. Rating....3½

-----back to abnormality-----  
 MENACE OF THE LASFS #39, 40, 41, 42, 43 (Bruce Pelz, 738 So. Mariposa, #107, Los Angeles 5, California - bi-weekly - 10¢) But if it's bi-weekly, how did 5 copies accumulate between issues of our monthly? Sometimes I suspect fanzine editors of being on different time-tracks. The doings of the Los Angeles club. If I didn't know some of the members I'd suspect it of being slightly fictionalized, but with those people, anything is possible. Rating....4½

XERO #8 (Dick Lupoff, 210 E. 73rd. St., New York 21, N.Y. - irregular - for contributions and trades only) Not much use in reviewing it, then; if you're a good enough writer to get your contribution accepted, you probably know about the mag anyway. (I was lucky; I got in before the quality went up). Rating....9

AMRA #20 (George Scithers, Box 9006 Rosslyn, Arlington 9, Virginia - irregular - 20¢) The fanzine of lusty barbarians and noble artwork. (But why do your own portraits of lusty barbarians make them look so smugly stupid, George? The cover looks like Conan as portrayed by Bob Newhart.) Along with rugged heroes and gorgeous maidens in distress, AMRA is about the only stfmag that L. Sprague de Camp writes for anymore; his articles are worth 20¢ by themselves. Rating.....9

WOBBLY #1 (Dick Ellington, 1818 Hearst St., Berkeley 3, Calif. - irregular - 25¢) Old anarchists don't fade away, it seems; they just begin publishing fanzines. This is the unofficial publication of a far-left outfit; one little item concerns an attempt to get the I.W.W. off the Attorney General's subversive list. (They haven't made it yet, according to a security clearance form one of my fellow-workers had to fill out recently.) Actually, there's no good reason for them to be listed, since they aren't particularly opposed to the U.S. government -- it's just that they don't like any form of government. (In fact, when you come right down to it, they don't seem to like much of anybody, despite their sobbing over the downtrodden workers.) Anyway, WOBBLY is an entertaining little fanzine, recommended to anyone who is interested in politics and who doesn't need a security clearance. Rating....6

WITHIN #1 (Paul Williams, 163 Brighton St., Belmont, Mass. - no price or schedule listed) The other day I speculated in VANDY that the time might come when every high school contained at least one fanzine publisher, but with no contact between publishers, due to the lack of pro-letter-columns and review columns. Here is one of the new era fanzines. It's put out by a small group which has had little or no contact with any other fans. The quality is about what you'd expect, but the editor does show some writing ability, and the reproduction is quite good. with more contact with other fans, this could develop into something worthwhile. Rating....2

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 hydrophobia - a disease of children



LUNA #1 (Frank Dietz, 1750 Walton Ave., Bronx 53, N.Y. - quarterly - 15¢) Here is an effort that should be encouraged. Frank Dietz and His Electric Tape Recorder have been a feature of stf conventions for God knows how many years -- now he has begun the task (and from personal experience I can vouch for the fact that it is a tremendous task) of transcribing some of his tapes of convention speeches and getting them down in print where non-attendees can enjoy them. It's a job that too few people have ever tried to do -- Frank mentions that Harlan Ellison used to dash around like mad at conventions, collecting speeches, but he neglects to mention that it was damned seldom that Harlan ever published any of this stuff. (Harlan grabbed more than one item that I wanted, and then simply sat on them, for which I have never forgiven him.) Of the speeches themselves, Sturgeon (1961) is great, Garrett (1960) is a bit dated, as his talk concerned Amis' "New Maps Of Hell" (he's also a bit wide of the mark, but we won't go into that) and E.E. Evans (1951) says the same sort of things that fans are always saying. Rating.....7

THE TWILIGHT ZINE #5 (Bernard Morris, 420 Memorial Drive, Cambridge 39, Mass. - irregular - free for comment) Some of the "MIT folksongs" are tooingroup to be appreciated by this outsider, some belong in the Bosses Artists collection, and a couple are just funny. What I could read of the fiction was surprisingly good; the article on "A New Name For Science Fiction" wasn't. Rating...5

VORPAL GLASS #4 (Karen Anderson, 3 Las Palomas, Orinda, Calif. - 25¢ - quarterly, I think) Poul Anderson, writing on excess laws, spurious saints, and the joys of eating, is, as usual, the star of the issue. Hal Clement's talk on "Speculation Concerning Extra-Terrestrial Life" (originally given at a science symposium) is a bit dry but is fairly comprehensive. (The only drawback being that Clement omitted descriptions of his own fiction extra-terrestrials, which are probably the most convincing ones ever depicted.) Fritz Leiber's "Song Of The Gods" is one of the best things I've ever read by Leiber. Rating.....8

WARHOON #15 (Richard Bergeron, 110 Bank St., New York 14, N.Y. - quarterly - 20¢) This keeps reading more and more like an avant-garde literary journal and less like a fanzine (which is probably all to the good; we got too many fanzines now). There are contemporary movie reviews -- Virginia Blush manages to get more out of "La Dolce Vita" than the producer put in it -- political comments by various people (including John Baxter, whose political theories are on a par with the rest of his ideas) and Irish history. There are even scholarly commentaries on science fiction. Rating.....9

KIPPLE #24 (Ted Pauls, 1448 Meridene Drive, Baltimore 12, Maryland - monthly - 15¢) Primarily political commentary this round, though a few stf titles manage to insinuate themselves into the conversation. Not one of Ted's best issues, but readable. Rating.....6

CINDER #11 (Larry Williams, 74 Maple Road, Longmeadow 6, Mass. - monthly - 25¢) Following a tiff (I believe this is the semantically correct term) between Ted White and Ted Pauls, White has transferred his "Uffish Thots" column to CINDER. Whatever the effect on the Teddy boys, it is a clear gain for Larry; the column may be too ephemeral for KIPPLE, but it's entertaining ephemera, usually. I can't say that I really care much about humorous fannish conversation, related well after the event,



but it's amusing as long as it's in small doses. The remaining columns provide a nice variety. Rating...6

FADAWAY #14 (Bob Jennings, Box 1462, Tenn. Polytechnic Institute, Cookeville, Tennessee - quarterly - 15¢) Ed Wood wants more fanzines devoted to serious discussions of science fiction; here's one. It's way too serious for me; Jennings gets worked up over what I consider very minor items (of course, I consider almost everything pertaining to fandom as a minor item). He's for the Fan Awards; it figures. Note that if he can get 80 pledges in advance, he will produce a slightly expanded version of last issue's incredibly detailed review of the Captain Future series, with bibliography and all, for 50¢ a copy. He doesn't say, but I imagine the total would run 50 or 60 pages. I'm certainly not going to send him any money -- I don't like Cap Future. But some of you fans out there -- Wood, DeWeese -- should invest. You don't even have to send the money now; just a postcard promising that you will send it when asked to.

Rating.....5

LOKI #2 (Lt. David G. Hulan, 228-D Niblo Drive, Redstone Arsenal, Alabama - quarterly - 15¢) Notable mainly this time for Katya's hand-colored Siamese cover. Devoted primarily to serious commentaries on fantasy; or at least it will be if Dave gets enough contributions in that vein. (Don't nag; I'll send you the article already....) I think the item I enjoyed the most, though, was the editor's little footnote to telephone fandom. Everything readable; nothing particularly outstanding.

Rating....4

SCOTTISHE #27 (Ethel Lindsay, Courage House, 6 Langley Avenue, Surbiton, Surrey, England - quarterly - 15¢ - USAgent, Bob Lichtman) Top honors to Brian Varley for his dead-pan article on Scots-English relations, though Ethel's reminiscences of nursing days and Willis's reflections on early-day fanning are also good. (Has anyone questioned the reason for all this reminiscing on Walt's part? "The SLANT Story" in XERO. "Warblings" in SCOT, and I seem to recall similar items from various other fanzines. Is this the deliberate recreation of a mood, in preparation for the forthcoming ordeal?) With SCOT came HAVERINGS #10, a fanzine devoted entirely to fanzine reviews and one column on German fandom. For those who like reviews....

Rating....6

CUTWORM #2 (Ken Gentry, 3315 Ezell Road, Nashville 11, Tennessee - No price or schedule listed) Bob Jennings' chief artist in his own fanzine. Material is general type, entirely editor-written except for book reviews by Dave Locke. Not bad, but very short; only 11 pages. Same artwork and paper makes it look like a skinny version of FADAWAY.

Rating.....3

DISCORD #17 (Redd Boggs, 2209 Highland Place, NE, Minneapolis 21, Minnesota - monthly - 15¢) This is also small, physically, but Redd packs a lot of material into his pages. Largely stf-oriented, though the absolute tops in the issue was Rog Phillips' account of his troubles with the Palmer Institute of Authorship. (This I took to work, for the edification of a fannish-type engineer -- it convulsed him. With stuff like this, I may bring in a recruit yet.) With this came GOLDEN APPLE #5, by Dean Grennell, a two-page flyer devoted to fan spelling. A gem.

Rating....8



THE BUG EYE (Helmut Klemm, 16 Uhland St., Utfort/Eick, (22a) Krs. Moers, West Germany - quarterly - five for a copy of EVERGREEN REVIEW) Really an international fanzine, though the German contributors have increased of late (as they should; I can read material by British and American fans anywhere). Very little stf content; mostly on European fandom, with side glimpses of German politics and the like. Rating...6

HYPHEN #31 (Ian McAulay, 170 Upper Newtownards Rd., Belfast 4, Northern Ireland - bi-monthly? - 15¢ - ass't editor, Walt Willis) I'm fair crog-gled by James White's comment that Ian is to be married to a girl who knits auto seat covers for him. If I'd found someone like that, instead of a girl who published fanzines, maybe my auto upholstery wouldn't be dragging all over the floor of the car and I wouldn't have had to apply for a credit card at the post office. This Deckinger Special (it's inbred....) is a must for fans who enjoy good humor (in fact, I understand that they're going to dispense with staples and bring it out on the end of a stick any day now.) Rating...8

YOTA #1 (Tom Armistead, Quarters 3202, Carswell AFB, Ft. Worth, Texas - no schedule listed - 20¢) A pretty fair first issue, especially for a 14-year-old. (I know the Air Force needs small pilots, but really.....) He even has collared an original idea, in Harry Warner's comparison of fandom with Masonry -- it's been compared with everything else, but Harry is the first one to choose this fraternal order for inspection. Roy Tackett does a perfect imitation of Thomas Stratton, which is rather difficult since I doubt if he ever saw a Stratton article in his life. It just goes to show -- I'm not sure what it shows, but probably that idiocy is catching. Rating...4

THE FANTASY JOURNAL #1 (James Hollender, 976 Oak Drive, Glencoe, Ill - no price or schedule - co-editor, Bob Greenberg) There isn't much here, but the main item, a rather choppy piece by Robert Bloch (looking like half of a conversation) makes it worth getting. Bob Greenberg is going hunting for the Necronomicon, so I don't suppose we'll be seeing much of him until he gets tired of the game. Rating...3

SETEBOS #2 (Owen Hannifen, 16 Lafayette Place, Burlington, Vermont - irregular - free for comment) James Lanctot is listed as co-editor... probably because he does all the artwork and his brother writes all the material. There are a couple of articles on mescaline; not on the history, medical theories, etc., but on what it feels like to take a large dose. They don't make it sound nearly as pleasant as Donaho did. Hannifen tries somewhat too hard to write a humorous fannish editorial; otherwise it's not bad. Rating...4

CONNSTIPATION #1 (Larry McCombs, 147 Bradley St., New Haven, Conn. - irregular - 10¢) The rather odd (to my vision, at least) combination of McCombs, Tim Dumont, Mike McInerney and Larry Williams have a party and produce a one-shot in commemoration. As is usual with one-shots, it isn't anything extra, but at least it isn't the unreadable abomination so often produced at these sessions. Mildly entertaining, and nicely dittoed. Rating...2½

SCIENCE-FICTION TIMES #381 (S-F Times, Inc., P.O. Box 115, Solvay Br., Syracuse 9, N.Y. - irregular - \$3 a year) Professional news - usually



pretty stale, but if you don't have any other method of finding out what's going on in the promags, it's worthwhile.

AXE #25A (Larry & Noreen Shaw, 16 Grant Place, Staten Island 6, N.Y. - bi-weekly - 10¢) But if you don't hurry up and put out the second section of this issue I'm going to start listing AXE as "irregular", too. Fan news, or the latest legal squabbles. Recommended.

SKYRECK (Ethel Lindsay & Colin Freeman - see addresses for SCOTTISHE and SCRIBBLE) An amusing parody of SKYRACK, though not quite as funny as the series of SKYHACKs that came out last year. Ask for it.

SCRIBBLE #9 (Colin Freeman, 41 Mornington Crescent, Harrogate, Yorkshire, England - more or less monthly, I think - 10¢ - USAgent, Bob Pavlat) A fanzine which seems rather grimly devoted to humor, though of late it's even managed to be funny. The editor's comments on odd tidbits in the British newspapers are worth the price of the mag. Rating....4½

SCIENCE FICTION PARADE #? (Stan Woolston, 12832 Westlake St., Garden Grove, Calif. - irregular - 10¢) Stan has just taken over this venerable title, and this issue gives the appearance of a hodge-podge of material tossed together and sent out as notice that Stan is publishing. A major item is the promag reviews by E. E. Evers (which I disagree with completely, by the way; I think the only statement he made that I did agree with was when he said that all reviews are subjective.) I'm hoping for a big improvement in the next issue of this. Rating....3

CRY #159 (Box 92, 507 Third Ave., Seattle 4, Washington - monthly - 25¢) This time the CRYstaff celebrate the purchase of a new IBM Selectric typewriter by using all sorts of new typefaces, some of which are quite legible. The usual assortment of serious discussion, humor, and plain and fancy insanity. Just the other day I sorted thru my fanzines and in passing I looked at some of the issues of several years ago -- #87, 90, and like that -- and the difference between them and the present product is at least equal to the difference between the AMAZING STORIES of several years ago and today's product. Recommended. Rating...8

G2 #10 (Joe & Roberta Gibson, 5380 Sobrante Ave., El Sobrante, Calif. - monthly - 3 for 25¢, cash only; no trades) He says he'll take five .38 "Regular" cartridges (what do you mean, .38 Long Colt or .38 S&W? They aren't interchangeable: And do you realize that someone might just stick 5 cartridges in an envelope and send them to you and you'll be in the position of encouraging lawbreaking?) I see he mentions a Colt, so I guess he means Colt cartridges, but don't send them. This one is all letters, from John W. Campbell discussing advertising and Poul Anderson on space drives to Ed Wood on the Univ. of Chicago stf club and Eric Bentcliffe on TAFF. In fact, this is the best lettercolumn I've read since PITFCS. Rating...7½

SHANGRI-L'AFFAIRES #60 (Fred Patten, 222 So. Gramercy Place, Los Angeles 4, Calif. - irregularly bi-monthly - 25¢) Two discussions going at once: a short symposium on convention masquerade balls and the like, and Joe Gibson and Alva Rogers having at it over What To Do About Fandom. Offhand, I'd favor the Rogers side; by his own admission, Gibson is warning fans not to associate with people they don't want to associate with in the first place. Redundancy, anyone? Rating....7