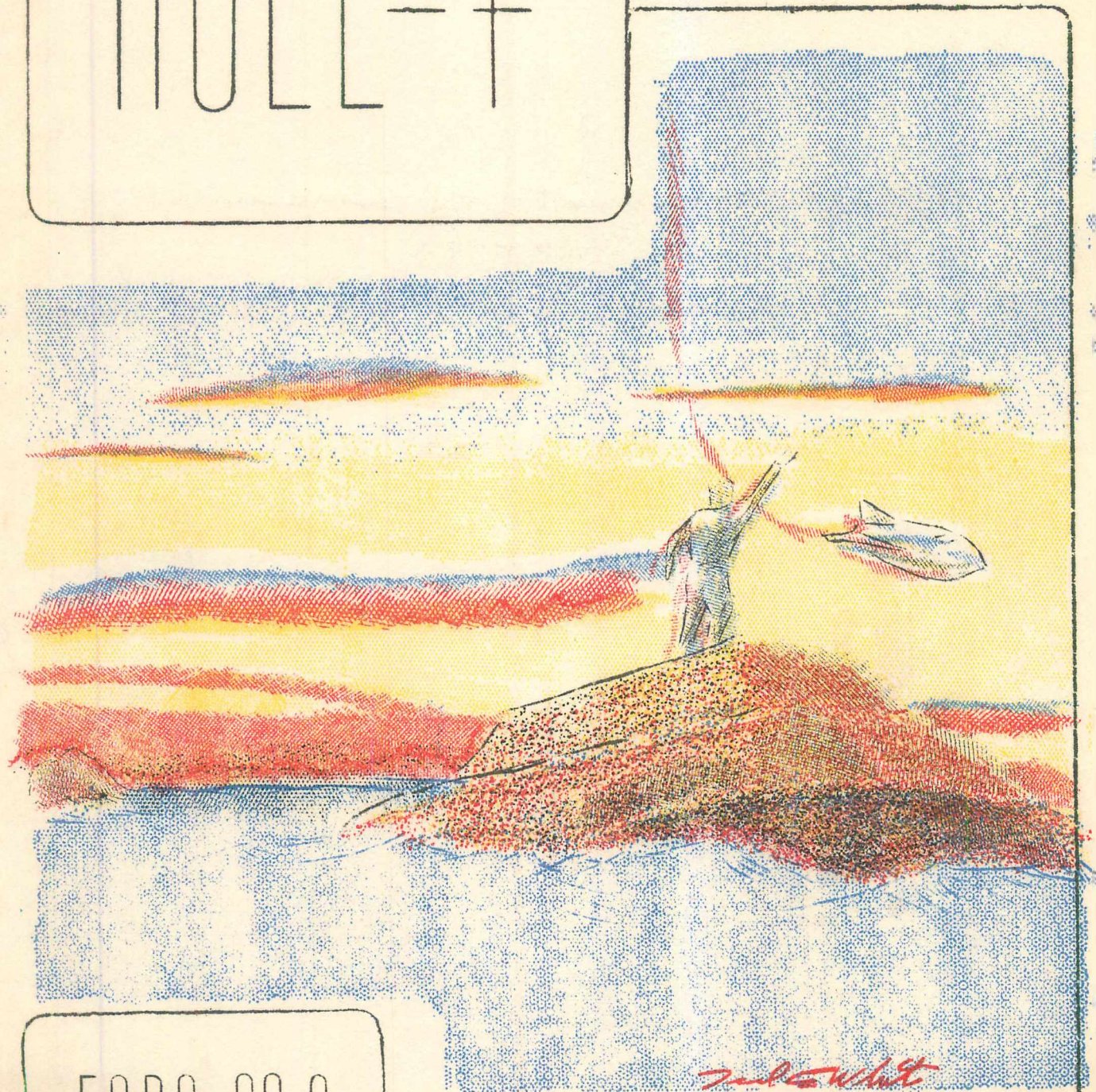


NULL-F



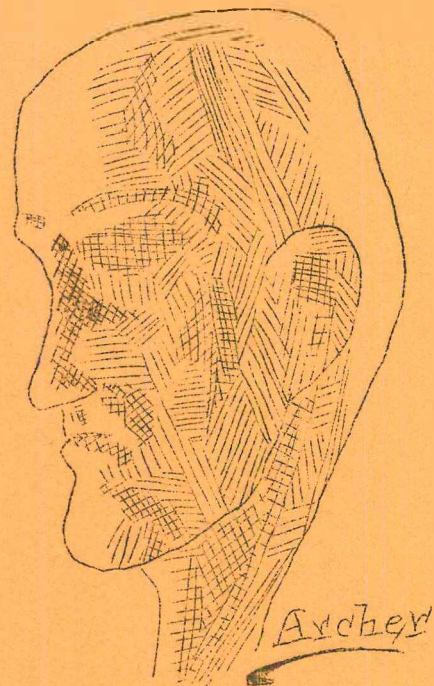
FAPA NO.2

Paul Whit

NULL-F

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COMBINED WITH KIDDIE KORNER



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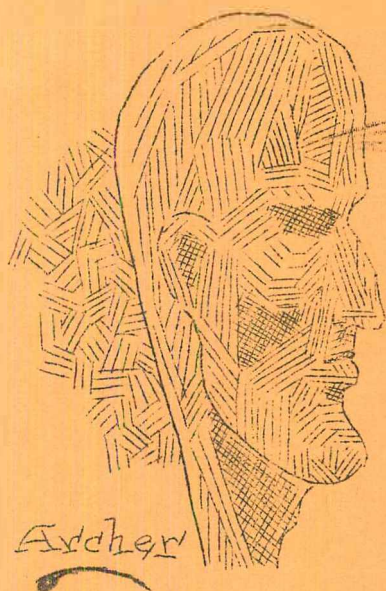
NULL-F, NO LONGER A 100% FAPAZINE, IS NOW PUBLISHED FOR BOTH FAPA & OMPA. IT IS SCHEDULED FOR FAPA #73, AND OMPA GHOD-KNOWS-WHAT, AS I JUST JOINED, AND I HAVE NOT YET SEEN A MAILING.

EDITED BY TED E. WHITE; AT 1014 N. TUCKAHOE ST.,
FALLS CHURCH, VIRGINIA

A few explanations, I suppose, are in order... While Ken and Pamela Bulmer were in town, I drove them to Baltimore to see John Hitchcock. On the way, I got to talking with Ken (who was sitting in front with me... 'Sneaky Bob' Pavlat was sharing the backseat with Pam...) about OMPA, and how I thot I'd like to join. Before I knew what I was doing, I'd given Ken a dollar, and was sworn in. So here I am. Rather than publish another zine for OMPA, I am making NULL-F biapan. NOTHING WILL BE EXPURGATED FROM EITHER HIGH CLASS EDITION...! You OMPAns will get to read FAPA comments enuf to make your tongues hang out. And you FAPAns will be similarly burdened with OMPA comments. And the few of you (Pavlat, Wells, Willis, and whoever else is there) who belong to both apas will just have to suffer thru it again. I'd like to use one other piece--an article, or fiction, or something--per issue, so's not to be overburdened with mailing comments. I dunno... I think I'll use something by Stark this time, and maybe one of my own (Gasp! Shudder!) stories next, but what appears from time to time will depend entirely on what I receive.

I don't know whether I'll have any OMPA comments in thish yet myself, as this is the first thing to be typed. If I should receive an OMPA mailing before I finish thish, I'll review it. Otherwise, next ish.

Which about wraps it up for this technicolo(u)r issue...



ESPING TAPA

72

A minor comment or two before I start on mlg 72; said comment on the art on these two pages...(I can't say for the rest, as this is strictly on stencil, and typing by ear stuff.) Once again I've been fortunate enuf to get some art by Ron Archer; art that I consider better than the average stuff found in most fmz today. (There are exceptions, three of them being Bergeron, Bradley and Kellogg) As I stated last ish, Ron is not one to dash off stuff for me (or Pavlat) at the drop of a fanzine. You dig for it. The two sketches

on this and the last page were originally doodles for his art class. They were, I will admit, finer and more delicate than their stenciled versions, but I had to print them--they were too good. Ron is being hailed as a new modern art discovery, and I believe it. Whether or not anything else from his pen (or pencil) will be in these pages I do not know. I hope so, and I hope I can stencil them. The ones on this and the previous page were stenciled with the finest wire hoop stylus, which is a necessity for the fine cross-hatching. I goofed a bit on the nose of the one on the previous page, before I used the wire hoop. At any rate, thass who Archer is...

HORIZONS:: Warner - Do you use Speed-O-Print ink? I notice you have a lot of spreadage and show-thru, and S-O-P is infamous for just that sort of thing. ## Someone pointed out that in Europe you will find all businesses of a kind grouped in one district, while over here, they are scattered. It is claimed that by grouping businesses, more sales result. An example being Gas Stations. You will usually find several in a group do better than one lone station. ## Are you sure that glass blocks have little structural strength? Seems to me that I heard somewhere about glass being pretty strong; having a high tensile strength tho brittle. I've seen a number of them in the area, and our school uses glass block sparingly. It is surprising how much diffused light is transmitted. ## WEE WILLY WU SHOT, I believe, was stapled onto the other zine. ## DOWN IN THE DUMPS was excellent. I suggest you try to sell it. It certainly is a good deal more original than most stf written today, and well characterized and handled. Try F&SF. (It was also chilling, in its presentation of human stupidity. People just aren't made to crawl; their legs are far too long, and would get in the way. The knee isn't properly constructed either.) As to detriot retooling for the new style, I doubt it. Such a retooling would mean major design changes in the overall body of the car, and passenger compartment, to say nothing of the seats. In fact I don't know how you'd do it, and it would be harder, driving only with hands. But basically, the redesigning and retooling would run into so many million dollars, that Detroit would probably sit back and see if the fad would continue. Detroit's resistance would probably bring the people out of it too. But is a fascinating concept...

TARGET: FAPA!:: Eney - To kill the criminal is to take the easy way out --to avoid the question of the criminal, rather than to face up to it. To be sure, the eliminate crime we must go to the roots of it...but WHERE do you think these roots are? In the very bowells of society and civilization. The current run of juvenile delinquency can be traced directly to the world situation, to the fears and unrest, to the 'live for today--won't be no tomorrow' philosophy that has grown up. In other words, to eliminate the causes for crime, you must create a practicle utopia, and condition the total population of the world to accept it. This is, in the short run, impossible, and we all know it. You seem to feel that crime springs directly from the slums --you are, to be sure, partly right. But crime also comes from some of our best homes, where the standard of living is high. Basicallly, crime must be treated psychiatrically, for it is a dâsease of the mind. To be sure, go to the roots. But don't let's abandon curing the criminal who already exists.

A while back, I mentioned a practicle utopia. Don't ask me what one is; I'm sure I don't know: And in that fact lies some conditioning. Tell me: how many stf stories of Utopia have you read recently? Several, you say? How many of them were TRUE upopias, tho? Not merely straw men for the author to tear apart. Myself, I have not read one story written in the last ten years, of a modern utopia. Why? People simply don't believe that a utopia could exist. They do not believe that man can elevate himself above his present statis. Any utopia the author sets out to create will have flaws in it, because the author knows a true utopia is impossible. His upopia will merely establish a conflict, in order to have a story. But could someone set out to create a Utopia, on paper, and do a convincing job? I don't know. The nearest thing to it I found in Hilton's LOST HORIZON. I saw the movie at the Clevention. I was amazed at the evident sincerity of the producer in making such a picture. It strayed only slightly from the book, and then merely to emphasize, rather than distort. It was fairly convicing. The keynote of the movie was visual nostalgia. Cherry blossoms. An idealized Nineteenth Century come to life. The book does not cover these points so closely, but nevertheless scores a point.

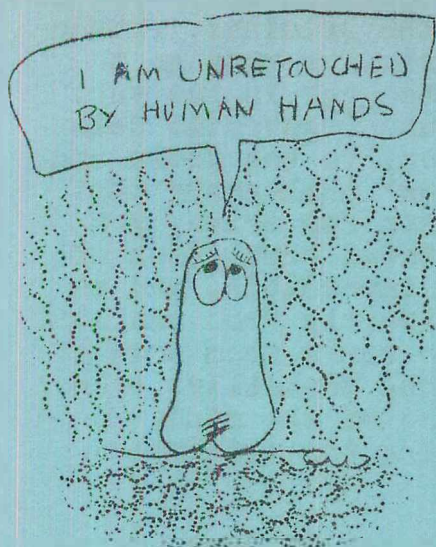
I said that I didn't know how an actual utopia would be formed. I don't, but I can imagine one way that might make it simpler. Telepathy. If, at last, true communication could be established among all people, it would tear down so many of the evils that have made themselves into walls across the earth. It has been said that most of man's difficulties is the lack to communicate.

* * *

An apology for the many typos and misspellings, not to mention incoherency of this. I typed the above, and will probably type the rest of this just after recovering from being quite sick. I have been, and am still doped up with drugs, which makes it at times difficult to concentrate. I wouldn't be doing this at all, while under this condition, if it weren't for the fact that it's only a couple of weeks away from my deadline.

* * *

(still T:F!) Your bit ON NEKKID WOMEN reminds me of Kent Corey vs. Ellison at the Con. I'd run thru it all, but Wells did it so much better in Leeh's postmailing. An aftermath of the whole affair was when Kent came up to Harlan and I when we were in the Chester Room. He asked us just what was wrong with his zine (ALICE), and pulled a copy out from under his arm. We proceeded to show him...at some length. Finally he blew up at us, and left. Later I was talking with someone, and he came up, only to look at me and mutter "Oh. It's you..." and walk away.



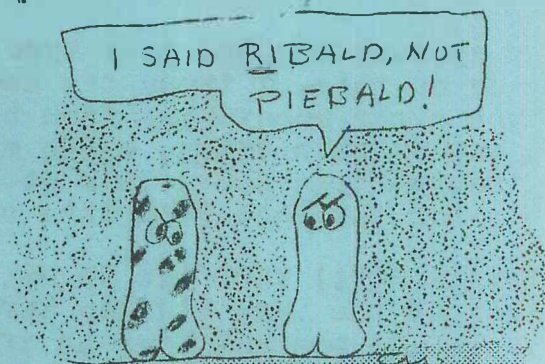
...Which grew out of a conversation about re-touched fotos in 'art' magazines...

And here I am, once more trying to beat a deadline, merely to establish some sort of record by appearing in two consecutive mailings. It'll never work. If I don't have a three act play memorized in three days, I'm sunk...and with the deadline so close...! Ah well... Back to the FAPazines...

FATHRD:: Ellik & Cox - I guess I am numbered among the lucky ones--
I know what Fafhrd is--or who he is, to be more specific... I suppose it is pronounced Fafherd, isn't it? ## Hah!"Ron Ellik publishes MALIGNANT..."...yeah, almost as often as I publish ZIP, but not quite... Must compliment you guys on that hand lettering. Howard Miller's?

GESTETNER SHADING PLATES:: Whoops! How did this get into my pile of FAPazines? Actually, these plates are a terrific bargain. They measure 3"x8" and cost only \$1.25 each--less than ABDick's 3"x6" plates.

STEFANTASY:: Danner - That cover must've taken time--a lot of it, if you hand colored every one. 10th Anniversary, eh? This zine has been around longer than I tho. You didn't start it in FAPA, did you? ## I think I enjoyed this issue more than any other I've seen (I've borrowed back FAPA mls from Pavlat). Boucher's bit was an absolute gem. If I were either you or he, or someone, I'd submit it to PLAYBOY... Speaking of PLAYBOY, as I did for a bare second, back there, a lot of both imitations and competitors have come up recently. I may not have seen the all, but these, I did latch onto: MODERN MAN has been around for some time, and is similar only in that it is slick, 50¢, and appeals to the 'modern man' with more than just sex--usually equal space is devoted to automobiles and guns, plus a few other articles. A recent issue (Nov) featured an excellent article on WHAT'S WRONG WITH THE CADILLAC, that I am sure you and the Delect Boys would agree with. The answer appeared to be "everything!". One of the straight imitations is ESCAPADE, which was very evidently modelled on PB, down to the last piece of layout, and including a double-page center spread 'playmate'. Generally, it's not bad, being as it successfully imitated PB. Atlas has once more jumped on the bandwagon (see SNAFU, Atlas' imitation of MAD) with SWANK, a 35¢ job that can't compare in quality with either PB or ESQUIRE. St. John has come up with an original, competitive effort called NUGGET, which I understand is the revival of a title used on one issue of a men's adventure mag. However, this NUGGET starts with issue #1 all over again. NUGGET does have one feature PB lacks: the satirical writing of Ira Wallach, the man who has had several short stories in the new MAD, and who wrote PHEONIX 55. I believe both the stories appearing in MAD and those in NUGGET are reprints, and if anyone can tell me the title and publisher of the original book(s)(?) I'd be very happy. WRITERS DIGEST says Bill Hamling



is bringing out a new men's mag along the lines of PLAYBOY. Seems he's paying good rates, too...

SUMMER BUTTERFLIES:: Boggs (it says here) - Noted

GRUE:: Grennell - It is nearing 1:00 in the ol' ayem, and I refuse to comment on GRUE at such a late hour. My mind must be fresh for such things. I shall leave this in the typer, and comment later... ..it is now later. 12:30 in the next ayem. It is no use...I shall comment on GRUE, tho my mind be numbed...

I'm glad to see you like Rike...since you more or less swiped his take-off on Moreen & my's symbol. What a dud THAT was. I used it on a FANTASY ROTATOR, Sam Johnson used it once or twice--a few others did, Texans, I think--and I used it on a couple of covers for UMBRA. Incidentally, I'm currently plugging UMBRA. This guy Hitchcock has the guts to get his issues out on time, and do a good job on them. UMBRA is in part a local effort; John would come to a WSFA meeting (with Magnus) and Stark would hand him a letter or article, I'd give him a letter, a cover, and maybe a few fillos, and von Bernewitz would show him some headings he'd dreamed up. Then Hitchcock would rush home and shove these together with something by Wetzell, perhaps, or McLeod, and a column from Jansen, plus a few letters, and at the next WSFA meeting (two weeks later), he'd hand us a new issue of UMBRA. Having nothing to do for the summer, it was easy. But now Magnus has departed for Oberlin (did you arrive, John? I haven't heard from you), and Hitchcock is cut off from us D.C. bhoys. He manages tho. He has been using a hand-feed Tower ditto that was pretty bad--streaks the paper when it comes off the drum, and all--but Chick Derry has given him a big ditto that out to turn out swell results. We shall see... Like I say, tho, UMBRA is a pretty good zine now. John's outgrown his first three issues and is producing a quality zine. But he has to rely on such a few fen for material. I can almost predict who will be in the next issue, tho I really don't know. You guys could fool me by sending an article or even a letter to John. He gets pretty discouraged when he gets only about six letters in response to an issue. ## You know, I think I would have figured out who Graves was even without the foto? Rather elaborate pun, that name... ## I too remember OPUS, but have only the last two issues, #6, and the renumbered #20 on hand; I got them at Cleveland. One, I think, of OPUS' best features was the cover cartoons--they were good. The last ish is memorable for the Elsberry Con Report. At the Clevention one of the more common questions was "What happened to/Where's Elsberry?" I met, and had a long talk with Ken Beale at the Con, and you are guilty of something Ken was a bit mad about: you left the bar off the A, which makes it a null-A. Seems fen were calling Ken Ken Beail, rather than, as it should be pronounced, Beel. Of course, after he started using the A, fen left the bar off and still called him Beail... Such is life... ## Also talked to Harmon about X SF, and he said that while X was not dead, he was refunding subs to those who griped, and he advised me not to sub. I hadn't then, and I still haven't...

I was very happy to see that you are starting a series on the long-gone pulp zines. I think they will assume a stature (to collectors, at least) up with, or above the 'dime novels'. On DOC SAVAGE, I am once again re-reading my (incomplete) collection. It strikes me that while several different men wrote the series, someone (John Nanovik or perhaps Dent) re-wrote them slightly to preserve the style, which unquestionably continues up till the last 1949 issue. In fact, it is the style of writing alone that attracted me to the series, and has kept me re-reading it. Dent is

Mentioned only once in the zine. In the Jan. '43 issue (I believe that is the one--the first digest-size issue, at any rate), cover credit is, of course, given to Kenneth Robeson, but the lead page of the story carries the by-line of Lester Dent. This is not too unusual--Dent may well have written the series, for he was appearing in many of the other S&S mystery mags of the times--MYSTERY, CLUES-DETECTIVE, CRIME BUSTERS, etc. The editor under whom DOC SAVAGE prospered and was his weirdest was John Nanovick. He left around 1940, and I don't remember who took over, but W.J. DeGrouchy (general fiction editor for all S&S) took over around '42, the the result that Doc got straighter than a finishing nail, and not again till 1949 departed into the realm of the fantastic. I don't believe W, J. personally supervised the mag during the war, but he took over again in '47 along with a female whom I've forgotten (used first initials only--I never realized she was a she till I saw her full name in an old UNKNOWN). The mag really went to the dogs, with first-person stories, often told by a woman. The first of the 1st-person stories had a nice prolog introducing the change, and wasn't bad. The others stank. Then, in late '48 Daisy Bacon took over, the mag went pulp, and returned to the fantastic with the last issue, which featured UP FROM THE EARTH'S CENTER --a genuine fantasy. Unfortunately, the stories did not return to their former length as the SHADOW mag did. Originally they were advertised as "90 page novels". The last several issues featured '30 page novelettes.' The changes in the mag are easily reflected in the changes of editors. There were three or four in the '40-'43 period, and the mag showed it. But undoubtedly the best were the '33-'38 ones, edited by Nanovick, illustrated by Orban (as were the later ones), and sporting some beautiful cover paintings by Walter M. Baumhoffer, who painted covers as late as '36. RGHarris did quite a few, up till about '38. Harris has popped up recently in the slicks, as another S&S graduate, Earl Mayan (illustrator of the SHADOW just after Edd Cartier) has. Emery Clarke then took over as cover artist, and loused the covers of DS with his dull-toned paintings till the zine went digest, when Modest Stein completed the job. Modest has turned up illustrating PRIZE WESTERN COMICS, and several others. Cartier did a few paintings, and one cover drawing in '48, after some 'artist' creamed the mag's circulation with photomontages and abstracts. The pulp issues (three) brought back George Rozen, old-time SHADOW man, who fairly well revived the spirit of Baumhoffer, with his well done paintings.

As to Doc himself, he seemed to go thru two types of fluctuating periods: changes in story types, and changes in the character of Doc Savage the man. Early stories were devoted to some form of the fantastic. Thirty-foot giants, artificially controlled...A green and radioactive meteor... A city near the center of the earth with inhabitants who mastered gravity and who killed with ultrasonics...The discovery of a city (dead) under the sea, and pills therefrom which released oxygen into the body directly, making it unnecessary to breathe...even as late as '37-'38 there appeared a story (tied into the last mentioned, which appeared in '35) called THE RED TERRORS concerning a people who lived under the sea, with the same pills, and a strange deep blue atmosphere which formed a sphere around the city to hold the water back (this was in shallow water). In '41 the RUSTLING DEATH appeared, in which a man kills with ultrasonics and infrareds. But generally speaking, the stories changed from fantasy-adventures to straight adventure, with the fantasy element debunked at the end of the novel. Carry-overs were an excess of science, perhaps, and Doc's own gadgets, which were legion, and existed until the middle forties when "Doc remembered, wryly, the gadgets with which he used to putter in his earlier days. They were of no real use to him now, but they carried sentimental value, so he still used them from time to time..."

From 'debunking ghosts', Doc turned to fight mad scientists and such. Most weren't really mad--they had some scientific secret, and were terrorizing the nation for blackmail. They usually succeeded until the last chapter. Then Doc became a straight detective, who merely specialized in the strange, which usually turned out not to be. In about '43, Doc began finding (and saving) secret war weapons, and foiling insidious plots by our enemies. This carried on a little after the war, with the hunt for Hitler. In '47, there came the new look, and the title change to DOC SAVAGE - SCIENCE DETECTIVE. Doc used less science, and did more detecting during this period than any other. This was the period of the symbolic covers, generally credited with wiping out the Street & Smith chain of pulps. In late '48, Doc returned to his old format, and finally met the Devil's helpers in UP FROM EARTH'S CENTER. (At the end of the story, it turned out the demon was genuine...)



Doc

Paralleling the changes in story types (which remained whodunits in one form or another--always a secret to be revealed in the last paragraph), was the growth and change of the character of Doc. Doc started out, a young man--one would think about fresh out of college, except that he never went to college (he was trained from childhood by scientists)--fresh and interested in all. He was incrutable as to personal feelings --the story was told from an aid's viewpoint (time to mention that Doc had five aids who were Doc's closest friends, only two of which seemed to survive the war years). Doc was always looked up to with a little awe. He wasn't super-human; merely the perfect human, with one achilles foot: he couldn't understand women, and was scared of them (his aids however, did not share this attitude, and usually would be found fighting over the woman involved in the story). Came the war years, and the viewpoint shifted to Doc himself, who was suddenly very human, very fallable, and his aids shifted into the background. He never quite recovered from this attack of weakness, and from then on, was never quite the Doc of old. I missed the better-than-average Doc Savage of the thirties, myself.

I seem to have rambled for pages about Doc, and I've probably furnished you, Dean, with no real addition info, but I hope I've said something. I wrote an article on Doc a year or so back, which Pete Vorzimer still has, buried away somewhere.

And I did enjoy the OPERATOR #5 article. I understand you are doing one on the SHADOW; or so Janke said, recently. I hope you can use that fille of our friend, Kent Allard, The Shadow...

As to that parody on the Gettysburg Address, our English teacher last year placed a similar, tho non-fannish, version on the bulletin board. She also likes MAD... I merely thot Block's bit a rehash, and thot no more about it. The original, I believe, was supposed to be graded by an English teacher, and received an F.

Dean, I will pay for your stencils if you will publish a long FFW in the next GRUE. I like reading the letters, and wondering if mine's in there, and I dislike seeing a mention about so-and-so wrote a wonderful letter

--too bad we can't print it. I would like to have seen Charters' letter and so, presumably, would George--that is, with your comments, which are always interesting. Enuf of this broiled down FFW. WE DEMAND ANOTHER 20 PAGE F.F.W.!

Jack Harness sits here, analyzing one of my dreams thru paraScientology, as I type this... Says he'll do something for this zine in lieu of his own, so whoever is in charge (no election results have been seen in this area), please credit Jack with his pages--I don't need the credit...

LE GRUESOME ZOMBIE:: Tucker & Grennell - Honestly, Dean, when you got home and read the stenwils, why didn't you burn them? Burbee when drunk is brilliant. Tucker & Grennell when drunk are merely drunk. Thank Ghod for Bloch's page, anyway...

KEEBIRD:: Eney - UNEXPECTED WEAPON is beautiful!

DIASPAR:: Carr - By George, that is a real snazzy cover layout--I like it muchly. Also enjoyed the contents which struck me as much more mature than your usual output--or what I have seen of it. (Which reminds me: why didn't I ever get the last Vulcan?) But, I am uninspired at this moment to comment on DIASPAR. Sorry.

QUESTIONS & ANSWERS...:: Wells - Slowly but surely, the Cult forges ahead, despite the disparaging remarks from friend Lyons, who, incidentally, is now a member... (or third on the formal waiting-list, which entitles him to receive all Cultzines...) Another recent recruit from FAPA is friend Harness who I cajolled into joining, while at the Con... (I conned Dave English and Ken Beale into it too, tho they have been rather passive of late. I thot I had convince Howie that the Cult was NOT a hoax, but it was late, and I guess he was not too receptive. Basically, this is an excellent piece of literature on the Cult, probably the best written to yet appear... It might be well to have a few on hand to hand out to those who ask to join and haven't seen it. The Cult is very personal and very stormy. This I can state from experience, as one who has been involved (both voluntarily and involuntarily) in most all of its feuds--and they have been many. I've come to the conclusion that if anything, they strengthened the Cult, by increasing interest and activity, which nears 100% for all members.

FAPA SNOOZE:: Myers - And there you have it... (As I agreed with Jack, sort of abortive... ((And nexttime, says H, we use 'rugged & fugg'ead))

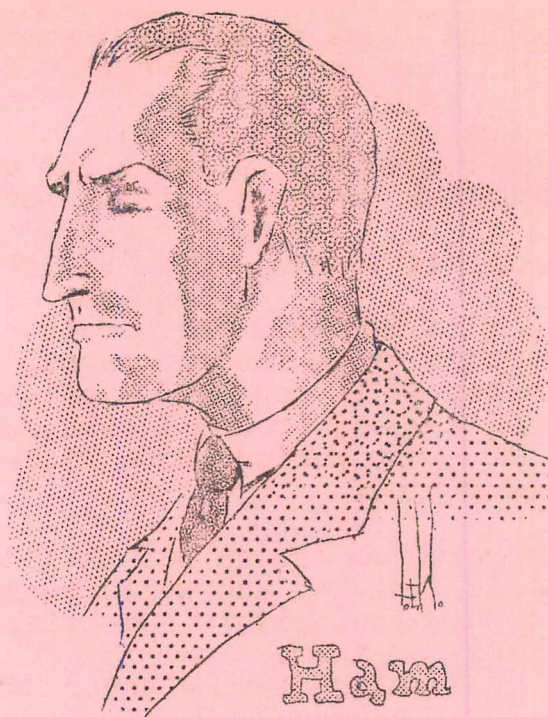
CAMPAIGN FLIER:: Jacobs - Yeah, but you've probably won anyway, if only thru reverse logic on the part of the voters.

HEATHER ALE:: Kellogg (with assist from R.L.Stevenson) - This seems like the third copy of this that I've received. How many were printed, anyway. I think I'd rather see either PSY or SCHIZO than re-reprinted bits like this...

* * *

JHarness has just handed me a sheet of paper... let's seeeeeeee..... "A correction to TED'S statement above. I didn't analyze any of his dream for him. I did, though, tell him accurately what clothing one of the people in it was wearing because it's something that comes up often enough in auditing to be worth remembering. Parascientology is still in the theory stage and you don't have to believe any of it to be a Scientologist." He's right, of course, technical bhoy that he is...

MALBO:: Martinez - How do you pronounce your name, Sam? Don Chappell told us you used 'Martini', and didn't pronounce the 'z'. I had that otherwise, and I'm just a bit curious. ## Luv that snazzy typeface; it comes out so well on ditto. The next time I'm overburdened with a few hundred dollars, I shall have to get an IBM... Yeah, you're running for President mit the solid Califan block, but somewhere, that block was chipped, for no election results have been published, and it is well past time for them. ARE you president, or is Wells, or Graham, or Miller? I'm getting curious... ## DC too has a high percentage of FAPAns among its fen... four members, two ex-members, and a waiting-lister...



ONE OF THE TWO MOST IMPORTANT OF DOC SAVAGE'S AIDS

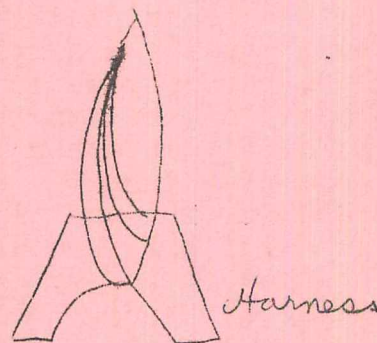
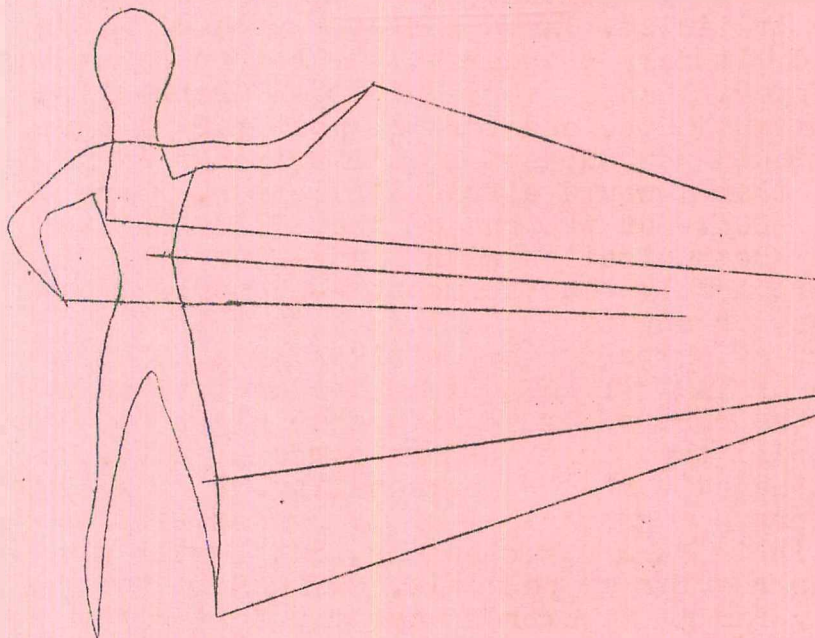
MOONSHINE:: Woolston - Just how did you go about "gold" dusting the cover and interiors? ## As to postmailings, I have no particular objection to them--may use them myself, one of these days--as long as every member receives a copy. I have sponsored an amendment proposed by Jack Harness to the effect that every member MUST receive a p-m for it to count as an activity requirement. I know that in some cases p-ms have not reached some members, leaving them rather disgruntled. Also a case in point was the semi-hoax of KTEIC Mag. It exists, but not as a regular zine, nor as a FAPazine. Some members were mislead into believing they should have gotten a copy, when actually it was never entered in FAPA. ## In my opinion, most FAPAcComments are not, and should not be, genuine criticism. FAPAns are not producing, for the most part, material of solid literary standards, but rather something more informal, merely to be enjoyed. I enjoy very much Dean Grennell's long ramblings on many different subjects, and for the most part I agree with what he has to say, but I would not subject Dean's writings in GRUE to literary criticism, any more than I would a friend's letter. There are exceptions, most notably SKYHOOK. But the run of the mill FAPazine is merely a means of interesting communication with sixty-four other fen. My own Comments, for example, are merely that: comments--no more. I have no reason to criticize your zine, or any other, unless I feel it is pretty bad. Usually I simply comment on anything that strikes my mind at the moment. Perhaps, as in the case of TARGET: FAPA, I am inspired to answer seriously and at length, or in the case of GRUE, with what might be an article. Yet at other times, I will type only a short personal note. To me, the best FAPazine embodies the editor's own personality. I know that ZIP/STELLAR did and will not express a great deal of my personality or opinions. I will probably keep it in FAPA nevertheless, but I will also try to keep this, my own zine as regular as possible. STELLAR is for fen to enjoy (I hope). NULL-F merely for me to express myself, hoping that someone may enjoy a part of it. ## You hit another good point, tho I disagree with you. Fundimentally, I believe, everything a person does can be traced to egoboo. Most certainly pleasurable things are done for that reason, if only to flatter oneself with ones work. Sometimes this is called 'pride in accomplishment'. I personally believe that most FAPA reviews stem from egoboo. It flatters my ego that someone will take the

time and space to discuss some topic with me. It is 'food for my ego' that someone may enjoy either what I say, or how I present what I say. Basically I enjoy producing the best mimeography possible (for me) because I know others will appreciate the fact that I have done a job well. Too, I flatter myself in doing a job as best I can. If I had no audience for this zine, there would be little purpose in publishing it, nor would I.

TERRAGON:: Coswal - WHY must you squander away so many titles? Do you know how many you've used since you joined FAPA & SAIC
 ## Deniss Morton seems a rather underrated artist these days--that cover was quite good, tho the layout of the title and all was poor and unimaginative. ## Do you have duplicates you'd be willing to part with of DCC SAVAGE 1933-39 or so? I have scattered issues from #1 up, but large holes in the above period. From 1940-49 I have all but a couple in around the 47-48 period.

As long as we are on DCC SAVAGE again... I took Harness back to the Elmwood last night, and while there looked over Janke's copy of GRUE #25. I noticed Burbee didn't have some titles for his DCC SAVAGE index. OK, Burb, here are most of them:

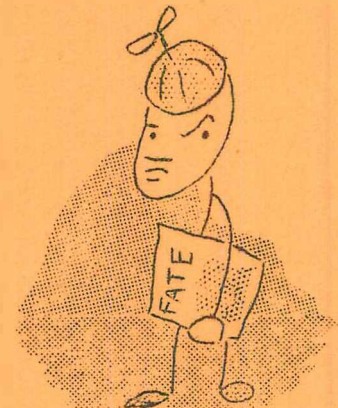
August 1944	-	cover by Modest Stein	-	SHAPE OF TERROR, novel
January 1947		don't have		
February 1947	"	" some hack	-	DEATH LADY (last of old cover format last 15¢ 130pp)
Mar-April '47	"	:new layout & symbolic	-	DANGER LIES EAST (new ed: B. Rosmond. 25¢ 160pp)
May-June '47	"	symbolic	-	NO LIGHT TO DIE BY (1st-Person)
July-Aug '47	"	don't have		
Sept-Oct. '47	"	"	-	LET'S KILL AMES (new subtitle (1st Person) with thish: SCIENCE DETECTIVE. (illustrated by Cartier)



MoveDec '47 - Symbolic - ONCE OVER LIGHTLY - 1st-p - illo by Cartier
 Jan-Feb '48 - " - I DIED YESTERDAY - 1st-p by Pat Savage - " " "
 Mar-Apr '48 - Cartier - THE PURE EVIL - 3rd-p - " " "
 May-Jun '48 - Symbolic - TERROR WEARS NO SHOES - " " "
 Jul-Aug '48 - " - THE ANGRY CANARY - " " "
 Sept-Oct '48 - " - THE SWOONING LADY - " " "
 editor-W.J. de Grouchy
 editor-Daisy Bacon

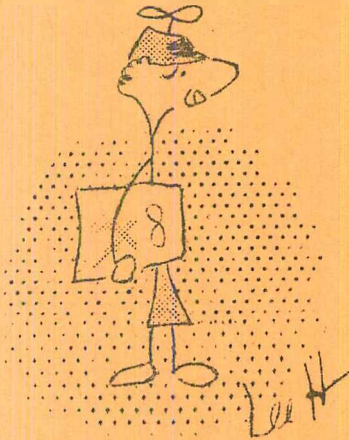
return to pulp size-----25¢ 130pp
 WINTER '49 - Rozen / - THE GREEN MASTER (stfsy)- illo by Paul Orban
 (non-symbolic)
 SPRING '49 - Rozen - RETURN FROM CORMORAL (adv)- " " " "
 SUMMER '49 /- Rozen - UP FROM EARTH'S CENTER(stfsy)" " " "
 (last issue)

One of the symbol covers [a photo-painting montage] was signed Swenson. whether the other symbolics were by him, I do not know. If anyone can supply me with the January and July-August 1947 issues, I'd be much obliged. Do you have ALL the rest, Barb?#I've made a horrible mistake. Since the back page of GRUE 25 was so crowded, I thot it was Burbee who wanted the titles. MIDDIE CORNER:: Jharness - Now that Jack is not peering over my shoulder, I can comment on this zine... ## Art was not up to your previous standard(s), except the one on the inside back cover, which I really dug... ## Life imprisonment... Ah yes, once more back to the same old subject, it seems. All of you overlook one human aspect in your arguments--the human aspect. What life imprisonment is to one man, it is not to another. To some it is a hell worse than death. To others, with a more constructive outlook, it is a chance to return to constructive work. Do not imagine that the Lifer sits in a cell all day. He works (tho he cannot legally be forced to ((This fact does not faze many prison officials, however))), he usually has access to a library, and can find much to occupy his time, if he wishes to. There are those who cannot take the fierce struggles of society, who are weak. They welcome the prison as a mother to them. There is an ex-local fan, whose name we won't mention, who every so often becomes tired of working and paying taxes, and will do something to get him a few years in prison, so he can live off of others' taxes. Recently, he stole a car, took it across a state line and turned himself in. Certainly, the man has something wrong with him, mentally, but he stands not alone in our highly competitive work of today, rest assured. Personally, I have no desire to assume any great responsibility in this society and I intend to be self employed, and able to stop when I wish. Laugh if you wish, but it's no joke to read every day in the papers of an executive who died of a heart condition leading from overwork. The man was (presumably, tho I sometimes wonder) working for money. He dies in his middle fifties, never having enjoyed the benefits of the money he died for. When many businessmen are forcibly retired, they are lost--they have nothing to do. They had never cultivated a hobby (like, indeed, Fandom) and had known no companion but work. Me, I am lazy. Enuf so that I shan't knock myself out to be rich (sonce I most likely never will be anyway... Strange how I can digress like this ...it must prove something. In fact it does: I am at the bottom of another page...



FANS & THE PROZINES
 THEY READ#1 by Lee H

WILLIS DISCOVERS AMERICA:: Walt Willis - Ah fate! The very day this mlg arrived, I had been reading some bacissues of Q that Magnus had loaned me. I had read the two chapters of WDA and was wishing they would be collected so that I might read them all. What did I find upon collecting the bundle (which was strewn all over the porch), but the very thing I had wished for. Truly the Ghods of Fandom were watching o'er me that day... This is nothing short of stupendous, believe me. One thing does marr its perfection (to me): the use of present tense.



Fans & the Proazines they
Read #2

(There is reference here to a formerly well-known fanne — no lawsuits, please!)

LIGHT:: Crouch - Every time I see this title I wince at the incongruity of it all... I would expect it to be used on something violently religious by GMCarr... ## You people who have so much trouble with friction buckles! I've worn sliding and friction buckles for years--since I was a cub scout and could have a sliding buckle, in fact. I like a belt that I can adjust to my mood in an instant. I can draw it tight at times, or I can let it out after a good meal. There are times when I enjoy the feeling of a snug belt and others when I want to relax. It is simple to keep a good friction belt tight; simply take the buckle and a pair of pliers, and tighten the friction bar against the main buckle. I've never had any embarrassing moments with this kind of belt, and I'm not particularly hippy, either. I'd never go back to the conformism of an ordinary belt buckle!

ESDACYOS:: Cox - You mention VAPA. Care to give a history of it? I know Wollheim started it, but perhaps a rundown of what happened in VAPA would be interesting...most particularly why it died.

BLOOD, SWEAT & BHEERS:: Rike (according to FA) - Another of those inimitable califan bheer bhusts, eh? I could circulate a one-shot by John Hitchcock & myself done for a recent Nuclear Fizz party, but perhaps it was best for all concerned, that I don't. Speaking of those concerned, this was THE party of the year for WSFA. Present were (in no special order): Ken & Pam Bulmer (guest of honor), Larry Shaw, Bob Pavlat, Lee Hoffman, Jack Harness, Larry Stark, John Hitchcock, Bill Evens, Bob Briggs, Fred von Bernewitz, Mike Ferne, Dot Cole (Hostess), a number of local fen, and yo's truly, who brot Hitchcock from Balto and put him and Stark up for the morning (party didn't break up untill 5:00 AM...) ## Particularly liked that inside bawover on the condemning of Wegars. Is he going to stay his term in FAPA, or not?

* * *

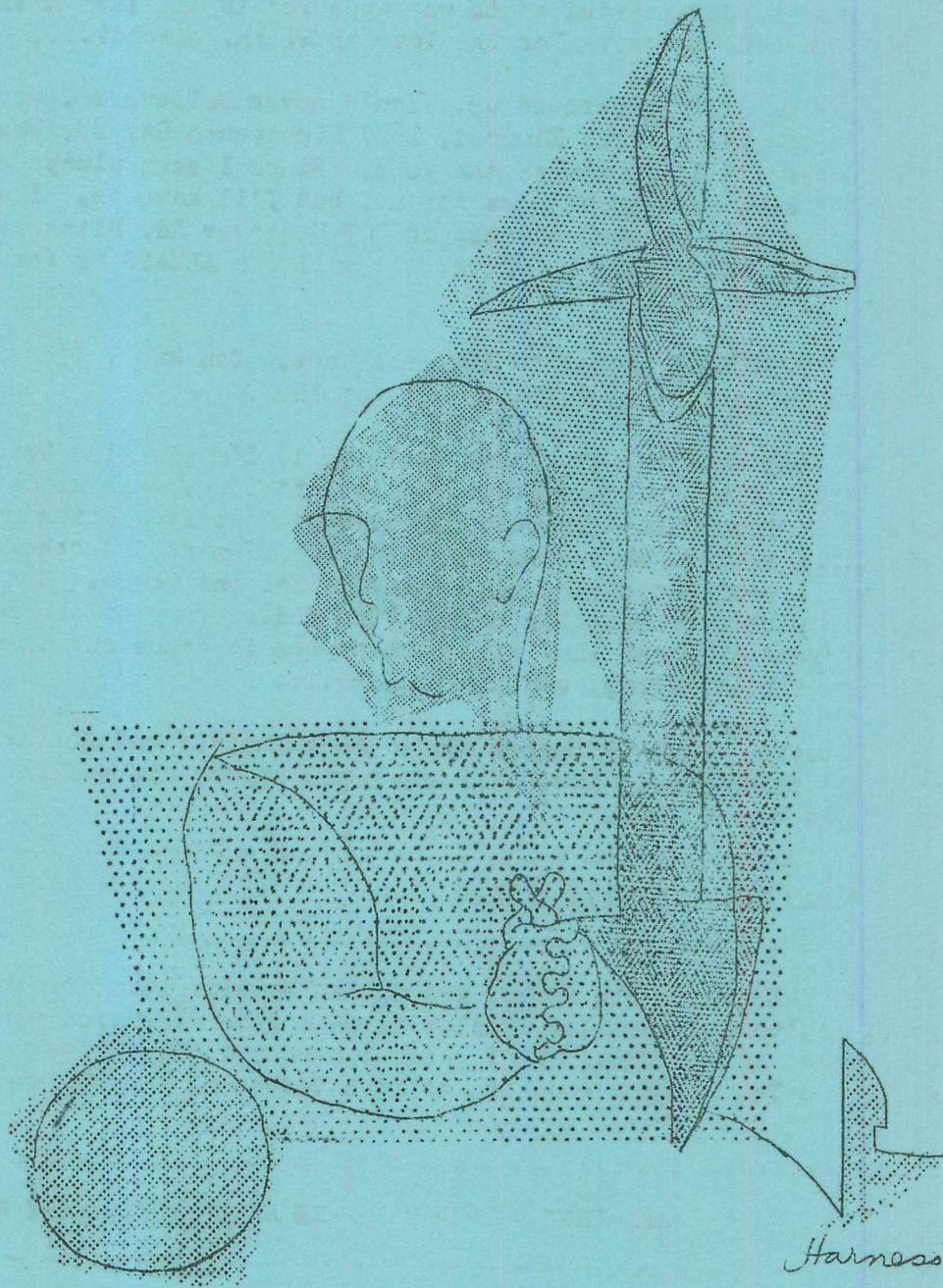
And here, friends, we come to the end of installment 1 of the mlg reviews of mlg 72. I'm sorry, but I may not get this to Jacobs in time as it is; I shall have to forego any further comments at this time. I'll finish the up nextish.

One thing tho: You probably noticed in IBIDEM, Howie Lyons' refusal to believe in the Cult. Well, evidently the four bundles of Cultzines I sent finally reached him, for a few days ago the following card arrived: "Dear Ted: TOUCHE!!!!!!!!!!!! P. Howie" Case dismissed!

KIDDIE KORNER # 2, FOR FAPS AND LISTER, FROM THE IRRASCIBLE PEN OF FANDOM'S OWN LIT'L JACK HARNESS, NOW STATIONED AT THE ELWOOD, 1627 19TH ST NW, WASHINGTON, DC, MUCH TO A FEW PEOPLE'S CONSTERNATION. MIMEOGRAPHY BY TEDRIK WHITE (AND IT'S MIGHTY JAKE OF HIM TO DO THIS). AND I WISH TO DISPELL ALL RUMORS THAT I AM CYRIL KORNBLOTH. I'M JACK VANCE!!

KIDDIE KORNER

1/2



DUE APPARENTLY to Samartinez, who is requested to remove a feather from his cap, I didn't get a bundle of the 72nd mailing. I notified Sam twice and for a reason still unknown to me no action was taken. I gather the bundle was sent to Meadville and was lost in the cruddy PO there. Numerous cacrds (no typo) to the officers have done nothing. No answers. I pray that this message, which I will seal into an empty blogg bottle and cast into the sewer, shall fall into sympathetic hands and I shall be delivered, but daily the shadows under my bed gather, and daily the walls seem so imperceptibly closer together....

Those tender-hearted souls who appeared in the last mailing who have spare copies can send me one. For the love of Allah, effendi....

LIFE CAN get so screwed up. You'd never believe me, were I to tell you.... I am now staying at The Elmwood, 1627 Nineteenth St, NW, Washington, D.C. and I will be here till the end of the year. Since I seem always on the move, I hate to give fandom another address for me, but I'll have to. I would sorta like it to be known that my home address is 555 Westover Rd, Pittsburgh 34, Pa. Ghu only knows how often I'll be there, but mail can ALWAYS be forwarded from there to wherever I am. So....

ALL BECAUSE I happen to like fanzines. You know, I'd even collect the crud (reading optional) and I did art to get them.

AND WHY am I now in Washington? Well, I'm studying Scientology. The best part about it is that everything falls into line. All kinds of philosophers, ideas, religions, history, personality questions stop being mysterious and unresolved. I realize what some reactions from Tapan and others will be to this, & frankly, I wouldn't change your opinions for the world. Ron is writing another book for public consumption called "The Rediscovery of the Human Soul," and thou ken, I dread to think what will happen when it comes out in pocketbook edition—talk about bestsellers, emp res falling....

Mimicing thish by Tedrik White crack Cultist and delver into the mechanics of squirrel-raising. Now, if I can maybe borrow his mailing, I'll have a word to say on the mailing.

"READ PCO, IT'S PLEASANT."

IT SATISFIES.

AT THE moment I'm number two on the waiting list for the Cult (not a hoax, Lyons; you've had troubles similar to what I've discussed above) and mayhap I'll be a slave to the OMPA. If I think I have the time to be a creditable member I will. ## To answer a question of Loch Offwoman, I'm 22, and that just barely.

AND THOUGH YOUR FENS ARE AS SCARLET, THEY SHALL BE RED AS BOGGS.

HAD THE pleasure of remeeting Loch, Ken, and Pamela, as well as exfan Larry Shaw at a recent WSEA meeting-party. A ghlorious time was had by all. We posed candid shots of Pavlat snogging (sans spectacles!) with Pamela whilst one member of the club, with a phlogmatic expression (characteristic) read a hardcover edition of Sheckley's "Untouched by Human Hands." Also in attendance were Larry Stark of the Cult and Hitchcock, former Cultist. End of page.

((And the end of a rather abbreviated KIDDIE KORNER. Thanx, Jack))

OTHER WORLDS

ted e white

a
plea

There are those among you, I know, (most notably Geis) who violently dislike a man named Raymond A. Palmer. I have, for the most part, considered this an unreasoning prejudice. But if those of you who cannot stomach the man will just turn on a page, the rest of us will be satisfied, and, I imagine, you too...

The other day I received a letter from Palmer in answer to a long letter I wrote him. Some of this letter dësserves to come to light... But first a minor introduction: Most of those of you who are not subscribers will have never seen the September or November issues of OTHER WORLDS. The November issue is in the new $6\frac{1}{2} \times 9\frac{1}{4}$ " size, with front & bacover paintings reprinted from the November '52 issue. By actual count (on my part) there are over 12,000 more words in this 96 page issue than in the 130 page issues. There is no about 57,000 words in the mag. In line with this RAP first states: "The 'no money' problem is as solved as it can be, because I have a stock of stories donated or sold me very cheaply by my old friends who have joined me in my campaign to get stf back on its 'old' feet. David V. Reed, for instance, is no slouch, you'll admit. A 100,000 word novel gratis is a wonderful help, believe me. And it's good! Then there's Roger Arcot with an 87,500 worder which is great, and for peanuts. And Robert Moore Williams with a flock of stories at my discretion. I gave Rog Phillips a 65,000 worder back, because it's too darn good to waste on a "cause" such as mine. Rog deserves to sell this to the top markets, and he will." You will note the length of these stories. RAP says "To me (and to anybody who is honest about it) a novel is 60,000 words minimum. An average novel is 80,000 words, and a long novel is 100,000 and up. I think my readers will appreciate the fact that I am going to present novels and long novels, and that anything under 60,000 will be labeled what it is, a novelette." Alright, Palmer is going to publish novels and long novels, which by his definition are 60,000 words and up. With a mag which has less total wordage, how can he do it? For one thing he is using trilogies. But he has a far better idea: "I'm going to cut down the type size of the letters. I'm going to try to increase the story wordage as much as possible. I am aiming at 192 pages. Yes, it's impossible right now, but just

(continued on the bottom of the next page)

DOCK Mimeo

FREE TO
FARMERS
&
GAMPH

DEPARTMENT

While the first installment of this department is strickly far-gags, I would like to develope it into a forum on mimeos, dittoes, multáliths, and other off-ice supplies used in fanning. I can't pretend to answer all questions concerning mimeos & related topics, but I might make a stab at it, and--with coopera-tion--make a go of it. Just write a card or letter with whatever you wish to ask or discuss.--tw

QUESTION (from Jack Harness of Washington, D.C.) -

"Are mimeographs all they are cranked up to be?"

ANSWER -

Definitely not--when they are electric.

QUESTION (from Jim Aletaster of Oberlin, Ohio) -

"I have a Tower ditto, and I'd like to convert it to mimeo. What do I do?"

ANSWER -

Cut holes in the drum with an icepick, and put a pad on.

OTHER ORLES--A PLEA

give me 10,000 more sales (I have 30,000 now) and I'll do it! It will mean no profit even at 40,000 sales, but I want to print long novels complete. I want to duplicate the heyday of Amazing with it's 120,000 word issues (and more). I want to make OW worth 35¢/ It will be so easy--if I can only find a measly 10,000 more readers!"

And ther you have it. Now I'm not going to ask you to rush out to the newsstands and buy ten copies of each issue. I'm not even asking you to subscribe (tho there is a tremendous saving). I am asking you to, if you think Ray deserves the chance to present these giant issues, to buy a copy if you don't; to interest your stf-reading friends; to put the mags out in front at the newsstands. It won't make the difference of 10,000 more sales, but it might help!

--Ted E. White

ESPING BACKWARDS



Yeah, lots of things to apologize for, this time. In fact, the FAPA edition of this thing may not get to the OE in time... I have not yet heard anything from OMPA--not even who I should mail this thing to, so I shall wait the OMPA edition until I do hear. Incidentally, the only difference in the two editions is on the cover: one says FAPA 2, the other OMPA 1. Big deal...

I hope I haven't stolen Dean's glory by my informal article on DOC SAV-AGE, but there IS a great deal I haven't stated, that you can say, Dean, and I'm the last to stop you from doing an article on Doc. Nextish, along with the ESPINGS of the rest of 72, and 73, will be an article, "THE SHADOW AS I KNEW HIM", which is not actually a rebuttle to Dean's article, but really to fill it out, and correct some mistakes. Not having most of the magazines, Dean is unaware of a great deal of the buildup which made the Shadow more real. However, I will go along with Dean that the stories are boring and poorly written. But I have waded thru nearly seventy, of which 30 were the first 30 published, and others filled out up till and thru 1949.

On the cover of KIDDIE KORNER, you may blame me for the shading used. But I felt Jack's original drawing (which wasn't intended for a cover) needed more solidarity. Unfortunately, the pattern came a bit thin on some copies.

In relation to the OTHER WORLDS bit, Ray tells me he will start using new covers soon, paying the addition costs by selling ads for the back cover. Coming up are the two Finlays that appeared in black & white, two Blaisdells, and possibly a Dollens or two.

Upon reflection, the heading for DOC MIMMO is poor, but it was done when I was very tired, and directly on stencil. Those who own DOC SAVAGE before 1937 will get the tag, such as it is. I'd like to see a lot of participation in this department; it's something new, and something that could be quite interesting. It will hit close to almost all apans, being publishers as they are. I'd like to develop it into a continuous forum.