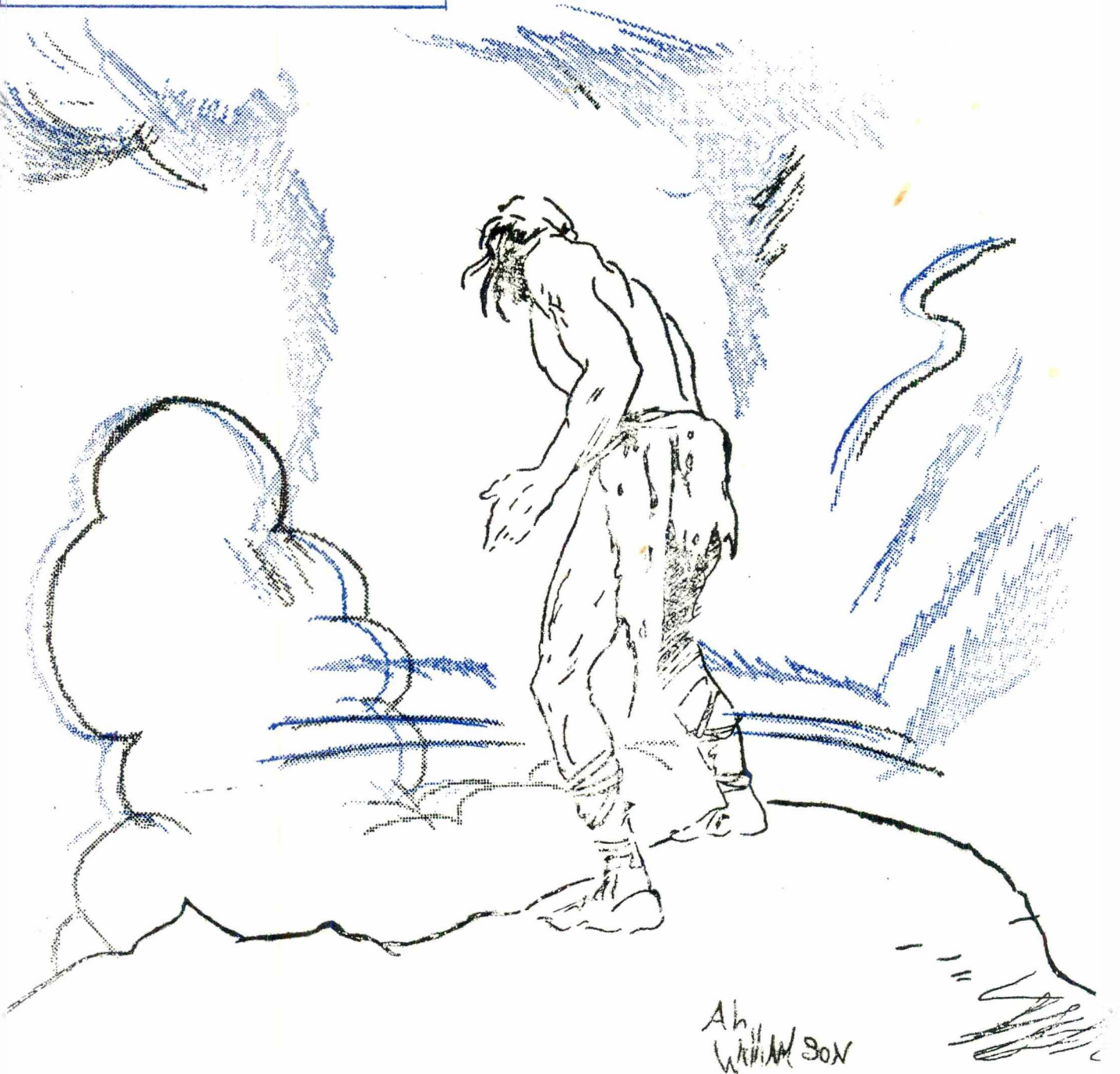


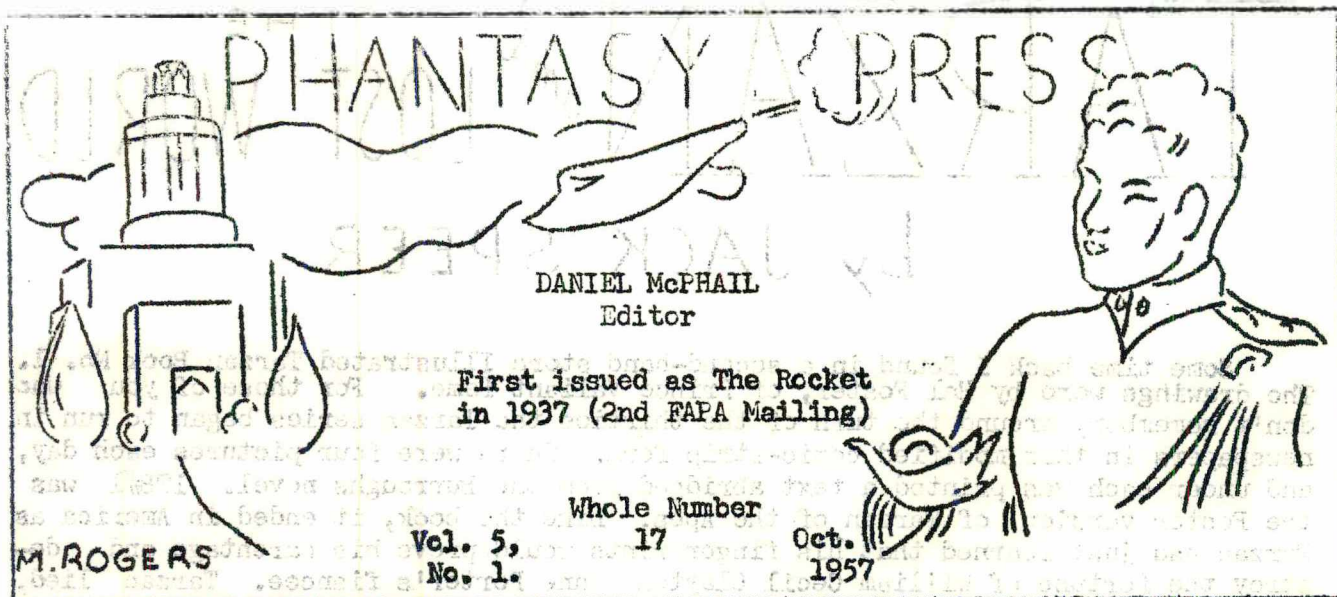
phantasy
press

October, 1957



TARZAN AND THE
LOST WORLD

by JACK SPEER



EDITORIAL COMMENT

I have hopes that Jack Speer is but the first of many prominent fans who will be featured in Phantasy Press. His Tarzan article was planned for the FAPA Memory Book, but lack of time and space prevented our making use of it at that time. In my opinion, it is one of the best in a long list of interesting contributions that he has made to fandom's press. As some of you know, Jack and I were associated in the publication of "Science Fiction News" back in 1935-36, and it is a real pleasure to again be printing his material.

At the time this is written, it appears certain the long-delayed FAPA MEMORY BOOK (actually Phantasy Press #15) will appear in this mailing. As you know, it was planned for the 80th mailing, as a souvenir of our 20th year, but a great many difficulties combined to slow production. This seems to be an occupational hazard that all amateur publishers face when they undertake an ambitious scheme, and we found we were no exception to the rule.

To Ron Parker, assistant editor of the Memory Book, go my thanks for his fine work on the project. Fapans who saw proofs at the Oklacon praised it, and I hope all members will enjoy it. For many it may be a first look at the actual start of our organization. For a few, it will be a return visit to the fan world of 1937, and a chance to meet old friends again.

It is October 27th as I type this and the imminent deadline will force me to cut the size of this issue. Nothing is printed & the reviews yet to cut!

In line with the season that follows this mailing, I would like to extend to each of you my warmest wishes for a real "old-fashioned"

M E R R Y C H R I S T M A S

Front Cover
by
Al Williamson

Inside illustrations by
Mary Rogers, William
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Back Cover
by
I S M

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TARZAN^{and} THE LOST WORLD

By JACK SPEER

Some time back I found in a second-hand store Illustrated Tarzan Book No. 1. The drawings were by Hal Foster, of Prince Valiant fame. For those of you who don't remember, around the turn of the thirties the Tarzan series began to run in newspapers in this modified comic-strip form. There were four pictures each day, and under each was printed a text abridged from the Burroughs novel. ITB#1 was the Foster version of Tarzan of the Apes. Like the book, it ended in America as Tarzan had just learned that his fingerprints would prove his parentage and destroy the fortune of William Cecil Clayton, Jane Porter's fiancée. Tarzan lied, "My mother was an Ape.....I never knew who my father was."

This reprint of the Foster strips awakened my interest in the original novels and I got hold of Tarzan of the Apes and The Return of Tarzan. Later I picked up Tarzan the Terrible and the Dell pocketbook of Tarzan and the Lost Empire.

I found the first two books very enjoyable. They were quite dated in their style and incidents, but that was part of the charm. They were copyrighted in 1914 and 1915; the later stories mentioned appeared in the twenties.

These first Tarzan novels had certain special virtues that I won't go into here such as the prodigality of incident--quite a contrast with the modern comic strip, which makes one step in the action extend from Sunday to Saturday. The 1914-1915 books also had special weaknesses likewise typical of their time, notably the plethora of coincidence. (This coincidence is related to individualism thus: if evil is embodied in an individual, Rockoff, rather than a social phenomenon such as Communism or unscrupulous ambition, it is often necessary to throw the hero and the villain together again and again by chance.)

I don't propose to discuss the merits of these books as literature and entertainment. For me, their greatest interest lay in their calling up an age that I've long been curious about. This is the period from the turn of the century to the outbreak of World War I.

This period is not well recognized as a distinct era, the way the preceding Victorian age is recognized. People who haven't majored in American Thought and Civilization (or the European equivalent) are likely to pass over it, remembering nothing but the name of Theodore Roosevelt. And yet it embraced one of the most admirable periods in the life of the United States and the world, to such an extent that I didn't feel like arguing with a beloved supervisor in 1941 when he said, "I've lived through the best time in this country's life."

You will find a treatise here and there that gives this period special recognition. Mark Sullivan described it in Our Times, but he kept sliding back into the 19th century. The documentary film Paris 1900 covers it. It is the setting of many popular movies and plays, Kind Hearts and Coronets, Meet Me in St. Louis, The Student Prince, ktp. I believe some call it the gaslight era. But it has no good accepted label to be remembered by. "Edwardian" will identify it in England, for the reign of Edward VII. In the political history of the United States, it is fairly well recognized as the first Progressive era. In the general social history of the West, however, no tag has been created that sticks to it.

The Tarzan books suggest an apt descriptive term, which is confirmed by many other popular books turned out during those years. The ideal of the times was the

gentleman. Not that the people thought of the Edwardian age as The Age of the Gentleman. Typically, they assumed that the ideal was timeless (see, for example, in the book of 2000). But the ideal stands out in the fiction of this period as as it never did before. Very naturally, the army officer (and gentleman) named Edgar Rice Burroughs believed in it.

The thesis of Tarzan of the Apes may be fairly expressed thus: A person of excellent heredity, who is brought up in an environment that does not corrupt him, will naturally have the attitudes and reactions that are embodied in the code of the gentleman. This was shown most strikingly in the incident where Tarzan rescued Jane from Torkoz and then carried her off into the jungle. But the principle occurred again and again.

By the time The Return of Tarzan was written (if we may trust the copyright date), genteel Europe had erupted into the Great War. Although the book's imaginary events were placed some years earlier, it may not be fanciful to see a connection between the outbreak of war and the changed theme of the second book.

I have an impression that these novels were first written as magazine serials, and it is possible that the end was not in view when the beginning was written. At any rate, The Return of Tarzan divided into two rather different halves. In the first half, Tarzan returned from America on a liner, had some adventures in Paris, and served the French government in Algeria. In this section the failings of civilization were highlighted again and again by the attitudes and actions of the noble savage. By the time Jane Porter reappeared, I had the feeling that the story's thesis was that civilization corrupts the natural goodness of man. In the second half of the book, chance took Tarzan back to his birthplace, he became chief of the Waziri, Opar was thrown in, and the web of fate pulled him and Jane together. In this second half, the story took on the dominantly escapist character that is apparent in Tarzan the Terrible and the remainder of the interminable Tarzan saga.

There is a quotation of unknown source that expresses this escapist character and its individualistic implications. It appeared under a full-page color plate in Blue Book when that magazine was publishing the later book Tarzan: "Deep within us all lies the recital recollection of the days when we too were Tarzan, and ranged the primeval world of the earth's dawn."

Eventually the idea of a white savage swinging through treetops became ridiculous for grownups, and Tarzan was taken over by the child market, expressing children's desire to be free of restrictions. Nowadays he ranks way down in the list of our urbanized moppets' heroes.

I have gone into these changes in the theme of Tarzan because I think they can be connected with social changes during the quarter century that Tarzan books were being written. Now let's look more closely at the first two books, to see why they are passay.

The themes of Tarzan of the Apes and of the first half of The Return of Tarzan were slightly different, but they both implied a fixed and known system of morals. Supposedly, individuals who followed this system were guaranteed personal success, and this also prompted the general welfare. This code survives today in such products of the Edwardian age as the Scout Oath and Law, and the legal profession's code of ethics.

The world that believed in this system was rather sharply divided into gentlemen and muckers. A gentleman was a person who carried out the moral code, whatever his wealth or birth, and a mucker was one who broke it, but both acknowledged its existence.

In some respects this was pretty good world. From the books that have come down to us, one can get conflicting pictures of the conditions under which most people lived. It was probably true that though a poor man could be a gentleman, he was not likely to be, because the poor in those days lived at a level that could not afford honesty, generosity, and suchlike virtues. But we do not need to try to strike a balance between the darks and lights of the era. As often

happens, what is valuable for us in the racial experience is heights and highlights rather than the average. I would like to look at what the Age of the Gentleman had that we do not have.

First, there are some misconceptions that come from identifying this with the Victorian age. Victoria died in the first year of the century, and about the same time there was a decline in some of the excesses that are associated with her illustrious name. The houses were less cluttered, in their furnishings and in their exterior style. Young people had a great deal of freedom, and deserved it. Colonel Ingersoll's antipreaching in this country had done its work, and iconoclasts such as Albert Hubbard thrived.

The fin-de-siècle feeling gave way to new forward-looking. The motion picture and airplane appeared almost simultaneously, while the telephone, electric light, automobile, et cetera, were transforming the conditions of life. All of this inspired added confidence in the improvability of man's estate, expressed, in its simplest form, in the Tom Swift series.

The pleasures of the day were yet simple and inexpensive: A picnic at the beach, barbershop singing, conundrums and games. It was the golden age of college hi-jinks and clever slang. Fiction suited to the popular taste, including lots of stuff, appeared in volume for the first time. Most gentlefolk were satisfied with a comfortable standard of living at a thousand or two per year, though some liked to hear about the fortunes made and lost by bulls and bears in the Pitt or Wall Street. As for drinking, though it was more common than under prohibition, drunkenness was a mark of the mucker. The incidence of crime was much below what it was in the "jazz age".

As far as most people could see, war was on the way out, though we now know that the buildup of World War I was in progress. The Hague Tribunal had just been established. At international conferences the plenipotentiaries of the benevolent sovereigns laid down rules for civilized warfare "where the appeal to arms has been brought about by events which their solicitude was unable to avert". Imperialism had finished dividing up the globe. After the capture of Aguinaldo and the flight of Kruger the trend was toward autonomy for subject people. Everywhere in the civilized world democracy was on the march.

Perhaps the idea of gentlemanly war was absurd in the wake of the total war of the forties. The thousands who signed the Stockholm pledge hoped that it might prevent a nation from using every available means to defeat the enemy, but the theory of the pledge was to forestall A-bombing by a hostile public opinion, not by any appeal to the honor of the men who would make the final decision. Our Western efforts to avoid a catastrophe are likewise built on the idea of an outer restraint.

Yet it can hardly be doubted that if the code of the gentleman were still alive in public life, the process of reaching international understanding would be greatly simplified. And within a nation-state, too, it would be a favorable factor if men were expected to speak with more than technical honesty, to keep their word, and to shun cruelty and ruthlessness.

It is most of all in individual affairs that the ideal of the gentleman seems to have some continuing value. Our ancestors of 1900 were a quarrelsome, brawling lot. One of the influences that civilized them is suggested in Jane's "gentlemen do not kill in cold blood" as Tarzan intimated how he might dispose of Robert Canler. No doubt the chivalrous ideal, exemplified in this same incident, also had some civilizing effect, but the basic idea of knight-errantry, that a good man, like a Lensman, could ignore the law and mete out justice as he saw fit, carried certain dangers, in a world which is not in fact sharply divided into angels and devils, and where the best-intentioned man may, through ignorance of facts or the difficulty of the question, guess wrong as to what's right.

One need have no such reservations about another aspect of knightliness, unselfishness. That virtue can be overdone, but it is not likely to be. In its extreme form, Tarzan's "I would rather see you happy than to be happy myself", it is still sound.

There was another situation, near the end of the first book, that seems right and yet challenges unraveling. Before Tarzan reached America, bringing solutions to the Porters' problems, Jane decided, since she must marry for money, to marry Canler, whom she despised, rather than Clayton, whom she liked but did not love.

So from a simple curbing of brutality to settlement of complex questions of conduct, the code of the gentleman—and gentlewoman—held sway for a decade and a half. Perhaps it is necessary to point out that this moral code was not necessarily based on a belief in supernatural supervision. Tarzan embodied the code, but (unlike Harryat's Little Savage of a hundred years ago) he did not get it from the Bible. I seem to recall in *Jungle Tales of Tarzan* some rather light treatment of his attempt to understand the word God that he found in a book. In *The Return of Tarzan*, Burroughs made the High Priestess of Opar say, "The more people learn about their religions, the less likely they are to believe in them."

However, the code did have a sanction in addition to early conditioning. The code was administered by elders. They controlled the wealth as well as the wisdom of the world, and they extended favor to those younger people who, by their adherence to the code, deserved favor. This point was brought home to me, in the unaccountable way of such things, as I watched the full-length version of *The Lost World* at the Molacn. Ambitious young men such as Conan Doyle's hero acknowledged the rectitude of their elders, and they sought success through earning merit in the eyes of the elders.

Then one evening in 1914 Lord Grey stood looking out over London and remarked "The lights are going out all over Europe. They may not be lighted again for a generation." Germany outraged civilized conscience by calling its agreement guaranteeing Belgium's neutrality "a scrap of paper". And the fiercest war the old continent had ever known began, in which the genteel rules of warfare were broken one by one.

Impressionable young men were wrenched from their normal setting and subjected to the strains and temptations of military life. The war went on and on, four years. Like many another war, it could have ended victoriously for the Allied side in a short time, but for the gross errors of judgment and plain defaults in duty by the wise old heads—for example, in failing to properly exploit tanks.

And when the war was finally over, it was slowly revealed how the controllers and dispensers of the earth's favor had helped to bring on the holocaust; how throughout the war the most powerful among the elders, on both sides of the line, had increased their holdings and their bank balances, and had even protected their physical plants from the common destruction.

The natural result of all this was the reaction of the nineteen-twenties. During this decade Tarzan could survive only as a symbol of getting away from it all. Then the Great Depression ushered in the thirties; thinking turned to experiments to cure the disorders that had brought on this prolonged desprssion; and the ape-man and his intuitive code of honor were completely irrelevant to what adults were interested in. There has been nothing since then to re-establish personal honor as a solution to the world's ills.

Even to put in on that basis is to ask something that Burroughs never intended to supply. In the Age of the Gentleman, it was assumed that the world would get along; altruism, generosity, self-restraint, and self-respect were justified because they made a better individual. When we feel impelled to apply a test of social utility, it is a sign that Tarzan is truly dead.

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gay blades at the OKLA CON



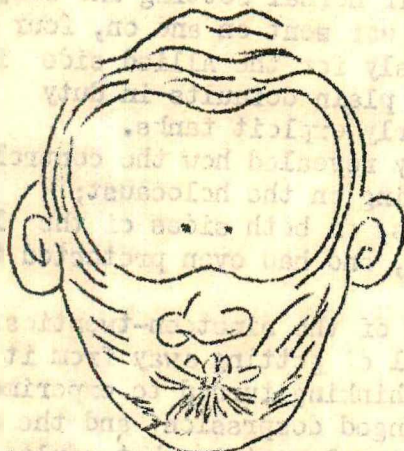
RON WHO?



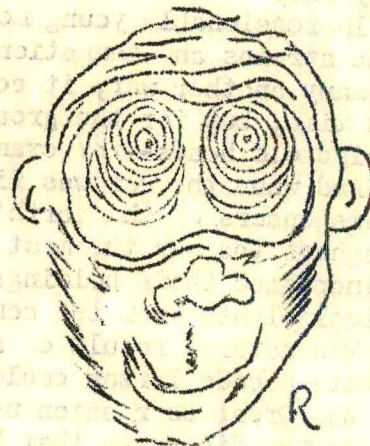
THE OKLA CON?



DALLAS IN '58?
I ONLY WORK HERE!



GHAD, THAT WAS A
DRY MARTINI



I JUST MET BRADBURY
THE BRADBURY...



SOUTH GATE,
WHEN ???

I MEAN, NOT SAM
BRADBURY, OR SOME
SUCH, BUT...
= Bradbury =

PHANTASY PRESS PHAN

RON PARKER

Since the advent of this column the satellite has been launched, the Braves won the World Series, and LIFE magazine called PHANTASY PRESS "The Aristocrat of Science Fiction". Also during this passage of time Asian Flu went on the upsurge in Milwaukee, Ted White learned how to spell a new word, and starving Leeh Shaw stopped boycotting INFINITY. Just what the full, bloody consequences of these scattered occurrences will precipitate is, at present, not realized, but, obviously, they must mean something...

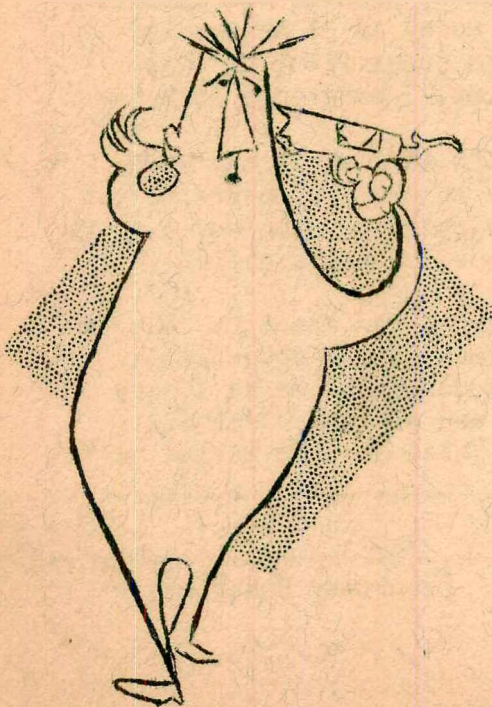
All of which gives you something to follow in to the first main topic of discussion today. This a subject which I am well schooled in and have had considerable argument over. Naturally, that subject is **M-E!**

It certainly isn't going to be you.

The state of Oklahoma has produced many famous personalities in various fields. It also produced me. If this revulses you, I suggest you discontinue reading this column as it will be concerned with little else except me. Which in many ways is too bad because, contrary to the rumor started by the president of my fan club (my mother), ((Those interested in joining this organization may write to me care of this fanzine for full details. If you get your letter in early enough you stand a

good chance of becoming an officer as right now my mother is the only member. But remember! Write now, while the good offices such as Vice President and Secretary are still open. First come, first served.)) there are many other interesting things besides me to talk about, such as "Agriculture and Industry in Leichtenstein" and "Llama Breeding for the Country Gentleman". But for the time being we will concern ourselves with mainly me.

The best place to start is at the beginning (anti-Parker fans will reason that this is the worst possible place to start, but it must be remembered that these people are radicals), and I began in Tulsa, Oklahoma on August 30, 1940. I must admit, somewhat reluctantly, that I enjoyed a rather unspectacular youth and did not blossom into the present devil-may-care, dashing, young wit (I leave the choice of what kind of wit to the reader's discretion; Choose one: clever ; half ; nit) that I now am until my high school days here in Tulsa, the



lesbians of
the world
UNITE!



city that produced Jennifer Jones, Patti Page, Hopalong Cassidy, and Irving Potter (a distant acquaintance whom I owe money to). It was while in these early days of high school that I met many people who were to influence me into my present outlook on life. These were such staunch hearts and creative minds as Mike Beistle, Archie Goodwin, Paul Davis and Don Lindmark, of whom, no doubt, you have never heard.

It was Mike Beistle, still a faithful local friend and aspiring actor who was really the cause of it all. We discovered each other via a mutual lust in collecting EC comics and I met Archie Goodwin due to a race to an old bookstore in search of EC's with Beistle. Thru Goodwin I met the others, and Arch is presently hiding with Davis in New York City purporting to be third year students at the School of Visual Arts when not running guns or smuggling opium. On occasion, a grimy letter and some artwork reach me through the postal inspectors from Goodwin, snatches

of whose art is on the first and third page of this courageous column.

It was during my early days of EC collecting that Beistle went to Hot Springs, Arkansas for a visit and discovered an EC fanzine and its publisher. From there, I felt an urge to publish my own EC whatchamacallit which got to Fred von Bernewitz thru which it in turn got to your new President, Ted E. White, who in turn got to me with the Facts Behind TruFandom. I was trapped and couldn't back out.

During the days of learning about Oklafandom I discovered Dan McPhail. There is much that can be said about good ol' Dan, but I'll be damned if I'll say it in my column. If he wants something said about him, he can write his own column. The same phrase applies to Messrs. T. White and R. Bloch and anyone else who thinks they can sneak into my column.

All of which brings us up to the present, and what with the H-bomb, the cold war, and the Comics Code Authority, it isn't really the best of places to be. But, like it or not, here we are. At present I am engaged in a battle to lead the life of a rich successful fan-ed on the money of a poor high school Senior; at last count I was losing. Most of my time is spent in the dank darkness of my apartment turning out material. When not doing this, I am out scraping up enough money to do this. If cornered long enuf by McPhail, I can be duped into stencilling up this column, and lastly, if broke and conscience-stricken, I sometimes do homework. I also walk dogs...

When viewed in the proper perspective, my life as a whole may seem to be sort of a wasted useless folly; fortunately no one's bothered to get the proper perspective. So, unless the radicals catch up with me, I shall carry on in the best DeSican tradition, for as an old Spanish philosopher once said, "La plume es verde."

Considering that the above leaves little else to say about me, now is the time to take leave of the subject of me and look over a few other scrawls and notations. I'll just end up the discussion of me as I have this desperate struggle to end the page about me and start a clean slate on the other side by saying that a letter in The Tulsa Tribune called me "a shining example of what we can hope for in the outlook for tomorrow" and LIFE magazine called me the "Aristocrat of Science Fiction".

CUT THROATS AT CUT RATES

(courtesy Bob Bloch)

To start off this page on the right foot, we shall have a little discussion in re the FAPA Memory Book which really doesn't need any introduction and won't get one anyway. Here is a frighteningly huge thing that was promised for the 80th mailing. After #80 went out Memory Bookless it was promised as a postmailing. So then it looked like it probably wouldn't be finished until about the time of the 81st mailing. Before I start promising it as a postmailing to the 81st I'll see about making deadline. If it makes it, the world will surely crumble. The big time consumer on this production was typing copy. I did the majority on a typer where I worked. When I was ejected from that job, I used a typer at school. When I was finally chased away from that I resorted to this one, my own. I've been using almost as many typewriters as John Magnus. The color work went slowly, too. In between it all I managed to turn out a 36 page EC fanzine, a 48 page SAPSzine, and a 40 page general zine plus several smaller items for SAPS. The FAPA Memory Book progresses, tho. Ever since LIFE magazine called it "The Aristocrat of Science Fiction" I've been rather enthused. Ron Ellik was down here with me for the OklaCon and that it looked fabulous as it was then, and so has Sam Martinez. Both are usually very conservative individuals. It gives me faith in the reaction of FAPA and drives me up, up and away.

McPhail suggested I poke in some comments about the fifth OklaCon this time but I'll be damned if I'll write more on that fool convention. If it was some other fifth I might be persuaded, but not the Oklacon. Corey was obnoxious, Bowart was obnoxious, Ellik was snide, McPhail was perpetually great, Nickman was superb, Martinez was sober, and I was... Well, that's another story.

However, I do plan to do some mailing reviews next ish, with Dan's approval, of course. This is an excellent way to prepare myself for immediate participation in FAPA, provided I ever get in. Present estimates on my Univac vary from 1960 to 1964. The review problem until then will be not to usurp too much space and still say all I'll want to say. I get wound up nicely with very little provocation. Frightening.

Turning once again to my fabulous wit (once again I leave to your discretion which kind), following is an example of the German influence in our development of rockets and missiles. It's an unofficial glossary.

Is your umlaut ready, Blob Bach?

Guided missile--Das sientifeker geschtenwerkes Firenkrakker.

Rocket engine--Das Firenschpitter mit Smoken-und-Schnorten.

Liquid Rocket--Das skwirten juckenkind Firenschpitter.

Guidance system--Das Schteerenwerke.

Celestial guidance--Das schruballische Schtargazen peepenglasser mit komputerattachen Schteerenwerke.

Preset guidance--Das senden offen mit ein Pattenbacker und finger gekressen Schteerenwerke.

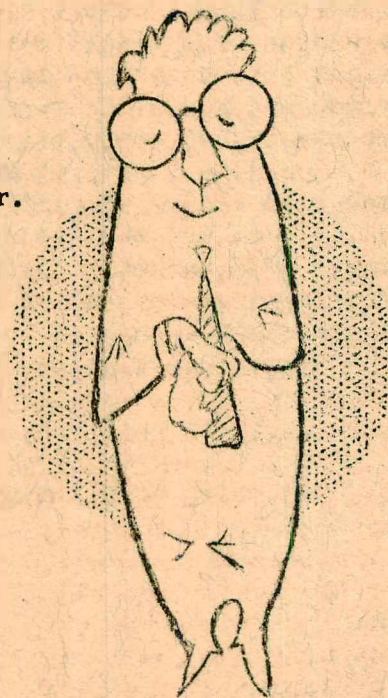
Control system--Das pullen-und-schoven Werke.

Warhead--Das Laudenboomer.

Nuclear warhead--Das eargeschplitten Laudenboomer.

Hydrogen device--Das eargeschplitten Laudenboomer mit ein grosse Holengraum und alles kaput.

Responsibilities for the above rest with the management, "das ultzerenbalden grupe", and the following departments:



GO Believism
(not to mention out of your mind)

Engineering--Das aufguelen Grupe.
Project engineer--Das Schwettenoudter.
Wind tunnel--Das huffenpuffen Grupe.
Computing--Das schlidenruler Grupe.
Structural test--Das pullenarten Grupe.
Security--Das schnoopen Bunche.
Contract administrator--Das tablegepaunder Grupe.
Planning--Das schemen Grupe.
Nuclear research--Das whizkidden Grups.
Facilities--Das deskgeschoven Bunche.
Support equipment--Das garterbelten Grupe.

.....
"If God existed he'd of killed me long ago." -Howard Miller on Burbee Partyape.
.....

Les see. I have a couple of choice words for you Blob Bach, as well as
Hoy Ping Pong. The words:

D a m n Y o u !

I have learned, as I was thinking about working up some material for a
parody on SF5Y, that you two pipple have a zine this mlg. with the title SF50Y.
If this is a complete take-off, the words stand. If not... I remain some-
what disillusioned. That's what comes from being just near perfect and not
all perfect.

Also a choice word to Lee Hoofwoman, being, mainly, w r i t e ! Or are
you dropping all your correspondents?

To Ted White of qwertyuiopress I deliver the same message.

Ghu, some people can drop dead quiet so suddenly for so long. Frighten-
ing.



During this past Summer when Archie Goodwin was here at home, one of the
numerous movies we took in was "Gunfight At The OK Corral" (a pretty good pic
despite great factual digression and falsification), where Arch pulled our
best pun of the entire Summer. In the movie, Doc Holliday is coughing quite
a lot because he had come west dying of consumption. Sometime during the
picture I found the necessity to cough lightly, and afterward made the mark:
"I'm dying of consumption."

Goodwin looked at me silently for a moment, as if in a restraining pause,
and then rather weakly said: "Consumption be done about it?"

I got off the second best of the summer while working at the art studio
where Arch worked. We had been doing a pamphlet for an accordion company, and
one morning Arch called out to Paul Davis who was in another room, "Did Ed
finish that accordion booklet?"

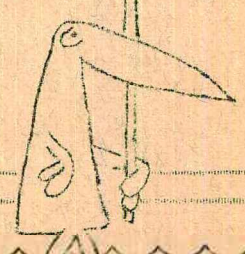
There was a silent pause and I inserted, "Not accordion to him."

Oh, I'll tell you, we'll make Oblique House yet...

On which note I leave you.

Hoping you are the same,*

etcom
shrou
press



*The Bob bloch League for the abolishment of Bob Bloch

LOOKING OVER



One member's opinion in regards to the 80th FAPA Mailing of August, 1957.

This mailing contained 43 items, 541 pages, plus seven postmailings of 70 pages
Total pages: 611

FANTASY AMATEUR (17pg) I was surprised that this, our anniversary mailing, was not larger & received so little attention from editors.....Greetings to our new overseas members, Sanderson & Smith; and a special welcome to the one and only demon knight, who should be in by this time. And I am most happy to have been instrumental in getting charter member Jimmy Taurasi back on the old waiting list... I agree that a dues increase is our only solution to the big postage problem..... Congrats to the retiring administration for a job well done & to Jack Speer for a fine bit of work on revising the constitution.....I agree that more words are needed in some sections in order to more clearly define intent.....What did the little slip of paper say that was inserted in this FA? Must be Russian - was on pink paper.

ALIF (Anderson-8pg) Karen, I greatly enjoyed your vivid word pictures of Bela Lugosi and would like to see more of your views on related matters.

BIRDSMITH (McGair-24pg) A most interesting discourse on your family tree.... I re-read this for comment, Vernon, but none forthcoming. But I enjoyed it.

BOJFTON BOY BIRDWATCHERS (Shaw & Youngs-8pg) An entertaining one-shot. What does the "MTA" mean on the back cover. Larry's design fascinates me.

CELEPHAIS (Evans-18pg) Our new Sexy Treasurer turns out another of his excellent ditto jobs.....As to the French fanzine: I find I agree with GMC on this angle. I think it is a pretty sorry deal. What can the editor expect to get from most members in the way of comment, except on its physical appearance. A mighty poor way to get ego, I'd say. So what if Jack did have an all-French or an all-German fanzine in one mailing - that still doesn't change the fact that 99% of us will be unable to do justice to a foreign-language zine. I'm not hostile to Pierre Veisin - I think I made that clear last issue - but it must be realized that this is an English-speaking (and writing) membership & such a zine would be nothing but an oddity & deprive both the club & the editor of their duo.....Besides yourself, Louis Clark was inspired a great deal by stf in making science his career.....As an old-timer, it was interesting to read of your start in stf. As for me, I was caught, heck-line-and-sinker, by that beautiful painting of a space-suited man leaping over the lunar landscape on the cover of the May, 1929 Amazing. And I've been a Frank R. Paul fan ever since! They just don't draw 'em like that any more, Bill. Speaking of covers, did you read the excellent article on the subject in the current ish of SPEERE (P.O.Box 196, Cantonment, Florida) by Graham Stone? He picks his favorite s-f covers of all time & Paul did three of them. Brown & Moroy had two, with Dold & Timmins one each. The only one later than 1950 was the Hunter cover on the Feb. '53 Asf.....Well, I sure got off course then, but that's easy to do in this type of rambling review.....enjoyed your comments on music.....I like a lot of Wolk's music, it's the ads I can't stand.....I remember "Dawn Patrol" well. I was an air-mag fan then & never missed a copy of Wings, Air Trails, Model Airplane News or Aero Digest. Re your remark that the average American likes a big car 'cause it gives him a sense of power: agreed, but did you notice where the Jap psychologist said the big car is

a sex symbol?.....I see where the soft drink trade journals are alerting members to anti-pop advertising by fruit-juice processors....."Stnek Music" sounds great - I must get a copy.....as to the validity of my statement regarding that certain early day BNF: I was quoting direct from a letter of his that I have. I did not say I believed it.....I grant you Truman likely had a good overall knowledge of our ability to face up to a real war threat but I still think that MacArthur, given a free hand, could have stamped hell out of the Chinese Reds - and contained the Russians.

CHOOG #5 & 6 (LocS-23 & 15pg) I get real enjoyment out of your folksie ish, Leo. It is a subject I know very little about, but your style of writing makes it most interesting.....I think you put the union situation into a neat nutshell when you point out that if they become corrupt, it is because the members let them do so.....I would like to say a word here about Lee Shaw, a Good Woman: I know her to be one of the nicest persons in fandom, but I had recent additional proof of her kind nature. As I mentioned last issue, my young daughter, Danaline, is a real fan of Leo's and she finally did get up enough nerve to send her a letter (after composing countless ones that didn't 'look good enough'). In it she told Leo how she admired her articles & sketches of horses and enclosed a drawing of her own. Danaline has always been a horse-lover, although never around them, and during her long period of recovery from polio in 1954, she passed much of the time reading of, and drawing horses. So you can imagine the child's delight at at receiving not only a nice letter but a color photo of Leo astride Kelliah. It went with her on two vacation trips this summer & now occupies a place of honor on her wall between pictures of My Friend Flicka and Trigger. She is now trying to improve her art, with the aim of sending another drawing eastward. Anyway, Leo, I want you to know that Pauline, my wife, and I appreciate your taking time to write such a warm and friendly letter to a little girl. You are a Good Girl yourself.

CONTACT #9 (Jansen-6pg) Hope the planned Belgiumcon comes off.....I dig some sarcasm in the title "Ford's Farce" and I wonder why? Do you object to the selection of Bob Madle as TAFF-man? With all due respect to the other candidates, I don't think a better representative of U.S. fandom could have been selected.

CLAUSE (Sandersen-21pg) We are glad to have you, Harry (or would you prefer 'Pete'?) I'll say one thing for your first issue, it is unusual, especially the art work. Enjoyed the many odd-bits. Will you do mailing comments?

DAY*STAR (Bradley-16pg) Why the note "do not write in this space" at the top of page 2?.....You & I are alike, Marion, in that we both are trying to improve our pubs & are having our problems....."Stencil Gazings" are always interesting & this issue is no exception. I like your phrase "FAPA-where old diehards go to fan" - perhaps because it applies to me.....Once in a great many mailings something really significant to our organization appears and this Gazing is one of them. It should be "must" reading for all members. As you say, there is not one member who does not have something to say of interest. If they will put out a little energy and say it.....A moot question - why there is not a single magazine devoted to "fantasy and science fiction" in FAPA. Also why some fans do not put out their best efforts in their zines for this association. FAPA should contain the elite of fanzines - produced as 'labors of love' by a close-bound fraternity free of the bonds of a 'commercial' fanzine. We should be able to point with pride to FAPA as a showcase where our best creative efforts are on display.....I, too, wonder why in an organization such as ours, there is not a single publication devoted to the problems & techniques of printing. I think Ted White would be a natural for this, with his great skill. In a small way, he made a start with his "Popular Mimeography" dept. in STELLAR (now being continued by Parker in PERIHELION). I had such an idea at the start of FAPA and some charter members may recall the one issue of AMATEUR SCIENCE FICTION JOURNALIST that I issued in March, 1939. It was designed to offer constructive criticism & pointers on improving fanzines. Looking at a copy now, I think it is the neatest job I've produced. Was 8 pages, size 5 1/2 x 8 1/2 & contained a editorial, "Pointers on Hectographing" by Morris Dellens, a 1938 Publishers Report, a list of the first Laureate Awards, an article on our emblem and one on lay-cut

and legibility. I concluded that article with the comment "Better to have a small neat magazine than some like we have had in the past, whose only claim to fame was bulkiness." I think many of our members strive to improve their fanzines, as you are, Marion. I hope my own efforts have shown some improvement the past two years.

FAN ART FOLIO (White-10pg) Here is a beautiful example of fine mimeography. It's hard to pick the best, but I think the boys beat the gals - a little.

FANALYSIS (Schaffer-21pg) You give a good analysis of the advertising game, Ray.....sorry to hear your unemployed. I assume it is just for the summer?..... You have certainly created a great interest in Hexsey & the terrible problem of cancer. I recently received a copy of "Chiropractic Proof", a 24-page tabloid put out by Spears Sanitorium of Denver. Have you seen it? Chock full of case-histories.

HORIZONS #71 (Warner-24pg) You know, it is conceivable that a group at some future time could expell a member for no other reason than a grudge.....Who put out the all-French & all-German fanzine. You say Chauvenot & Evans says Spoor did it.. ...you should suggest your mailbox idea to the P.O. - seems practical to me.....the Garry McCre show was one I also enjoyed, that is the pantomime bit.....in regards the band around the last Phantasy Press: Don't know if it will cause imitations or not, but it may be the start of a new fannish fad - the latest thing since Moyer's football tickets! At the Oklacon, I gave Ron Parker, Lynn Hickman & Ron Ellick autographed 'Kissed Your Wife' wrappers as souvenirs, and have since received several "swaps" in the mail-some really sharp. So, if you've been wondering what would replace the quite-kard, it's the autographed laundry wrapper! Anyone for swaps?... Did you notice the booboo I made on the title of J.Young's new zine? I called it Gargle Floor. Hehheh.....since the 80th mailing passed with so little notice by members, perhaps your hopes for a big 21st celebration will bear fruit.

GEMZINE 4/16 (Carr-20pg) Nice cover by McElroy.....You make some pretty good points regarding administrative problems that should be solved by the officials & not passed on for judgment by the members. Actually, I don't see how any member can be barred except for lack of activity but I think rules should make sure they don't violate the law and are legible, and the new constitution will assure that. This would force Wansborough, for example, to make sure his fanzine can be read before he sends it in. But I don't think a zine should be barred just because some members do not like the material therein. Our constitution needs to be made a bit clearer, not necessarily changed.....I like your description of dual-members: "they give us double for our money & add sparkle to the mailing." How true.....as long as we are not sticking to the straight and narrow s-f path in the contents of our pubs, I say more power to Myers in his general comments (not his printed samples), for I think all of us can learn a little & broaden our outlook by getting the other fellows opinion. I know that I have had the pleasure of learning many things in many fields since my return to FAPA - of music & cars, guns & religion, horses and legal matters, radio & tape recordings, movies & t-v - yes, and of player pianos & trading stamps, too.....Line me up with Calkins as anti-Libby and anti-Presley, especially the latter. It's been a long time since anyone in the entertainment world has irritated me as much as Old Shake and Jerk has. I'm happy to note he is fading out at last.....you have a most interesting two pages on jazz as you saw it develop looking back to 1925 or so (when I was 9)I can't recall a great deal about music, but I do remember some of the many phonograph records we had. That is, I recall the names of the songs, but not of any name-bands.....Yes, I like much of Walk's music - some I don't, of course - but most of it makes for easy listening.

GASP #12 (Steward-11pg) I second your comment on Pierre Versin.....what do you mean regarding TAFF electing a non-fan? You mean Robert Madle? Your off your nut, if you do. He's as much a fan as you or any of the rest of us, to my way of thinking. He is in close contact with the fan world, is a fine supporter of all cons, one of our pioneers, is on our waiting-list. What more do you want?

FANZINE FOR SUSA MARGARET (JYung-8pg) Enjoyed, especially page 2.

IRIDEM #1. (Irons-22pg) Another gripe about Madle! You guys sound like so

much sour grapes to me....I withdraw the idea for an initiation fee unless present members be required to pay, as you suggest. Same thing as an assessment, which could be made by officialdom, anyway.....what's with the smirks at the post office? Did they open up a copy of PF to leer at the bare b babe? Your complaint about the illic chills me, boy. Everyone rates Rotsler as tops, but what happens when I finally print one of his drawings? You tell me to grow up & leave the 'highschool pornography' alone! Never a word about all the other art work I've had! Hell, I didn't tell Rotsler what to draw - he just sent them. You should see some I never used. Maybe the horse I used to head this column will suit you better, huh?.....maybe you can't be bothered with trading stamps, but millions apparently do. As to your fear that the premium companies may not be in business long, be advised that S & H is now 50 years old. And I suggest you take a look at Dunn & Bradstreet's rating of the No. 2 stamp firm, Top Value of Dayton. They're not likely to fold, I'm thinking.

KEEBIRD #7 (Ency-26pg) Everything enjoyed, Dick, especially the Fan Art Folio. Excellent work by Young & Rotsler on Harness' captions.

LARK (Danner-14pg) Not much to comment on, but I read everything & enjoyed it. Am thinking of getting a Rambler stationwagon to replace my 1954 Ford.

LEMOINDRE #8 (Raeburn-6pg) Christmas in summer wouldn't seem right to me.

MOONSHINE (Weclsten-16pg) Nice issue, Stan. Hope your health is better now. Congrats to you & Len on your 15th anniversary of pubbing. It was fascinating to read your history. You speak of your "on stencil, off stencil" mimicing that you had to do then. Heck, that's what I have to do now. Both columns were good.

NULL-F #8 (White-20pg) The write-ups of the Papacn & the Midwestern was most interesting.....as were your reviews.....Hope your plans for the future are now settled & to your liking.....if you & Bob make South Gate, perhaps you can route by way of Dallas. There is a chance it may be the weekend before the Worldecon.

ORGY #4 (Rike-5pg) Safeway is giving two different trading stamps in this area while in some cities they give none.

PAMHREY (Willis-12pg) Enjoyed this issue, not only the serial but the poem by Rery Faulkner.....but it appears from George Charters review of our pub that he doesn't like poetry. I didn't think the poem by Mary Rogers was a wasted page and others didn't, either. Couldn't you find anything in my 14 pages that was of interest, George? I'm sorry, of course, that the reproduction was not good, but my 'ancient lineage' is no guarantee of having top-flight printing equipment, you know. I might say, in passing, that the page containing your review was not near as clear as the rest of the mag. Too bad you didn't print the praise of Gemzine, as nothing else seemed to please you in the mailing. Try again, and keep smiling.

PHANTASY PRESS #14 (McPhail-14pg) The two-color cover job did not jibe as well as I hoped for, but I think it turned out rather neat, aided by the very neat logo design by Parker.....editorial work has been a real headache these last two mailings what with working on MEMORY BOOK, the teller duties and it's attendant production of the election edition, plus some outside printing, a vacation trip, the Oklacon and other things, such as working for a living. And it's Oct. 15th as I write this!

PHLOTSAM #8 (Eccnncu-19pg) This doesn't seem to be quite up to snuff, as grandpappy was prone to say - maybe it's the lack of your sparkling reviews. But I enjoyed reading more by Bill Merse.

QABAL #5 (Gronnell-10pg) Good one-shot. I enjoy Gronnell, the furnace-peddler and his automobile comments. Very interesting.

RAMBLING FAF #11 (Calkins-20pg) I had made notes to comment on the startling resemblance of the IF and ASF stories & illics way back when Don Chappell first pointed it out to me, but never got around to it....."The Passing Years" and your comments on former Papans was most interesting, Dick.

RAMBLING FAF #12 (Calkins-10pg) An excellent report on the poll. I see that almost the same members voted here as did in the election, which should be indictive of something or another.....I also note I am in one of the most popular age brackets - 41 - but, you know, I still feel like a young 'un.

REMEMBRANCE OF THINGS PAST (Evans-22pg) Everything was of real interest to me, especially the interview with Dick Calkins and Warner's old article on Frank R. Paul, who will always be Dean of S. F. Artists, to me.

SANBO/OBMAS (Martinez & Larker-16pg) I was sorely disappointed that Sam arrived very late at the Oklacon, just as I was having to leave. We barely had time to say hello and pose for a few pictures before I had to hit the trail on a long trip. However, I did get to visit with his son, Lee, who was there the day before Sam.....Good yarn by Ron & that cartoon at the end is a dandy!.....I think all of Obmas was interesting, including the illos.

SCREE (JYcung-6pg) very vivid description & very enjoyable.

TARGET: FAIA (Ency-8pg) Must be getting late, as I can't find anything to harp on here. Of course, it may be because I enjoyed it all.

TERRA WELCOMES YOU (Wansbrough-3pg) Well, well. All I can say is that the appearance is a 100% improvement.

TRIPLE WHAMMY (White-18pg) Another delightful one-shot.

TYKE #16 (Harness-13pg) A beautiful cut on the editorial page. A good issue,

and now, THE SECOND GLANCE or, A Look at Postmailings

First, an unusual exception: and that is the magnificent 7th issue of MASQUE by Bill Retsler, walnut-tycoon lately turned wire sculptor. This was postmailed to the 79th mailing, but actually received after the deadline of the 80th (Aug. 14th). This big 64 page treasurehouse had so much of absorbing interest it is impossible to pick any top items. Man, that cover is an eye-catcher (love that hair-do) and the interior art fascinates me (congrats to Coslet on fine duplication, too), especially most of Bill's full-pagers. Both Miller & Manning display a distinctive, delicate style of art masterpieces. Beautiful! Beautiful!

PHOSPHOR (Speer-36pg) A lot of good, solid reading here.....Was it Cosmic Tales that printed a round-robin instead of Spaceways - or did both do so?.....Yes, Zarnak did appear in TWS it's first year. The adventure pulp you had in mind was in the same chain - Thrilling Adventures - but can't remember the name of their so-called s-f strip..... I echo your plea for fans not to burn zines. Send 'em to a fan who can keep them. To Speer - or McHail. Especially would the latter fellow like to get mailings before 1952, especially 57-60, plus 65-67. Name your price.

FANTASY PRESS #16 (mc-2pg) Hope you liked this method for election news.

DIASIA #6 (Carr-15pg) this & the following were sent out by Terry & enjoyed by your old reviewer, as well as #5, which is not official, as some were shorted...

AMENTI #1,2,3 (Carr-4,6,6pg) Very fine reviews, and good layout & reproduction.....you ask about the Rogers drawings. They are drawings I've had since the days of Science Fiction News and the first year of FAIA. I don't believe any have appeared before, except one small filler that was used by Wiggins S.F. FAN....and you ask who was Charles Willard Diffin! Diffin, the author of "Spawn of the Stars" "irate planet" and "Dark Moon"! Man, I can see you didn't cut your teeth on Astounding Stories of Super Science! Next thing, you'll be asking who was Sewell Peaslee Wright! Scheech!.....Hope you can publish regular now, Terry.

S U M M A R Y

611 pages (as compared to 614 for the 79th Mailing), of which 70 pages were postmailed. Publications included one 36 pager (Speer), one 26 (Ency), two 24 each one 23, two 22, two 21 and 17 ranging from 11 to 20 pages, plus 21 that were from 2 to 10 pages in length. There were three single-pagers... Largest producer was T. White with 48 pages. Only 28 members were represented - 43%. 12 states, the District of Columbia and four non-U.S. areas were represented. California had 4 entries, Washington 3, Canada 3, two each from England, New York, Maryland, and Oklahoma, and one each from Belgium, Ireland, Ohio, Mass., Virginia, Texas, Penn., Wisconsin, and the District of Columbia.

Note: If MASQUE is credited to the 79th, it raises that mailing to 678 pages, if it is a "pre-mailing" and part of the 80th, then the latter's total is 675 pages.

fragments

The Editor's Dept. of Odds & Ends

"The first FA will be mimeographed. I can't say how it will compare with the United or National Amateurs - but personally, I think the FAIA has it all over these palookas." Don Wellheim on 4-21-38.

Developments have been coming thick & fast in this old world of ours, capped by the epochal launching of the Russian satellite. The average man is rapidly becoming equal to the s-f fan as far as awareness of "things to come" are concerned.

It was not always thus. Most of us well remember the old 'days of wonder', when fans were a breed apart - members of a small band who viewed with condescending air the muddled misconceptions of the general public in matters scientific. But, with the Advent of the Atom in 1945, things changed, and the last decade has seen man transformed from a mentally earth-bound creature to a new being, - --one well aware of his possible destiny as a trail-blazer to the stars!

It appears that the Russian Sputnik has kicked the world off on the biggest scientific-fictional binge since the atom bomb and I think it is going to launch us on something undreamed of before the satellite's beep-beep started earthlings to scanning the heavens. By that I mean I think we are going to see the darndest race into space that you can imagine, between the USSR & the USA. It's going to mean a boost in research beyond anything rocket scientists dared to hope for in the past. But even before Sputnik, there were indications of big things in the hopper on our side of the pond. For example, on Sept. 24th, Jack Anderson, partner of Drew Pearson, described how a Ford-built rocket of the Air Force was being primed for a 4000 mile shoot upward from a balloon, itself 20 miles above Eniwetok atoll. He said this was a preliminary step to beefing up the rocket for an instrument-landing on the moon.

Dr. Whipple of Cambridge Observatory spoke on a tv network regarding the USSR moonlet right after it appeared. Perhaps Andy Young will regale us with some details regarding this activity in his own stamping grounds. For my local GOC post, I was able to get the director of the Ft. Sill satellite spotting team, for an talk with illustrated slides. It was very interesting to the large crowd attending.

Another most interesting item occurred some time before sputnik & that was an AF item dated July 7, describing how the airforce was setting up a program to send 50 picked men on simulated week-long flights to the moon. In teams of five, they will make their imaginary trips in a simulated space ship 17 ft long, 7 wide and 6 high, constructed by Lockheed. Leading universities are taking part.

All of which reminds us of Fred Ielton, of Lincoln, Neb. and his fabulous "Atzerina Movement". This group of highschool & college kids at one time built a space ship mock-up and actually spend a whole week-end inside it, as they followed a rigid schedule of operation, just as a crew would do during a flight into space. They had carefully plotted their course, rates of speed, their supplies, etc., and each member of the crew studied his duties and followed through on them!

Speaking of Atzer, it occurs to me that there is a whole new generation of fans who missed the coverage that LIFE (and noted fanzine SOUTHERN STAR) gave to this unique organization, back about 1945. Fans who never heard of Ielton & his associated

groups in the U.S. and South Africa, and know nothing of his creation of an imaginary solar system and the establishment of an inter-galactic empire. They have never heard of Frederick II and his Empire of the United Kingdoms of Atzer (their planet) and the development of their world, its cities, its actual amateur publications. They have never read the exciting history of their venture into space & contact with other worlds, or of Frederick's greatest rival, Amenhotep IV, head of the vast Empire of Greater Kent, who oppressed the U.K.A. with his powerful field armies & navy.

Perhaps I should dig into my large files on Atzer & someday write up an article on this yet another "fandom" and its many overtones of science fiction. I think Jack Speer had some contact with them at one time also. Yes, perhaps I shall write it. After all, they fought their sea battles by rules of Fletcher Pratt's Naval War Game!

In my 'Telecat' column in the special election edition of this publication, I said "not only did several BNFs fail to vote, but two candidates also". May I state that I certainly didn't intend to discredit Evans & Sneary. It was just a case of poor sentence structure, as I'm sure these fellows realize.

Speaking of that election, which had a deadline of Sept. 13th: I received a too-late ballot, mailed Oct. 3rd from NYC. It appears to be an overseas vote, but is unsigned. The vote was for White, Lavlat, Harness and Eney.

Another interesting fandom is the Wingfoot Lighter-Than-Air Society of Akron, which has 240 members, world-wide, devoted to study of the balloons & rigid LTA craft. They also have a flying group, maintain a museum & issue an excellent magazine.

Morris S. Dollens, creator of the FAIA emblem, and artist supreme, has a limit-number of his excellent photographic-and-art work, in book form, available at \$3.00 each. They are titled "Approach to Infinity" and "Fantasy in Art" and contain over a dozen large, glossy photos under hard covers. They can be easily taken out for wall-framing, if desired. Some views are his amazing table-top photography, which the local highschool photography teacher termed "truly superior work". Morris Dollens can be contacted at 11520 Washington Blvd., Los Angeles 66, Calif.

Superman Comics made its debut, did you know, in 1939. And its sales rose to fantastic heights and created a host of imitators. That same year saw the first appearance of 'pocket-size' books, another success story.

New paperback for this month include "Beachheads in Space" by Derleth, "Double Star" by Heinlein, "Year 2018" by Blish, "I Pilgrimage to Earth" by Sheckley, "Sargasso of Space" by North and "Occom's Raxer" by Duncan. All 35¢.

Credit due Bill Rotsler for his cut in FI#14 (the newstand) was not given. An oversight on my part, Bill. And I did the horses on the mailing summary, not that it deserves a credit line.

this space
to let

that's all,
folks!



STOP PRESS

Re the MEMORY BOOK, your attention is called to page 5 where I lead up to saying something, then don't. By an oversight, the printer did not make the color run on this particular page.

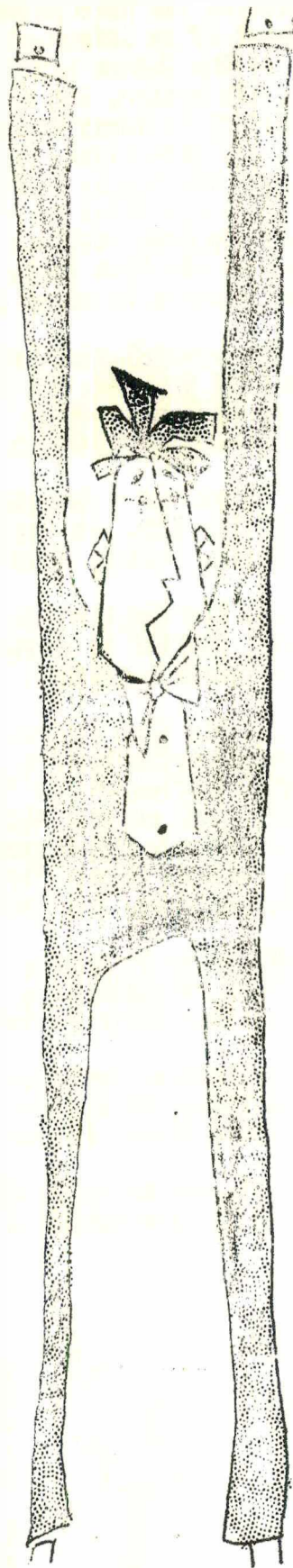
As you will realize, the thing I was going to say in the blank space on that page was:

"HAPPY BIRTHDAY!"

Life
Magazine

called us

"The Aristocrat
of Science
Fiction!".....



SO—

READ
US!

THIS ISSUE IS RESPECTFULLY DEDICATED TO US