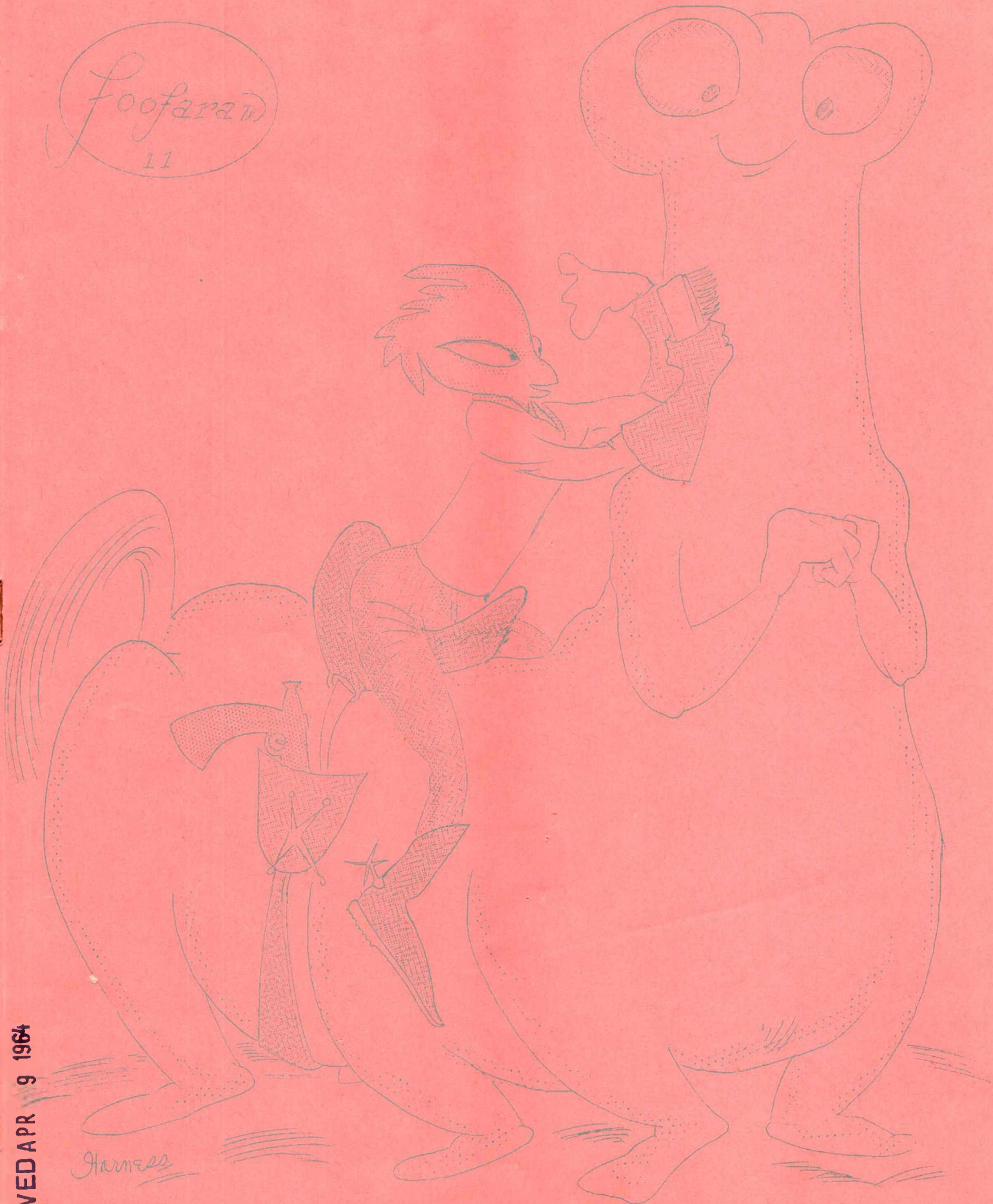


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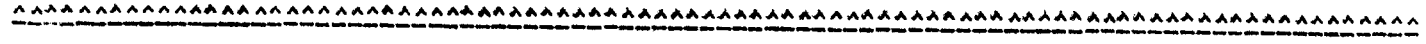
Harness

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NO FOO FAR AW 11

Written & published by Fred Patten on the Grishnakh House mimeo, March 14, 1964.
Intended for the Neffer Amateur Press Alliance, 20th Mailing, March 1964.
Address: 5156 Chesley Avenue, Los Angeles, California, 90043. Phone: 213 AX 1-1310.
Art credits: cover by Jack Harness; interior illo by Jim Cawthorn.

PACIFICON II in 1964! LONCON II in 1965! CLEVENTION II in 1966!
ATom for TAFF! Salamander Press no. 40.



Well, Ballantine has finally released the last ten books in the Tarzan series, so it looks as though the great Burroughs Revival is beginning to taper off at last. There are still a few more releases from Ace, which has slowed its turnout down to only one Burroughs title a month now, but the last in the Venus series has just come out, and there can't be too much left. It's about time for the "original" Burroughs titles to start appearing in their hardbound Canaverall editions, and I imagine that will stir things up again a bit — did anybody settle to his satisfaction whether Burroughs is eligible for a "Hugo" or not? On the whole, though, I imagine the fuss is about over, and Burroughs will probably take his place along with Heinlein, Asimov, Clarke, Horton, Merritt, and the other steady sellers whose paperbacked editions are re-released as steadily as clockwork every three or four years. Which is as it should be. The fuss was fun to follow while it lasted, but that sort of thing can only go on so long.

I notice that AMAZING and FANTASTIC have dropped their back cover illustrations. This is a Bad Thing. The illustrations aren't too important as such, but I wonder if this means that the zines are in trouble. I can't help remembering that Ted Carnell dropped the cover illustrations from his Nova Pub. zines just a little while ago, and now they're all folding. And I've heard that the Ziff-Davis prozines have the lowest circulation of any of our current science fiction magazines. AMAZING may not be the hottest thing on the newsstands today, but I'd hate to see it go; it certainly produces enough good material to justify its existence. And FANTASTIC is just starting to revive the sword & sorcery story as a steady policy; I definitely want it to remain with us! I hope these are just groundless fears on my part, but -- I'm worried.

Have any of you seen something called Countdown for Cindy at your local paperback stands? I haven't read it, but it looks like a teen-age girls' nurse novel set out in space. The Age of the Astronauts is beginning to reach mainstream fiction, and we're starting to get sophisticated novels dealing with the emotional problems of the astronauts and their wives. Remember back at the beginning of Fandom, when fans were predicting that in another few decades, once Man got into Space, that science fiction would merge with & engulf all other forms of literature? I think that day is upon us, fellow fans. Take a look at Countdown for Cindy. Anybody feel like rejoicing now?

ALL IN

C H a O S

FOR A DIME

In my latest stirring of the midden that constitutes my living quarters, I unearthed an almost-forgotten bundle of notes marked "Comics Movie". Heigh-ho for fannish dreams; this one never really got off the ground at all. Still, it was fun to plan, and as I know some of you are interested in anything dealing with comics, I herewith present the story of our too-good-to-be-true comics movie. (I need something to talk about in this issue, and once I get this written up, I can toss these old notes out from underfoot.)

*** -oOo- ****

I suppose it all started when Bruce Pelz introduced comic books to LA fandom back around the end of 1961. Not that it's Bruce's fault, you understand; I'm sure it wasn't his idea to encourage the local fans to go pawing through his collection of the old magazines. But that's the reaction it produced in about half a dozen of us. I suppose it was nostalgia for the bygone days of our youth that started us off (cries of, "I remember this one! I must've been 9 years old when ..."); but after a few weeks of reading Bruce's comics, we six began developing an interest in the field on our own. This was at the time that the newly-developed Comics Fandom burst onto our fandom's awareness; I suppose this helped. At any rate, by early '62, when the time came for those of us who were going to the Chicon to start planning our costumes for the Costume Ball, we decided to all go as a group, disguised as various members of the old Justice Society of America, a vigilante band of assorted superheroes appearing in ALL-STAR COMICS between 1941 and 1950.

The idea was just a throwaway at first; we all had fun at the Con, but that was the end of it. But though a couple of our group discarded their costumes almost immediately after the Ball, most of us hung on to ours to wear once more at the LASFS Halloween Masquerade coming up in another month. Besides saving us the trouble of making new costumes for the LASFS party, this would give Bruce the chance to get photos of us, which he'd missed getting at the Chicon. I suppose that's when the notion of a comics movie began to take form: one of us noted the prices that the Comics Fans were willing to pay for old comics or even just photos of old comics covers, and wondered how much they'd be willing to spend for color prints of real people in real superhero costumes? And if we were going to take any pictures in costume at all, why stop at portrait poses? From here, the jump to the idea of a comics movie was but a step.

So for around three months between November 1962 and March 1963, we kicked around the idea of a comics movie. It would star the old costumed superheroes and supervillains, of course, and would be a satire on the standard comic sf menace plot. Most of our planning consisted of brainstorming various sight gags to work into the basic plot somehow. As it turned out, we never really got to the point of working out a finished script because it became evident the minute we began to consider the project at all seriously that the whole thing was impossible. We had almost nothing to work with; there were never more than a dozen people interested in the project the whole time, which wasn't nearly enough for a cast, let alone a technical crew. None of us had the time or materials to make large numbers of complicated costumes. We couldn't afford enough equipment to shoot the movie if we had the costumes; and even if we had all this, we had no place to shoot the movie. (We also had our half-completed Persian Fantasy film that needed finishing, if we had any cash, materials, or labor to spare.) Few of us were really happy at the notion

of parading around in public in comic book costumes, anyway. Finally, any movie dealing with superheroes would have to have a fair amount of special effects work in it; and none of us felt we had the equipment or the ability to do much more than a mediocre job of this. So after a little more wishful thinking, we let the idea drop into oblivion.

The comics movie is completely forgotten now. Most of the few costumes we had from the Chicon masquerade have long since been broken up into their component parts for use in other costumes. Those of us who are interested in making fannish movies are currently helping Ted Johnstone film Fritz Leiber's "The Black Adept". But the comics movie did have a gaudy charm about it, and it seems a shame to see all our ideas completely discarded. I still think it might've been a reasonably profitable idea to arrange a few still action poses in the costumes we had, and sell prints to the Comics Fans, who will apparently pay unbelievably high prices for anything connected with the field. Possibly some of the other Comics Fans among us will consider it worth their while to do something with these ideas. If so, good luck -- and I'd like to see a copy of your work.

-oOo-

Here are the notes themselves, with editorial comments in [brackets]. The first is a brief outline that Bjo Trimble typed somewhere around the end of 1962, summing up what ideas we'd had so far, and pointing out the areas we needed to work on:

COMIC BOOK MOVIE

(Utilizing the "Justice Society of America" costumes)

Projected shooting date: Easter vacation (or Spring Recess, or whatever)
(Easter is somewhere around the end of March, first of April)

Suggest: use color film, silent: title cards. (Color because the costumes are in primitive colors, which will be too dark in b&w, and also to keep the "comic book" all-in-color-for-a-dime feeling. Without sound, would it be expensive?)

Length? No shooting script as yet. Need one by the first of March, yes?

Costumes already on hand:

Flash.....Fred Patten
Dr. Fate.....Bruce Pelz
Wonder Woman.....Dian Girard
Green Lantern.....Ted Johnstone
Dr. Mid-Nite.....Ernie Wheatley
The Sandman.....John Trimble (John is unhappy about wearing this costume)
Hawkman.....Jack Harness
Hourman.....Bruce Henstell

Projected costumes:

Spiderman.....Steve Tolliver

Costumes to possibly borrow: and possible LA fans who could wear them:

Captain Marvel.....Dick Lupoff
Mary Marvel.....Pat Lupoff
Black Canary.....Adrienne Martine
Flash.....Fred Norwood
Prince Ibis.....Don Thompson
Princess Taia.....Maggie Thompson
Batman.....Larry Ivie
Robin.....Les Gerber

[I don't see any point in listing a lot of local names that won't mean anything to 9/10 of N'APA, so I'm omitting them. Most of these fans were never consulted about appearing in the film anyway.]

Other JSA and comic costumes possible:

Harlequin
Starman.....Ed Baker
Superman.....?????
Lois Lane
Plastic Man
The Atom
Woozy Winks *or*
Doiby Dickles.....Owen Hannifen

[I will include some names of local fans considered for roles, when it's a bit of type casting that shouldn't be forgotten.]

Other characters needed: extras, and villains, mostly.

Wonder Woman needs a huge male to overpower and subdue:

A Mad Scientist:

Perhaps an evil Oriental Power: Blake Maxam (good ol' Wong Maxam!)

A Dangerous Female:

Any other names to suggest? Actors or characters? This should give everyone some ideas for sight gags and a general script.

GET TO WORKS!

Basic JSA story lines usually took up the whole comic book, and went something like this:

Meeting of JSA (and any associate members) (often, the associates came in at the last moment to the rescue, without having made an earlier appearance) during which a letter is read, asking for help.

(or a military figure tells of the problem, and the failure to cope with same) (or Good Scientist tells of stolen formula, which is now believed to be in (a.) an Unfriendly Country, (b.) hidden on another planet, (c.) held, along with GS's Beautiful Daughter, right here in This Country, or (d.) in another time continuum.

(or there is an outright crime breakout where one or more of the JSA disappears on the spot or some such overt action against the group.)

Everyone splits up (nowadays, being more prudent, they usually split into pairs to do their tracking, but the old days had more pages, and thence more time to spend on each individual) and takes off on his or her own ideas for Seeing Justice Done.

Short, individual adventures for each JSA member, with always one end; each one gets vanquished (for the nonce, don't worry) by the villain/s and dumped in one spot for Easy Disposal later. This routine goes on until there is only one JSA member left running loose.

The remaining JSA member rescues the rest of them, they all defeat the baddies, everyone is Properly Rewarded, and they go back to the meeting place, presumably to wait for mail call.

All kinds of sight gags are possible. We have no reverence for anything! Of course, the comic book hero's penchant for undressing and getting into costume will bring all sorts of gags to mind.

Wonder Woman, who is Diana Prince (and a WAG), has the habit of disrobing, while running down the hall of the military building in which she works. (Her commanding officer runs a remarkably loose ship; he has never once gotten her

for going AWOL, much less suggested that leaving her uniform in the hall is at least slightly unmilitary and subject to some embarrassment on occasions of surprise inspections.)

WW should be shown dashing down the hall, at least once, and tearing off her clothes to reveal -- for an instant -- some sexy black lace dainty-do instead of the expected uniform.

Figure some gimmicks on the "changing clothes in a telephone booth" gag.

If there is to be a Superman, we need a Lois Lane to fall off of ledges, get caught by villains, and in general be the obnoxious female she is in the comics.

We need a Special Effects man; where do we get a glass plane? (In real movies, Effects is designated as "FX", by the way)

A plot is not nearly as necessary -- the comics have done nicely without one for years -- as lots of color and action. The villain should be a costume character, too, if possible.

It would be best to use what costumes we could borrow and have on hand rather than make new ones; there isn't the time or the inclination to make many more costumes. Making a costume or two for the villains is another thing, however.

Who will write to borrow the other costumes listed?

Who is our crew on this? Dwayne? Owen? John? Al? Blake? Who else?

The question also comes up; who pays for this? We will have to have cash in hand to buy the film.*

We need a script so we know how much film to buy.

The reason for shooting this movie is so that the costumes on hand may be sold or dismantled for other costumes parts. If we wait much longer, the costumes will be lost forever.

We need script girl, lights, grips, effects, costuners, and lots of extra people. Will we get volunteers (with money?) Who will be on cameras?

Locations will be the problem (we've got a swimming pool, anyway) because we can't trot around in these weird costumes without attracting considerable attention.

Outdoor locations would be good, tho, if we can go into the back Griffith Park area, or some local canyons (hidden hideouts? a crater of the moon?)

Best keep everything in the present, if possible, because faking future or other-time-world backgrounds will cost too much.

*Fred suggests that if comic fans are silly enuf to pay \$6.00 for an old comic book, would they not pay for stills of costumes from the movie, and thereby help pay the expenses? It might be worth a try. Still cameraman?

We would, of course, let comic fans know about the movie; there is good possibility of rentals and outright sale here.

Alex Bratmon just volunteered to be The Joker (a fine bit of type casting if I ever saw it!) who is a Batman villain, but who cares? We have such a mishmash of comic heroes that it really doesn't matter where we get our colorful villains.

One wild location might be Nupike, where we could pretty well run around in anything. If we picked the proper times, when the pike was not too busy, we could also have cooperation from concessions.

Of course, this means quite a bit of running around in public in these crazy costumes.

The weekend of Feb 2 & 3 is open for gathering at the Trimbles for discussion, if possible. Later dates could be arranged with enuf warning. ...

Let's discuss this; we need a show of interest in the first place, and info on whose camera equipment we have to work with. Then we can contact people for costumes, acting, and camera crews. Please drop me a card, at least, to let me know if YOU are interested in spending a weekend or so on getting out something like this.

This will not -- obviously -- be a Work of Art, but it should be well-filmed and fun, not to mention colorful and quick. It could be also a good movie.

Suggestions, ideas, and opinions requested, as usual.

And there you have Bjo's notes. The meeting was held, and I think that's where it was decided that we couldn't afford to make a regular color movie. We kicked around the idea of telling the story as a series of still slides, which would be easier and less costly to film (or re-film, if anything went wrong on the first take). This had another advantage in that we could finish a basic story in a hurry, shooting the opening and closing sequences and a couple of individual adventures, and then add in other individual adventures at our leisure. This is no trouble with a series of slides, whereas cutting and resplicing a film is more work. And we could sell prints of the slides individually or in sequence lots to the Comics Fans. This idea finally fell through too, though.

We next have Jack Harness' notes:

SOME IDEAS FOR THE MOVIE

The way to work in all the extra Superheroes is to work them in in spots and sticks, as background. A member of the JSA runs down the street and passes by:

- (1) BATMAN AND ROBIN FURIOUSLY PUMPING UP A FLAT TIRE ON THE BATMOBILE.
(Any blue car with tail fins and bat-head made of cardboard; if we can't get the costumes from NY we can economize---someone's legs sticking out from under)
- (2) CAPTAIN MARVEL WITH BIG BAG OF GROCERIES STAGGERING OUT OF A DELICATESSEN.
We then pan to big sign in window: Tremendous Sale on Big Red Cheese
- (3) DOCTOR MIDNIGHT BUMPS INTO CAPTAIN MIDNIGHT, SPILLING HIS OVALTINE.
(Additional bits of business possible, like Doc saying, "I never touch the stuff---it puts me to sleep at night")
- (4) L.A. SUBWAY TERMINAL BLDG: WOMEN CARRY ONE OF THE SEVEN DEADLY SINS STATUES INTO IT.
(Statue can be cardboard cylinder, or paper wrapped around round core)

- (5) MOVIE THEATRE SHOWING "THE SEVEN DEADLY SINS" WITH POSTER OF SHAZAM'S CAVERN IN THE ADS.

(If Lackey still hangs out at the old theatre, we use it)

- (6) WOZZY WINKS BOUNCES BIG BALL, PAINTED PLASTIC MAN COLORS.

(The crooks think some super nemesis is watching them, and as they go down the street, everything is painted Plastic Man ((via paper, cardboard, etc)). Plastic Man lamppost, mailbox, fireplug, etc)

- (7) Tarzan beats his chest and swings through the trees on a vine. Sheena does a bump and swings through the trees on a vine. They bump together head on. Tarzan goes "XX&S;*&!!! Woman driver!" Sheena "But I had the right of way!"

- (8) CAPTAIN MARVEL, HIS ARMS FOLDED, BEAMING. SUPERMAN IN FOREGROUND, JERKING HIS THUMB AT CAPT MARVEL, SAYING "It's his Holy-Molier-than-thou attitude. I can't stand!"

Film it straight as a comic book, with cover, etc. All dialog and "meanwhile"s and such like as subtitles, and all drawn in speech balloons.

After the last part of Green Lantern's adventure, as we see the final speech balloon, at the bottom of the screen is "Story continued on 3rd page following" and we put on two pages of advertisements for Purple Cloverine Salve, etc. We might even go so far as to put on a backcover with a Captain Tootsie adventure on it.

Possible working title: THE JUSTICE SOCIETY OF AMERICA VERSUS THE TERRIFYING BUTTERFLY STAMPEDE. We could have, just before the downfall of each superhero, a plastic butterfly (the type that flaps its wings and flies, powered by a rubberband) going through the scene. We later find out that it is Mr. Mind, grown up.

That's Jack's suggestion. His various ideas got various receptions, but I like some of them quite a bit. If we'd used Capt. Marvel at all, we would've had to get the L.A. Subway Terminal in somewhere, just to croggle people. [Capt. Marvel got his super powers from the mystic sage Shazam, living in a deserted subway tunnel in N.Y.] Most people know that Los Angeles has no subway system (or any kind of rapid transit at all), but they don't know that we do have a very dignified-looking subway terminal building in the heart of the downtown business district. It was built by a group who tried to start a subway system back in the 1920's, but they ran out of money with no more than the Terminal building and a half mile of tunnel finished. The tunnel has been sealed off (there's occasionally talk of reopening it as a fallout shelter) and the building rented out to various offices, but the "subway terminal" inscription on the cornerstone is still perfectly visible; a beautiful anachronism. For those of you who don't know Mr. Mind (I didn't), he was an evil caterpillar who gave Capt. Marvel a bad time for about a year back during the World War II issues. We can see who Jack's favorite hero is.

Next we have some notes that Ted Johnstone scribbled at the Feb. 3 meeting at the Trimbles. I omit the ideas already covered in Jack's suggestions:

Batman -- closeup of goodie-loaded utility belt -- handy-dandy 40-blade pocket knife, etc.; "It was a gift for your president." -- line from "Day the Earth Stood Still".

"It's quiet tonight, Bruce" -- "Yes, too quiet" -- scene with heads showing over back of couch. [This was to bug the Werthamites.]

Call from Pentagon or scientist contacts JSA -- each member opens letter explaining problem -- takes off to tackle situation -- last letter reads "You have been invited to a shower."

For slides -- stop-action -- balloons superimposed on slides -- "BAM - POW!", etc. Superimpose balloons using 2 films.

Borrow 2nd "Flash" costume [from Horwood] for zig-zag effect -- after 2 "Flashes" zig-zag around, the 2 collide (he was moving so fast he met himself coming back)

ALL-STAR COMICS -- #48 or 49, "Evil Star of Hollywood" -- villain wears huge star mask -- use?

Make tape before titles are done. Do slides first, then sound tape -- titles can then be done if tape not wanted.

The final selection here is made from a series of notes I jotted down myself during the planning of this movie. I also add in a few ideas that didn't seem to get written down anywhere, but which were brought up during the planning of this movie:

Mix heroes and villains around. E.g.; the Joker, from Batman comics, is in the Flash's adventure; Harlequin, from Green Lantern, is in Hawkman's, etc. Ring in non-JSA villains, too. Blake Maxam as Dr. Sivana? [Blake is one of those wonderful people who can be type-cast in almost any numerous role, from the Wizard of Oz to Elwood P. Dowd (in "Harvey"); both roles that Blake has played excellently. He's a fine make-up artist, also; and would fit perfectly as either an Oriental Menace or as the mad Dr. Sivana, from the Capt. Marvel comics.]

Main heroes are JSA; try to bring in at least one important non-JSA hero per adventure. These can be from any period of comics; in fact, a time-disparity might be all for the best. Musts: Captain Marvel, Plastic Man, Spiderman.

Steve Cartier [Dan Brannon] will make a wonderful sirpering Col. Steve Trevor to get in Wonder Woman's way all through her sequence.

Sequence where all heroes are trapped and kid assistants get them out. [This idea was unanimously voted down on the grounds that (a.) the old JSA didn't have that many kid assistants; the associate members would do just as well; (b.) it'd add too many more costumes to make; we had enough to keep us busy already; (c.) where would we get the kids to act as the ass't heroes?]

Slide show: in dialogue stills, use speech balloons rising from symbols of the heroes. E.g.; Flash's winged helmet, WW's tiara or golden lasso, Green Lantern's lantern, Batman's batarang, Hawkman's bird mask, etc.

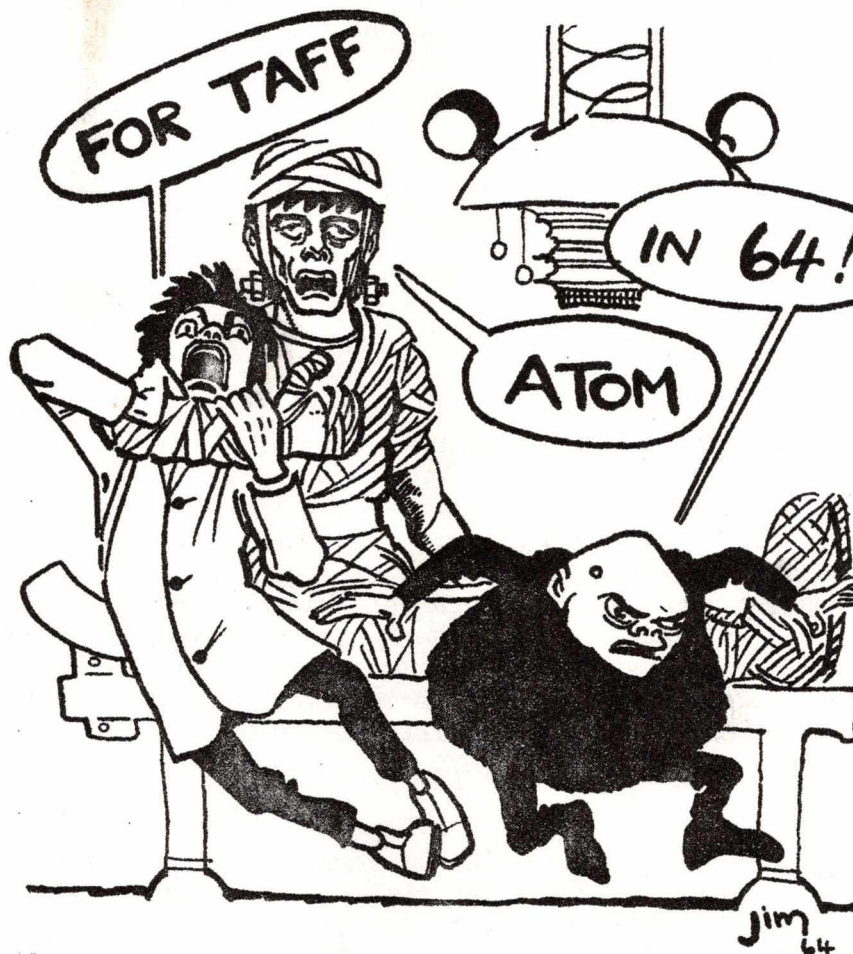
As one hero is just about to capture the villain in his sequence (before the tables are temporarily turned on him), Spiderman comes swinging in to cut in on the reward. [Spiderman is the mercenary superhero; he's supporting a widowed aunt.] Spidey & our hero shake hands & can't get apart; closeup to show that sticky webbing from Spidey's hand web-gun is holding them together. Copy vaudeville routine of sticky handshake that Phil Silvers made famous in "Top Banana". While they're getting loose, villain escapes. Use this hero as the one who later rescues all others after they've been captured?

In headquarters, before leaving for individual sequences, JSA secretary WW writes out assignments on blackboard. "Flash in New York" "Dr. Mid-nite in London" "Hawkman in Cairo" "Hourman in Havana" "Dr. Fate in Tokyo"

Climax in which whole JSA reunites to close in on gang/menace will show closeups of each hero with a belligerent attitude racing toward camera. Cut in shot of Mickey Mouse- or Goofy-disguised employee from Disneyland walking toward camera. This will be easy to get without bothering about formal permission (not easy to get for non-Disney commercial films on Disney property); as far as anyone will be able to tell, we're just shooting home movies (which are encouraged at D'land).

Woozy Winks walks on rapidly twirling red-white-black yoyo. [Use yoyo rather than rubber ball; it has an ingroup Cultish significance.] Cut to Plastic Man standing next to Woozy, looking dazed & dizzy for an instant. (Yoyo is gone from view, naturally.)

Superman as comic-relief deus ex machina, rather than as regular JSA member. In each sequence, just as hero is about to close with villain, Supe arrives with a "Stand back and let me handle it" line, but always overuses one of his various powers so that he's hors de combat and the hero has to do the work anyway. List Supe's various powers & figure ways for them to backfire on him. Something different each time, of course. Or: knock Supe out by having him run into red kryptonite every time he's just about to go into action. RK is always in some improbable location, and does something laughable to Supe each time. Start off slow and build up to ever-increasingly ridiculous locations for the RK and ridiculous things to happen to Supe. As he reappears in each following sequence, Supe's overconfidence gives way to grim determination to Do Well, & increasing nervousness of "What's going to go wrong this time?"



EXCALIBUR #5 -- (Bailes & Katz) Congratulations on getting away from the purple smear, and on not replacing it with a black one. Your problem now is underinking. Keep at it, though; progress is slow, but it is there. ## I have personally seen at least four illustrations, not counting this cover, of a giant hand reaching down to pluck a spaceship out of mid-flight. I've even seen it dramatized as part of a satire on the old Flash Gordon serials, on the Steve Allen Show. Personally, I think it's the most overworked theme in sf that's ever been used. Even the BEM-holding-Babe has more variety, in the different variations of BEMs and different costumes of the Babes. But here, it's always that same idiotic hand reaching down out of the upper corner of the picture, just about to grab the same cigar-shaped rocket, zooming along in front of a starry background. (I was about to complain that the rocket always has its engines flaming, too; but on second thought, it does have a legitimate reason to. Naturally, it's accelerating to get away from the Hand, isn't it?) Anyhow, I'd be a lot happier if I didn't see this thing again. But I probably will. On some other neo's first issue in this apa within the next four mailings, I wouldn't be a bit surprised. ## Hasn't the Soviet press done several editorials showing how the preponderance of militaristic-type toys to be found in American stores proves that the Americans are raising their children to be warmongers? ## "The Mudlark of Space" is one of the best sf satires I've seen in a long time. It'd make for better reading, though, if you'd polish up your dialog writing a bit. Don't rely so much on the comma; it's not the end product of the evolution of the English language. ## I agree with you, Len, about the Mark Phillips stories. They're no great shakes, but I don't recall hearing that Garrett and Janifer ever planned them as anything but light humor. So why all the uproar because these three have failed to come up to "Hugo"-winning standards? You can find at least one story as bad in almost every issue of every prozine that comes out, and I don't see any of them producing any great weeping and wailing. I think the main reason for most of the criticism is that this series just happened to appear at the time when it was the most "in" to sneer at everything Garrett did as hackwork. As to Supermind's differing from the ASTOUNDING version, I understand that Pyramid published the three stories as Garrett-Janifer originally wrote them, while the ASTOUNDING serials all had heavy Campbell-ordered revisions to play up the psionics. So what else is new?

MAILING COMMENTS

19TH MAILING

NURHE #1000 -- (Baker) This binary numbering system of yours is going to get pretty unwieldy in another few issues, Ed. ## Your mailing comment section is so much waste space, as far as I'm concerned. Do you have to do everything at the very last minute? ## While I'm no expert on the pronunciation of Latin, I've been under the impression that there has indeed been an argument as to how the ancient Romans of, say, Caesar's period pronounced the language; this having nothing to do with arguments as to how it should be pronounced now. ## The Ky-sar or Chay-sar pronunciation of Caesar sounds more "authentic" to me than the See-zer we use, considering how that name is supposed to be the basis for such dynastic titles as Kaiser and Czar. ## This breakdown of the U.S. into the ten basic Zip-Code zones will come in handy if we ever do decide to start playing Diplomacy on a map of the U.S.A.

NEOFAN #6 -- (Hannifen) When are you going to start giving your Manuscript Bureau some credit for its material that you use, Owen? ## This old OIPA material is made worthwhile by the very excellent Lanctot ditto illustrations included. I hope all N'APA's ditto artists have taken note of these.

BAYTA #1 -- (Bowers) I enjoy television, mostly because I seldom watch it; so that when I do take time out to view something, it's a program I really want to see. I wouldn't be surprised to find out that a large amount of the wailing about the tv as an intellectual wasteland is coming from people who use it as almost their only medium of entertainment. My personal preferences run to certain of the old movies that are re-run on tv; I've seldom seen any program made especially for tv that I've really enjoyed. Though frankly, if you're an actifan, where do you get time to watch tv? ## I agree that the American public went a little overboard in idolization of the late Pres. Kennedy just after his assassination, and I'm wondering just how long all these public & private works renamed in his everlasting honor will remain named in his honor. Some reaction to this is already beginning to appear in the press (but I read it in BAYTA first!); it'll be interesting, if somewhat disillusioning, to follow what happens next. ## A generally very well-done issue; the two-color work on green is very attractive. Congrats.

GEZINE 4/38 -- (Carr) A very nice Schultz cover. Now that he's joined the W3F, let's try getting him into N'APA. ## I dunno about identifying fanzines; it's a nice idea and one I'd certainly like to see followed all the time, but it can sometimes result in mistakes, too. (You may have noted in the last issue of FCOF that, after solemnly advising everyone to put all sorts of identification on their fanzines, I very neatly left out my own name in the colophon.) We're going to have a case in this 20th Mailing of a couple of fanzines labelled "19th Mailing", because they arrived too late for that mailing. This won't matter too much now, though it'll cause headaches to any future fanzine collector who might try reassembling copies of our 19th and 20th Mailings from a stack of assorted fanzines. I've tried reassembling enough old FAPA and SAPS mailings to know what this is like. That's the reason that unnumbered fanzines, such as Stan's HALF LIFE, are an annoyance to collectors. It's so much easier if you can just glance at the cover and tell in what order a group of fanzines belongs. (Possibly I'm spoiled by working in a library, where things are so neatly cataloged.) ## Dick notes that I don't like to assign the worst possible motives to anyone in any disagreement. He's right. Maybe I like to look at things unrealistically through rose-colored glasses, but I think that at least half the arguments going on today, in or out of fandom, are the result of going off half-cocked and jumping to conclusions about what the other fellow's really trying to do. I've seen a couple of "personal feuds" straightened out by a meeting between the arguers that never would've gotten started at all if the people involved had taken the trouble to find out what the other did mean, before "defending" themselves. I know there are people who like nothing better than starting feuds because they like the "action", and if they can get the feud going between a couple of other parties and stay out of it themselves, this is even better. So when I see any charge made about anybody, I tend to take it with a grain of salt. ## While I'd like the bulk of a TIGHTBEAM to swell our mailings' pagecounts, I don't think the idea of letting its publishing fall by lot to N'APA's members would be very successful. For one thing, N'APA's roster is too unstable; take a look at the %age of members we're losing this mailing. Too many people thus forced to publish TIGHTBEAM would drop out of N'APA altogether -- especially as they wouldn't get any credit for it unless they had a letter of their own in it. (I am coming increasingly to feel that N'APA's requirement of 6 pages of your own original material is not a good thing. Does anyone feel that the Bylaws should be amended on this point?) If any N'APA member would like to volunteer to publish TIGHTBEAM, fine! But forcing anyone to publish a fanzine of over 20 pages doesn't seem quite right. ## I've been reading a lot of UNKNOWN stories lately, both in John Trimble's collection and UCLA's recent acquisitions, and in Bensen's Pyramid collections that've just started appearing, and I've liked it all. Many of the short stories have been distinctly minor, but I haven't found anything I actually disliked. Possibly I don't have a long enough view yet, but I can't recall ever rereading anything and finding that I've outgrown it, except for a few of the books I read back in elementary school. I always connect bad fantasy of the UNKNOWN school with Ron Hubbard's Masters of Sleep, the dismal sequel to UNKNOWN's Slaves of Sleep that appeared in FANTASTIC ADVENTURES or some such place ten years later. To my knowledge, it's the only bit of sf or fantasy he wrote after founding Dianetics, and it's loaded with Dianetic propaganda. Unfortunately, I'll no longer ever be able to think of how much I

enjoyed Slaves of Sleep without remembering how abominable Masters of Sleep was. Has anything like this ever happened to you -- one story in a series being so bad it spoils all the others?

THE BOOK OF THE UNDEAD #1 -- (Castora) That magenta is okay as a cover, but I wouldn't care to see it used as a steady thing. I consider that it's our duty to fandom to use up all of Jack's paper of this nature before he can put out a whole zine printed on it. ## I definitely agree that the old comics were much better than the current crop, with the exception of Stan Lee's Marvel group and some of Julius Schwartz's better DC titles. Have you noticed that Superman has degenerated to speaking in baby talk, for some unknown reason. He no longer says "mistakes", he says "boo-boos". Do the editors think that this is going to increase their circulation? I hear that DC's publishers are putting Schwartz in charge of the Batman comics in an attempt to shore up their plummeting circulation; they may have to end up putting Schwartz in charge of everything if the other editors are going to continue in this line.

AN AUTHOR INDEX TO RE:SF -- (Franson) Thanks, Don; this has already come in handy for checking on a few authors. What we really need is the second Day Index, of course, but until it comes out, these indices that you and Al Lewis are publishing are doing an admirable job of taking its place.

A SPECIAL ZINE FOR OL' HARV FORMAN -- (Hannifen) Good God! All right, Owen, you've made your point.

That's it for now; sorry I don't have time to finish these comments, but the deadline is already upon me. I would like to mention that I'm happy to see Pelz's bit of N'APAn faan-fiction starting in RAGIE. All literary merit aside, I hope it'll help to build up more of a group spirit here in N'APA; something that's not as fully developed here as it is in most other apas. N'APA mailings tend to be more of a mere collection of fanzines than a publication of a club, in comparison to the other apas. I hope that with a little more group spirit, our rate of dropouts will drop off considerably.

This last page is being completed over at the Labyrinth, where I'm about to run it off on Hannifen's Grishnakh House mimeo. In the background are the weird strains of electronic music; I'm playing one of Owen's records, titled ...er, "Electronic Music". The sort of stuff used as background music to "Forbidden Planet". I don't care for a lot of this experimental stuff, but I did like the sort of electronic music used there. One of the benefits of coming over to the Labyrinth frequently is that of being able to hear quantities of good music; the only thing I ever hear at home is the tv or my sister's Beatle records. But over here, Owen has a large collection of classics and modern favorites, and some experimental music such as this record of electronic music. (One of the sections, by the way, is titled "Moon Maid"; and it would make perfect music to read the current Dick Tracy sequence by.) Among my favorites that Owen has are Rimsky-Korsakov's "Scheherazade" and "Capriccio Espagnol"; Moussorgsky's "Pictures at an Exhibition" (orchestrated by Ravel; I've never heard the original piano suite); Stravinsky's "Petroushka" and "Sacre du Printemps" (Owen has other Stravinsky works, but these are the only two I really care for); Tchaikovsky's "Overture 1812" (you can tell the sort of music I like); highlights from Rodgers' "Victory at Sea"; Holst's "The Planets"; the scores from several recent Broadway musicals such as "West Side Story" and "Camelot" and a host of others I'm just now discovering. There are also several that I've tried and found I don't care for, but I haven't room to go into them. See you next mailing.