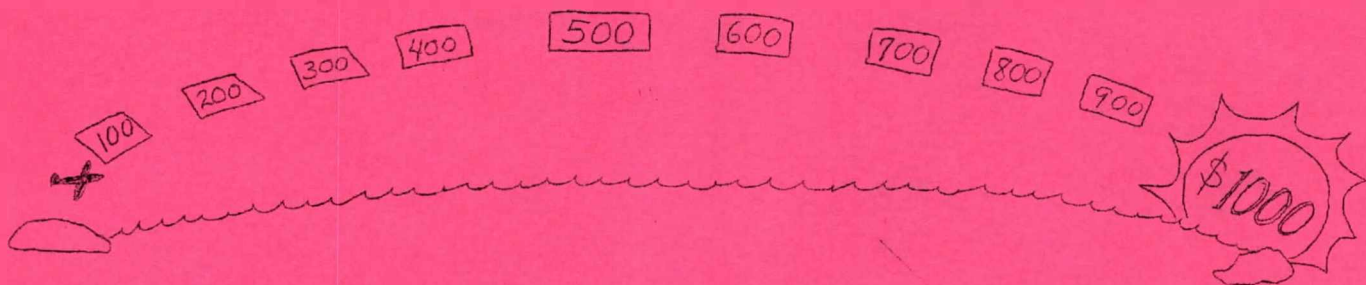




MANEKI-NEKO 2



As this chart plainly shows, the Trans-Oceanic Fan Fund has got off to a slower start than we'd hoped for. As of the end of March, the TOFF Treasury stood at \$61.75. The following individual donors receive our grateful thanks:

For donations of \$5 or more--

Don Franson
 Harry Warner
 Larry McCombs
 George Nims Raybin
 Ed Meskys
 Marty Helgesen
 Roger Zelazny

For donations of \$1 or more--

Mike McInerney
 Bob Brown
 F M Busby
 Al Kuhfeld
 Bob Vardeman
 Stan Woolston

...and we understand that more recent donations and subscriptions have brought the treasury up considerably. We'll list further donors nextish.

HAL CLEMENT has agreed to donate a small percentage of his next novel to the TOFFund, while POUL ANDERSON is donating foreign editions of his books for auction or raffle to you completists. BJO TRIMBLE will have a painting in each of the Art Shows this year (Westercon & NYCon3) which will be up for bid--all proceeds going to TOFF.

The Westercon XX Committee has agreed to sharing an auction with the TOFFund, and we're gathering books, mags, mss & art (How about it, artists?; both fan and pro) for this. If you haven't any spare cash, perhaps you've an item that would go over well at the auction?

If you can remember the 1st Art Show at PITTCON in 1960, you can't forget those Sterling Lanier brass-sculpture Tolkien figuerines (an Orc, Gold-berry, Strider, Frodo & the Nazgul King). These, along with other art, and comic strip panels will be up for raffle at NYCon3. Bring money!

Remember: send all donations, contributions, subs to MANEKI-NEKO, etc. to TOFF, c/o PanPacificon, P O Box 422, Tarzana, California 91356. Make all checks, money orders, etc., payable to David G. Hulan.

PS tell - the ART SHOW MAGAZINE - 5 for \$1.00
Bjo Trimble 243 Santa Rosa Ave
Oakland, Calif. 94610

HISTORY OF JAPANESE SF FANDOM

Introduction for complete appreciation
of current Japanese SF fandom
by Takumi Shibano

This is the translation of an article published in "SF NOTE" which "The Horror" group published on March 1965, with some additions for apprehension of foreign readers.

1. From Pre-Fandom Era to the 1st Japan SF Convention.

What is Science Fiction Fandom? This is a generic name of the amateur-world of a literary genre named science fiction and the world of its fanatic readers. Science Fiction fans look to have very interesting characters, mostly because SF is rather a new field of literature by itself. You can get the typical image of the SF fan if you gather the following characters together: the enthusiasm or dilettantism of bench-warming-writers (or developing writers), the craziness of sports-fans and the seriousness of amateur sports players, and the bottomless open-mindedness as an addition. In some cases, it is much like that of detective story fans, but SF fans are far more optimistic people than the latter. They appreciate or criticize all science fiction works on one basis, whether it be George Orwell and H.G. Wells to Monster movie films and "Superman". Newly-risen SF fanzines in Japan are apt to contain ghost stories or fairy-tales as a genre of SF, which may seem to advanced fans as a parody or exaggeration of fandom.

In short, we can say that SF fans are the race that offer the pure love to science fiction, as it were. They love SF so purely that they cannot marry her, and stay eternally lovers of her. This looks quite irresponsible; but who can solve the problem if love and sense of duty cannot stand together?

Now, there is no doubt about the determination of the exact beginning of the history of Japanese SF fandom. It was established on May of 1957, when a fanzine, Uchujin, began its publication. This was the first SF fanzine in Japan which succeeded. This started as a clubzine and Uchujin Club is the largest SF fan group in Japan, publishing many fan-stories (sometimes articles too), having brought up many pro-writers. But, firstly, we must sum up the pre-Uchujin history of Japanese fanac.

Before the 2nd World War, Jōzō Unno, the most popular SF writer we had in pre-fandom age, proposed to found a SF writer's group, but it did not appear.

In 1954, Chizuo Ohta, a publisher, and Shōji Kimura, a journalist, tried to establish "Nippon Kagaku-Shōsetsu Kyōkai" (Japan Science Fiction Society), and published a prozine dedicated to SF named "Sei-un" (Nebula), which failed after just one issue and the society was ruined without any activity. (These two persons disappeared from SF field soon).

We can find some SF activities in non-SF groups, at the beginning of the 1950's. Tetsu Yano and Jōjirō Okami wrote some stories and articles for "Missitsu" (Sealed Room), a fan-magazine of detective story. I think we can find some stories and essays dedicated to SF in various amateur magazines, if we could seek for them in a time-machine.

Tetsu Yano is noted as the "First SF Fan in Japan". He exchanged letters with Forrest J Ackerman, and attended the PMilcon in 1953 at Forry's invitation. Tetsu Yano is now a veteran translator mainly of SF and is a popular writer of juvenile adventure stories. Jōjirō Okami was a test pilot in the Japanese Air Force and wrote some original stories for SF films by Tôhō-Eiga Company.

At the end of 1956, Keisuke Watanabe, a detective story writer, organized "Omega Club", gathering some 10 writers who intended to write SF stories. Tetsu Yano and Alan Kiodomari were among them, who helped me, as my Uchujin Club was just under construction, then.

Omega Club issued a few publications of a bulletin and a magazine collecting their stories named "Kagaku-Shōsetsu" (Scientific Novel), the first issue of which was in October of 1957 and failed by the second issue in 1960. (Alan Kiodomari had been a semi-professional writer of fantastic stories and his first SF published in this dittoed magazine was sold at once to a prozine. He has been writing SF stories ever since then).

By this time, a few publishers in the pro-field had tried to publish translations of books by US authors, educated and encouraged by SF paperbacks which GIs in the US allied force brought into Japan. The largest of these trials was "Gengen-sha Science Fiction Series" which began publication in 1956 and went bankrupt after 20 books at the beginning of 1957. (Two of the 20 books were published by an obligee-publisher).

I had been an amateur SF writer, with a few sales, besides being a mathematics teacher of Highschool, since 1960, and had been seeking SF friends. At last, after inquiries to some publishers and others for SF groups in vain, I made up my mind to organize SF fans by myself. I had joined a few other SF writers, such as Masao Segawa who had just published his first book of juvenile SF, and Tetsu Yano. In 1956, I joined a UFO-research group where Shin'ichi Hoshi and Morihiro Saito joined me to publish a new fanzine. We started Uchujin Club with about 20 members, more than half of which were collected from UFO-groups.

We had called SF as "Kagaku-Shōsetsu" (meaning Scientific Novel) until the end of the 2nd World War. When the name "Science Fiction" was introduced at the end of the 1940's, it was translated as "Kūsō-Kagaku-Shōsetsu" (Fanciful Scientific Novel) to distinguish modern SF in the US from classics. A few fans including me advocated that this name does not mean "Fancy Plus Science-Fiction" but "Fancy-Science Plus Fiction". But year after year, the imported name "SF" (pronounced as "es-ef" or "esu-ehu" in Japanese accent) has overcome the Japanese name.

The first issue of Uchujin appeared in May, 1957, with the subtitle of "Technical Magazine of Kūsō-Kagaku Shōsetsu"; it was handwritten and mimeod. Tetsu Yano who was rather popular man already among us, wrote a series of articles every issue introducing SF and fandom in the US for Uchujin. Shin'ichi Hoshi wrote short short stories which were soon sold to prozines. (Hoshi is now one of the No. 1 writers of SF in Japan). Morihiro Saito wrote a series of nonfiction which was greatly welcomed by readers, and began to write for prozines some two years later. The other main members were Bon Atsumi, one of the pioneer SF fans in the detective story group, and Yoko

Mitsunami, a female fan. I was the editor and publisher of the zine, and the number of club members increased from 20 to nearly 100 by the end of the same year, for a few newspapers wrote of Uchujin. It was a lucky start.

Ryô Mitsuse joined us shortly after the start. He soon became the favorite writer of the club with his StFish poetry, and began to sell his stories to prozines in 1960, and is now one of the most popular writers in Japanese fandom, though not so popular as Hoshi in the general field. Tsutomu Miyazaki came about the same time and began writing for prozines, also, and is writing juvenile SF and adventures now.

Kôichirô Noda and Yô Mori joined us in the summer of 1958. Noda is a TV director now, and is noted as the largest collector of magazines and paperbacks. He is writing introductions of classic SF and space-operas, and translating SF. Mori went to prodom in 1961 as an assistant editor of "SF Magazine" which was to be the only prozine in Japan.

We held two meetings of our club in 1957, and opened the monthly meetings beginning January, 1958. Jôshirô Izumi, Hayao Hayama, Jôsukey Gali, and Toshio Maki were regular members, too, most of whom are good SF fans even now. We abandoned ourselves to discussing themes and ideas of SF, forecasts of future worlds, and inventions in fancy-science, etc. I think I may say that the beginning of Japanese SF fandom was here, for this cast of members occupies about half of first-line-talents in the current Japanese SF field.

In prodom, A Hayakawa Fantasy Series (translation books) started at the end of 1957, which supplied good nutrition to fandom in succession after the Gengen-sha Series. This new series succeeded and changed its name to A Hayakawa SF Series afterwards, and reached to its 100th book by the end of 1965.

In the summer of 1958, I got out of health, which was a crisis for Uchujin, but Tetsu Yano and Shin'ichi Hoshi co-operated to continue publication and I got well at the beginning of the next year. After an eventless term, a new development came with the new year of 1960; the handwriting mimeo of Uchujin was changed to typewritten mimeo with the January issue, which resulted in a change of character of the publication into something of a more professional nature.

In prodom, Hayakawa Shobô published "SF Magazine", which was the first prozine dedicated to SF in Japan, and it succeeded. Masami Fukushima, the editor, was a forcible man of ability, and is noted as a lead-off man, or "Emperor" of Japanese SF field now.

The second SF fanzine in Japan was published in summer of 1960 in Osaka, which resulted in a rapid rearrangement of the goals of Japanese fans. I wonder if eventually there will be a fandom with only one fanzine called "Fandom"? "Null", the new fanzine, started as a family-magazine written by four brothers of Tsutsui's. The first issue appeared in June, containing some fantastic short short stories, and three of them were sold to a prozine "Hôseki" (Jewel) a detective story magazine. The start was very showy, and the appearance of the zine itself was very fine in type-printing, much as a prozine. No competition occurred because their policy of publication was quite different from that of Uchujin. Null was published twice or three times a year with high-level stories, and Uchujin was published monthly with materials from the many club members.

In the second issue of Null, Toshitaka Tsutsui, the third of the brothers, wrote a short story "After the Death", which was sold to SF Magazine, and he was called "The First Fan-Writer" in this prozine. But he ceased writing soon afterward. Among the four brothers of Tsutsui, only Yasutaka Tsutsui, the eldest one, continued writing, and is now nearly as popular a writer as Mitsuse. Nowadays he tends to write fantasies.

Null stopped being a family magazine by its third issue, mainly by my advice, and began inviting club-members. But I suppose they could not afford to continue publication; circulation remained at 100 from beginning until the end of publication in 1964. Uchujin was printing 250 copies every month, and my policy to stay out of the red was to collect subscriptions.

By 1960, Uchujin also produced a few more writers; Ryô Mitsuse, Tsutomu Miyazaki, Jôshirô Izumi, Toshio Maki, etc., sold their stories to "Hoseki" and other prozines, though some of them did not continue writing after that. Yano and I wrote articles for SF Magazine. After Omega Club's fanzine stopped at the second issue, Tetsuo Saito began selling stories to prozines.

At the beginning of 1961, Shin'ishi Hoshi published his first book, "Jinzô-Bijin" (A Man-Made Beauty), which was a collection of his short short stories. Then he was called Mr. Short-Short (though he is a big man nearly 6 feet), and published his second book in August, and his third book at the end of the year. His success resulted in a flood of short-short stories in Japanese SF. The flood was rather little, but people then misunderstood that science fiction stories were not always very short, and many of them thought that the word "SF" meant short-short story. I cannot calculate the merits and dismerits of this curious phenomenon caused by Hoshi. This undoubtedly must have made many amateur writers feel that SF was easy to write.

Some new fanzines then began publication. Among them, only "Paranoia" published in Kobe-City (near Osaka) by Akira Taji, continued publication successfully. Its first issue appeared in January 1961, as a personal zine containing only Taji's stories and articles, hand-mimeographed by Taji himself. It published 4 issues by 1963, and changed its character to a clubzine in '64 to be an inheritor of Null, collecting about 20 members. Others started in 1961, but not continued were: "Asteroid", clubzine of SF group in Waseda University, stopped after two issues. "Uchusen" (Spaceship), a 4-page leaflet published by Motoshige Katô in October and continued for 10 monthly issues until folded. "Paradise Lost in 21st Century", one-shot, a thick book of the collected stories of Tsutomu Miyazaki, published in June. There were two more personal fanzines, named "Short-Short" by Osamu Miyao and Harumitsu Tanaka. The former ceased by five issues, the latter was a one-shot collection. Tanaka began writing for Uchujin later, and issued one more collection, "Artificial Brain Inflammation" in September, 1962.

Outside fandom, "Missitsu" (Sealed Room) issued a special SF publication collecting stories by club members. This magazine is the clubzine of the detective story fans, but it rather tends toward mysterious and weird stories, and we look upon it as a fringe member of SF fandom.

In prodom, SF Magazine announced a contest for SF stories. This magazine started as a Japanese version of F&SF and had been mainly publishing translations and very few originals, but it was gradually changing its policy. The first winner of the prize was Yoshio Yamada, and the prize story "This Egoistic Earth" was published in the September issue of the magazine. But Yamada disappeared from the SF field with only this story to his credit and has had no contact with fandom either. In the October issue, the winner of the second prize, Taku Mayamura, had his story "The Lower Class Ideaman" published. Mayamura had joined Uchujin in autumn of 1960, and had been writing stories for Uchujin. He continued to write very enthusiastically, and now is noted for his popularity.

Thus, the contest from SF Magazine invited good writers out of fandom, and besides, found other good writers by itself and sent them into fandom. Aritsune Toyoda and Kazumasa Hirai, winners of lower prizes, now joined me and began to write for Uchujin. These two are now writing juvenile adventures for TV and comics, and often write for SF Magazine.

Moreover, Norio Itoh joined Uchujin in 1958, coming to Tokyo to enter Waseda University. He had been a young letter fan in Hamamatsu-City. Now he is noted as the finest bibliographer in SF, ranking with K. Noda, and is writing articles professionally. It looks as if he may not graduate from the university, for he has no time to study, being too busy reading and writing SF.

Thus, in rather good connection with prodom, Japanese fandom is building a full scale character. The atmosphere of our fandom has been a rough mixture of fancy-scientist and developing writer, combined into the fan-character who loves SF. I think this growth was the basis for bringing the 1st Japan SF Convention into being the next year.

This growth was greatly accelerated by an event in the summer of 1961. Roy Tackett, who was in Iwakuni-City as an engineer of US allied Forces, wrote a letter to SF Magazine as a US fan seeking Japanese fans, which was soon answered by Tetsu Yano, Den Yoshimitsu and Shoko Uhara. Thus Japanese fandom established an official communication with foreign fandom for the first time. Soon I wrote a brief introduction of Japanese SF for Tackett's "Dynatron", which was rewarded with wonderful reactions from foreign fans. Many Japanese fans then began to correspond with foreign fans. Tackett wrote an introduction of current SF fandom in the US and England for Uchujin. Thus Japanese fandom was awakened to the rest of world fandom.

Den Yoshimitsu joined Uchujin in 1958. Afterwards, he established Mutants Club at Gifu-City in 1963, and its clubzine "Mutants" has published 10 issues by now. This group is considered to be representative of the middle area of Japan. Shoko Uhara established Time-Patrol Club in Osaka in 1964, which is looked upon as a leading group of the Kansai-District, along with the Paranoia Club. Uhara herself stopped fanac soon afterward. Toshio Ogawa was an officer of the Japanese Army and after issuing a tapezine for foreign fans, ceased his fanac. Noriyoshi Saito is now in prodom as an SF translator. Fandom and prodom were in rather good team-work in those days. Farsighted journalists were beginning to wonder, "Is a science fiction boom coming?"

The 1st Japan Science Fiction Convention was held on May 27, 1962, and called the MEGACON.

This was not the first case of an "open meeting" in fandom. On April of '61, Null and Osaka branch of Uchujin had a co-meeting in Osaka, with some 30 attendees. This branch of Uchujin had started in the year before, but was dissolving with nothing to do. Then in October of this year, Uchujin Club held a movie show in Tokyo in memory of its 50th issue; but attendance was less than 40 fans, because of little publicity.

In 1962, Uchujin and Null held a co-meeting on April 1. Ichirō Kanō a writer of detective stories and juvenile adventures, and I attended from Tokyo. The meeting collected about 30 attendees, about half of which were non-members of either club; a good test case for the coming convention.

At the same time, the plan of a new fan group was growing up in Tokyo. Shiro Shima and Junichiro Kida were promoting "SF Magazine Fan Club", and had a preparatory meeting in February '62. Kida invited me to the meeting and I introduced them to SF Magazine, for none of them had contacted Hayakawa-Shobō. They were planning to start the club at the convention.

A big success was this 1st Japan SF Con! We had prepared a large lecture-room in Meguro Public Hall, but nearly 200 attendees jammed the room, and there were not enough program-books for everyone. Tadashi Hirose was the best assistant I had to promote the con. Udaru Ohshita and Keisuke Watanabe, both authorities in the detective story, addressed the con with congratulations. Masami Fukushima (editor of SF Magazine), Osamu Tezuka (the No. 1 Man in juvenile comics), and Shōtarō Ishimori (popular artist of comics) made speeches. Ishimori attended Seacon the year before. Many other writers also made speeches to the convention. Shiro Shima declared the start of SF Magazine Fan Club.

I introduced other developing writers and big name fans to attendees, and for an extra attraction, Hoshi read his latest story. Tezuka, Ishimori, and Kunio Nagatani (a developing comic artist) drew illustrations of famous SF stories, on request of attendees, with a comic touch. Shōji Ohtomo, secretary-clerk of the Science Fiction Writer's Club organized in '63, showed 16mm films by Norman Macrahen. The first part of the convention began at 1:30 pm and ended at 5:30. I was a chairman of this part.

The second part opened at 6:00 with 70 enthusiastic fans. Junichirō Kida took the chair for this part, and they discussed SF stories and writers. At 9:00 pm, all was over. This one-day convention thus ended with great success.

---Takumi Shibano---

[Continued next issue: HISTORY OF JAPANESE SF FANDOM, part 2--The Rise and Fall of the SF Boom in Japan]

A note on US-Japanese contacts:

Takumi says it takes him several hours to translate one page, so this actually involves a great deal of work on his part. He requests, as usual, that his English spelling, sentence structure, etc, be corrected. Takumi complains that it is very difficult to get his countrymen to do anything in English for placement in US fmz, but he is working on them. I would suggest that Bjo contact Japanese artists to obtain artwork for Maneki-Neko and other fmz around the country.

---Roy Tackett---

FRED AND HIS FANZINES

FRED? HOW CAN YOU CALL A COMIC STRIP FAED??

YOU WANT WE SHOULD CALL IT MELVIN?

WRITTEN BY LEN BAILES & BJO
HAND-DRAWN BY HAND BY BJO
ESPECIALLY FOR FRED PATTEN

ALL IS QUIET IN THE PALATIAL DOMICILE OF FRED PATTEN, MILD-MANNERED STF FAN....

HUM... DE... HUM... HUM... SORT OF DIFFICULT TO READ THESE COMIC BOOKS WITH THE SARAN-WRAP ON 'EM

RING!

WHERE'S TH' PARTY?
WHERE'S TH' BEER?

AH, HERE ARE MY FRIENDS... GOOD TRUFEN ALL!

WHICOPEE! A PARTY!

NICE OF YOU TO ASK US OVER, FRED...

FRED - THIS IS A PARTY? FRED... YOU HAVE A FUNNY LOOK IN YOUR EYE...

IT'LL SURE BE NICE TO RELAX...

NAGA-NAGA NUNU*

COME IN!

POTATO CHIPS

* BET I KNOW WHAT UNCLE FRED IS UP TO!

I SUPPOSE YOU ARE WONDERING WHY I CALLED YOU HERE TONIGHT...

OOG! I KNOW WHAT'S COMING!

YES!

NO!

YOU MEAN IT WASN'T JUST FOR THE CHARM OF OUR WITTY PERSONALITIES?

I WAS AFRAID OF THAT!

POTATO CHIPS

1-13-66

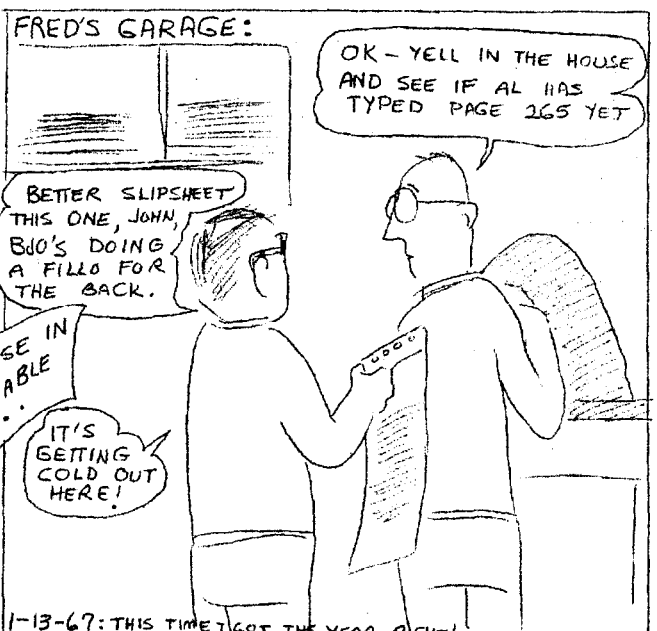
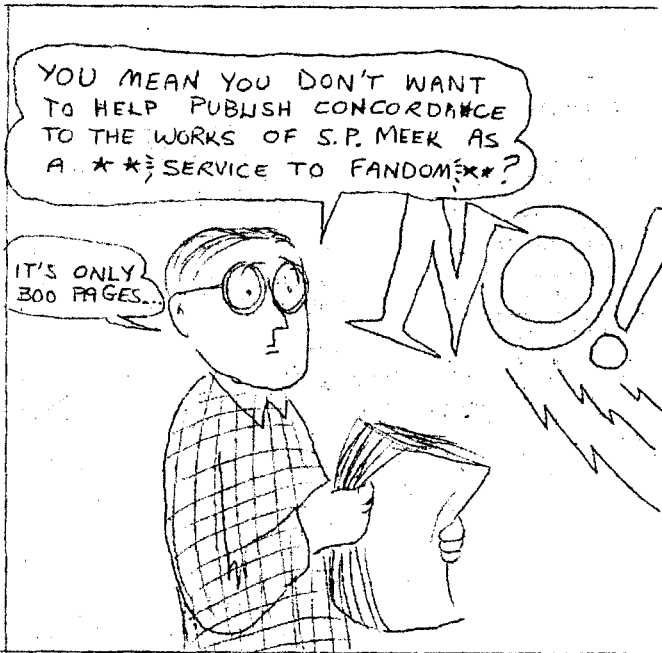
LET'S SEE -- IT'S BEEN ALMOST A MONTH SINCE WE HELPED FRED PUT OUT THAT 82 PAGE ZINE FOR FERRY... I ... TWO WEEKS SINCE THE 130 PAGE APA-L... SO...

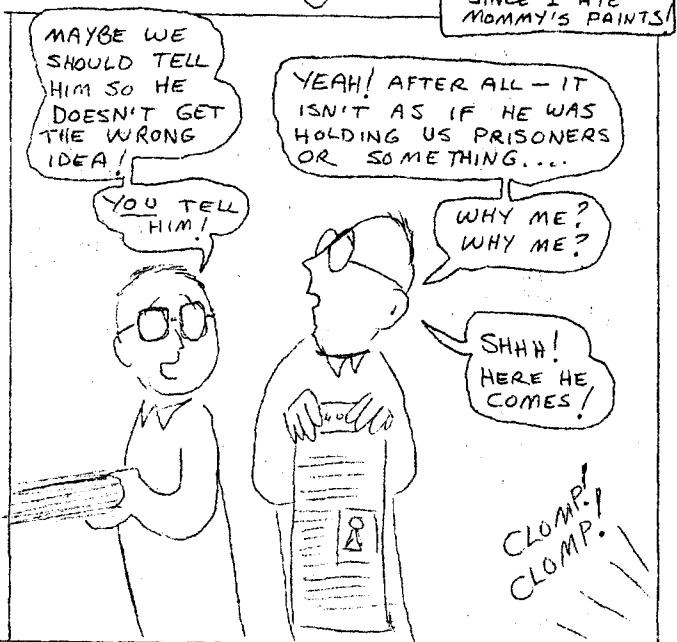
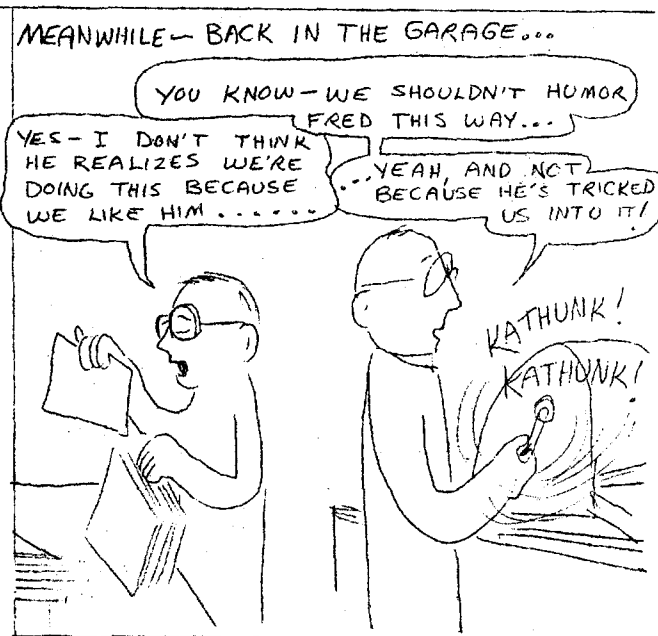
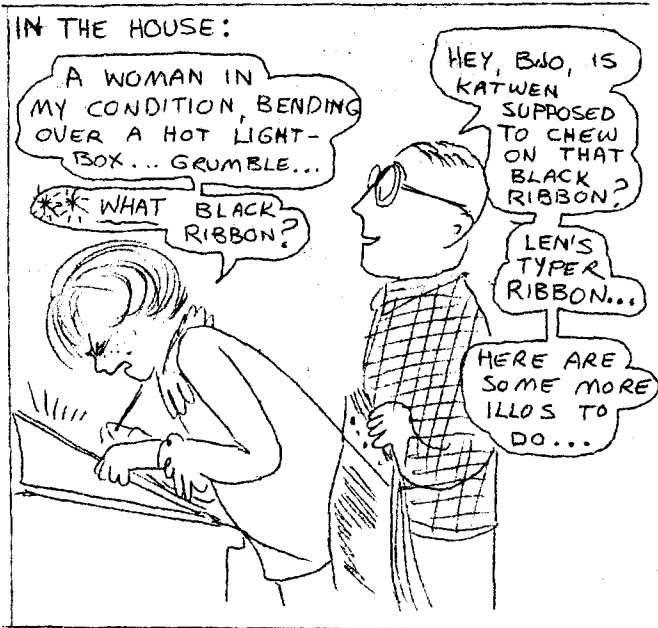
... BEEN NEARLY A WEEK SINCE WE PUT OUT THAT 150 PAGE INDEX TO FANZINES...

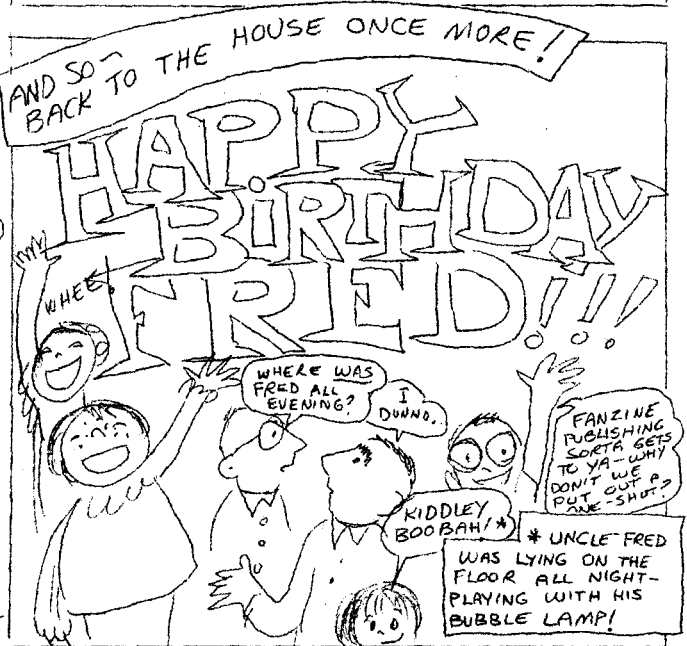
BEDDLEY BEJEY!*

YAAAA!


* LOOK OUT, UNCLE FRED - SOMEONE'S MAKING A BREAK FOR THE DOOR!







CHECK YOUR CHANGE!



by Walter Breen

Speaking of money, which we were, look into your change pockets and coin purses for some of these dates. TOFF can use all the change you are carrying right now, to reach that \$1,000 goal, but it is possible that you have more value in hand than you think.

The coin dates listed here are in demand, and may be worth from a few cents above face value to several hundred dollars more; check with your local coin shop or send them on direct to TOFF. Finding a rare coin in circulation is a painless way of making a contribution far in excess of its face value. But remember this: don't clean the coins, don't treat them with anything but healthy neglect. Cleaned coins are always worth much less than untreated ones, and numismatists can always tell the difference. Coins which have had holes drilled in them, or spots of solder on their edges, for attachment to watch chains, bracelets, etc., are numismatically worthless; even gold pieces treated that way are worth only their bullion value (less than double face) unless they are very rare dates. Ordinary foreign coins are probably not worthwhile except for silver dollar-sized ones, some of which are worth a few dollars apiece. Mistakes made by the mint--mint errors or "freak coins," such as off-center or double-struck coins--are of some value even if of common dates; write us about these. Meanwhile, look through your change for the listed dates, and send the dirty old ordinary stuff to the IRAN-OCEANIC FAN FUND today!

COINS TO LOOK FOR:

Pennies (CENTS, if you wish to be technical about it):

All large cents (1793-1857); all Flying Eagle cents

All Indianheads

Any Lincolns brand-new before about 1940

1909 S

1910 S

1914 S, 14 D

1922

1931, 31 S, 31 D

1943 Bronze (write us for details if you think you have one)

1944 Steel

1955 Double date: 11955

Nickels:

Anything brand new before 1951
All shield nickels
Liberty head nickels before about 1900
1885 in any condition
1886 in any condition
1912 S (the S is next to the dot left of CENTS)
1918/17 D (the 8 is stamped over a 7)
1937 D with 3 legs on buffalo (one front leg is missing)
1939 D, 39 S

Dimes:

Anything before about 1904
1913 S
1916 D (This will be Mercury type, with fasces on tail sides; the D is at bottom left, just to right of E on ONE. 1916 S is not wanted.)
1921, 31
Anything brand new before about 1952
1942 over 41 (the 1 shows plainly at left side of 2)
1964 in sandwich metal
1965 in SILVER (not sandwich metal)

Quarters:

Anything before about 1952 in brand new
Anything before 1925
1932 D, 32 S (The mintmark is near bottom under eagle's tail)
1936 D not too worn; 1934 D ditto
1938 as near to new as possible
1964 in sandwich metal; 1965 in SILVER (not sandwich metal)

Half dollars:

All earlier than about 1943, in quantity
Anything before 1952 in brand new; especially wanted are dates like 1921, 1933, 1948, 1949
Commemoratives, EXCEPT the 1892-93 Columbians

Silver Dollars:

Anything dated 1873 or earlier
Peace type: 1921, 1928
1934 S (the S is just above end of eagle's tail)

Note: most worn silver dollars between 1878 and 1904 are not worth more than face value. If you have brand new ones, write and ask for details, listing the dates and mintmarks. The mintmark is below wreath on tails side.

Gold coins: write for details, listing what you have by date, mintmark and denomination. And no, they don't have to be turned in to the Treasury Department; that ruling was cancelled long ago.

Canadian coins: write for details.

--Walter Breen.

The 2nd in a series of articles on Los Angeles from a fan's viewpoint:

THE NOT-SO-BEATEN TRACK...

---by Katya Hulan---

We have a hyper-active Chamber of Commerce that has spread the word far and wide about the Star Attractions of the LA area; and if by some chance you've missed hearing about Disneyland, Olvera Street, Little Tokyo, Marineland, etc...they'll be glad to tell you if you just drop them a postcard. Or some hyper-active fan will be just as happy to tell you! But where does a FANGelero go for kicks, especially when money is short?

The femmes often go down to the garment district, maybe only to browse or maybe for terrific bargains in quality textiles and costume materials. A couple of blocks away is the flower district. I've never seen it when it was active, because I don't have a habit of getting up at 4:00 AM. But the florist supply houses are open all day, and one can spend hours there, rummaging through all kinds of ribbons, fake flora, containers, seasonal decorations, papers, craft supplies, etc., etc., etc.! In the same area are many small specialty shops, one of which has the largest collection of beads, laces, braids, fringes, jewels, settings, and fancy buttons I've ever seen.



Not looking for goodies? Well, try visiting a specialty collection such as the Piano Museum; it's actually part of a piano store, but it contains many old and unusual instruments. There is also Hawkins Doll Hospital and Museum, or the Southwest Indian Museum. LA has many such displays, in addition to our large County Museums of Art, and of Natural History.

For fannish architecture, there's the Bradbury Building [no relation to Ray, but Forry Ackerman's grandfather designed it]. The outside of this edifice is singularly unimposing, but the interior is a wonderland of grill-work and "cage" elevators, set off by an enormous central skylight.

The Watts Towers, built by an illiterate Italian tile-layer, are like nothing you've ever seen before. Like Topsy, they just grew and grew, from pieces of stone, tile, glass, shell, and rock, to nearly 70 feet in height. They've recently been declared a cultural monument; which means there's a fee to see them in any detail. Fans have found these fairy-like towers to be excellent photographic subjects, and background.

Then we have our...ah...religious groups. Miss Velma and her Ministry of Youth, featured in her never-ending revivals on white [plastic] horses or in gold cages descending from the ceiling. One ad promised she would, in full space suit, ride a rocket to the moon and be the first woman to preach a sermon from there. A photograph accompanying this ad showed Miss Velma with a reasonable facsimile of the moon behind her. This show will certainly give you something to put in your con report!

The men, I'm sure, will be delighted to watch the bikinis go by, but it isn't necessary to go to the beach to see legs. Female Angelenos' mini-skirts are exceeded in shortness only by hems in London town. The standard garb for teenage girls, in the summer, in a department store, say, is a



bathing suit, over which is worn a shirt that comes to the hipline, no shoes. So Girl Watching can be great fun, for those interested in the sport.

If you like to argue, go down to Pershing Square; LA's version of Hyde Park. A local college speech class has its final exam there each semester...a student must take a position with which he does not agree, and defend it against hecklers for a given period of time. There is always someone there willing to cross words with you.

When you can think of nothing more specialized to do, aside from attending the Pan-Pacificcon, you can always just sit back and watch us at work and play. California is a way of life and you might take home some new ideas. Better still, you might want to come back; this time to stay permanently.

---Katya Hulan---

[For anyone who will be in town with time to spend, before or after the convention, addresses and directions...and likely willing guides... will be supplied to any of the places mentioned in these articles.]

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HUGOS & PONGS are discussed [and your opinions invited] in The Hugo Report, published by Hugo Study Committee member John Trimble, 243 Santa Rosa Ave., Oakland, Calif. 94610. Send 4¢ stamp for your copy of issue #1; extra stamps for future issues. Hugo Report #2 now being prepared for publication.

Let's talk about PanPacificon for a moment....

It's our feeling that each World S F Con Committee is entrusted with two separate and distinct functions to perform. First, each committee is responsible for staging its particular WorldCon, and in this is responsible to itself alone; to make its mistakes and form its triumphs equally, with the WorldCon attendees as sole judges of success or failure.

The second function of each WorldConCom is the administration of the Annual S F Achievement Awards--the Hugos--and in this it is responsible to fandom at large. Over the years a body of rules has grown up--modified and extended by various committees and business sessions--in an attempt to define the awards, and give the Hugos some standing, or relative merit. While it cannot be claimed that these rules represent the polled opinion of all of fandom, perhaps, they are nonetheless the distillation of the thinking of a large number of fans.

Therefore, because we feel morally if not legally bound by them, the PanPacificon will award Hugos in accordance with the procedure set forth in the ByLaws of the World Science Fiction Society (Unincorporated). The rules in their present form stand as amended at the most recent convention, in Cleveland, and it is this form of the rules which will be used by the PanPacificon Committee, subject to any modifications which may be made by the business session of the New York Convention, operating under the rules of the WSFS, uninc. Or, to spell it out: unless the ByLaws are so amended by the business session of the NYCon3, PanPacificon will award a Hugo for Best Amateur Publication, and will not award Pongs.

-oOo-

Section 2.10 of those rules we were talking about up there allows each Convention Committee the option of creating a special, non-continuing category, with the winner to be voted upon in the same manner as the other categories. The Tricon created the Best All-Time Series award (won by Issac Asimov's Foundation series) under this rule. NYCon3 has not chosen to use this section (the Pongs, or Fan Achievement Awards are outside the rules, not a utilization of this category).

We've been thinking of using this rule to establish a special category for "Scholarship" in the S F field. Currently, we're engaged in trying to flesh this idea out, and urge anyone with ideas along these lines to contact us as soon as possible. We're open to pro and con discussion, but what we're hoping for is ideas and suggestions for a proper definition of the category, eligibility limitations, etc. May we hear from you about this?

And don't forget to send along those contributions to the Trans-Oceanic Fan Fund; make checks, money orders, etc., payable to David G. Hulan, and send everything concerning PanPacificon, TOFF, Maneki-Neko, etc. to us at...

PO BOX 422 TARZANA, CAL. 91356

MANEKI-NEKO #2, May, 1967, is edited by John & Bjo Trimble, 243 Santa Rosa Ave., Oakland, Cal. 94610, and published by the Bidding Committee for PanPacificon [Los Angeles - Tokyo in 1968!].

The purpose of this fanzine--aside from bidding propaganda--is to promote the Trans-Oceanic Fan Fund, to bring Takumi Shibano to the WorldCon in '68 [no matter who wins the bid].

MANEKI-NEKO is free for contributions of money, auctionable material, etc. to TOFF; make all checks payable to David G. Hulan, at PanPacificon, P O Box 422, Tarzana, California 91356.

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Three fan clubs [the Los Angeles Science Fantasy Society, the Nameless Ones of Seattle, and the Elves' Gnomes' & Li'l Men's Science Fiction, Chowder & Marching Society of Berkeley] are passing a Maneki-Neko (in this case the ceramic bank shaped like a beckoning cat) around at meetings to gather loose change for the TOFFund. Every penny helps, and if your club would utilize one of these, we'll send a large, charming cat bank for only \$2.50. Individuals, too; act now!

*Pan-Pacificon
P.O. Box 422
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