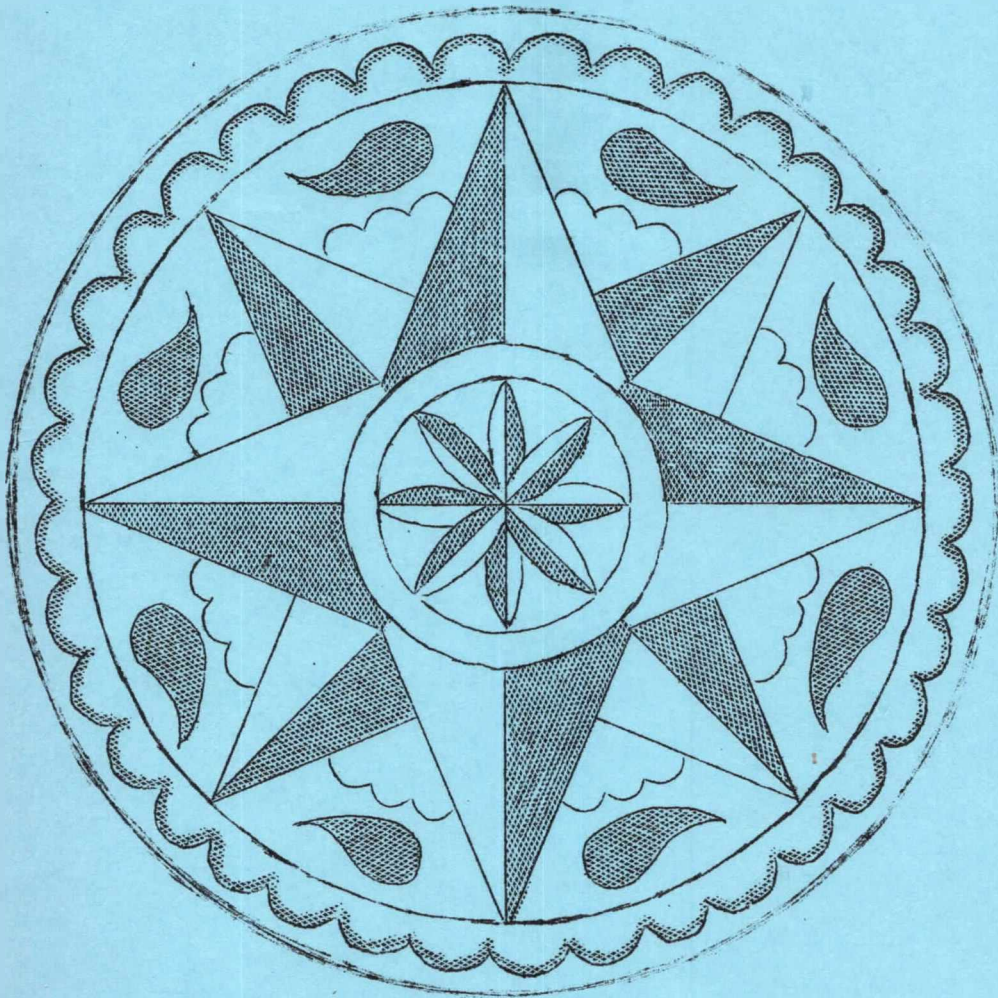


MOONSHINE

No. 35

May 1968



ЖАРА 123

Len's Den - 2

To those of you who turn out reams of copy for several apas and genzines, that may not sound like a particularly tough requirement, but when you consider that the stories must not be first draft or hastily sketched outlines, and that most of the membership consists of persons (teachers, housewives, office and production workers) who are writing in their spare time, the minimum requirement is fairly reasonable.

There is always something to be read at every meeting, and at some meetings there isn't enough time to read all of the items submitted. I think that is a pretty fair output from a membership of approximately thirty-five. Obviously, many of the members are truly interested in writing, and are taking time to produce more than two stories or articles per year. By the same token, I am reasonably sure that there are two or three members who are what I call "would-be writers". They enjoy talking about what they are going to write, and like the "prestige" of being a member of a Writers' Guild, but their productivity is low. They actually started to write something "last week", but just couldn't find the time, or "inspiration", or wotever, to finish it in time for the meeting.

We haven't been members long enough to see how strictly the rules are enforced, but I suspect that if a member fails to meet the minimum requirement, he or she may not be drummed out, as they help the group in other ways. Not just by paying dues, which are also minimal, but in helping prepare the coffee and cookies, distributing paper for the comments, helping to clean up the room after the meeting--and joining in the criticism and comments on the items that are read.

The comments are written (anonymously) on slips of paper and turned in to the chair after each item is read. (The reader is usually someone other than the writer of the piece being considered.) The president and v-p take turns reading the comments aloud. Then the writer is identified and is given the slips to take home. The writer is also given the opportunity to comment on the comments if he or she so wishes.

Are the criticisms valid? Do they do any good? Yes, to both questions. At one time the comments were given orally, but the Guild soon adopted the anonymously written procedure for obvious reasons. Few punches are pulled in the written criticisms. They have to be brief out of necessity, but they do serve as a guide to the writer. Whether the writer elects to rewrite or edit his piece, using the comments as a guide, is his own business, of course--but a couple of sales announced at recent meetings indicated that the writers in question had tried several times to sell their stories without success. The sales were made after they had doctored their stories with the "medicine" provided by their fellow-Guild members' criticisms.

There are three contests each year: Fiction, Articles and Poetry. We had joined the group just before the Poetry Contest deadline, and I entered a couple of my humorous poems (assuming that one can classify song lyrics as Poetry) and two serious poems. The Poetry Contest was split into two categories, Serious and Humorous, you see, and I was somewhat croggled when one of my serious poems copped first prize. (The humorous verse I had submitted made a fair-to-poor showing, but I consoled myself with the idea that song lyrics should be sung rather than read...) The prize-winning poem was "Exit Lines", a post-Atomigeddon type poem. It appeared in The Outlander Magazine many moons ago, and now I'm wondering if I should submit it to a professional mag. If so, where?

I've had one story read so far, and I think that the written comments it received will be of help when I take the time to doctor it. I am tempted to submit the story as it is and see if it will sell without further rewriting. But if I weren't in particular agreement with some of the criticisms, I wouldn't consider a rewrite at this stage at all.

While the story was being read I couldn't resist writing down a comment of my own--if only to disguise that it was my story. The story is told first person from the viewpoint of a 12 or 13 year old boy (circa 1936), and was read by one of our lady poets, who does an exceptionally good job at reading something "cold". My comment: "The reading made the story sound better than it really is". I wasn't being modest--just honest. As all anonymous criticisms at a writers' meeting should be.

* * * * *

MYSTERY STORY FANDOM GROWS To date (March 31, 1968) there have been two issues of THE ARMCHAIR DETECTIVE, three issues of THE MYSTERY LOVER'S NEWSLETTER, and nine issues of THE JDM BIBLIOPHILE.

The second issue of TAD features material by Norman Donaldson, James Sandoe, Charles Shibuk, Ordean Hagen, John Bennett Shaw, Jon L. Breen and others, about R. Austin Freeman (Dr. Thorndyke stories), Hardboiled Dicks, paperbacks, famous detectives dramatized on radio, collections and collectors, Sherlock Holmes cult, reviews, swap section, etc.

The third issue of TMLN features reviews, articles, etc. on James Fenimore Cooper's influence on American detective fiction, Raymond Chandler's screen work (and a bibliography), Mary Roberts Rinehart, and a checklist on the works of Margery Allingham.

The ninth issue of JDMB features an editorial covering the past, present and future of the mag, a l o n g lettercol, and a reprint section featuring material from the 2nd and 3rd issues, plus Bob Leman's parody on McGee from THE VINEGAR WORM.

I gave subscription info on TAD and TMLN last time for those of you who are interested. JDMB is still on a non-sub basis (at the moment); locs, stamps, reviews, articles, info re John D. MacDonald and his works are sufficient to put you and/or keep you on our mailing list.

In the meantime, we are starting work on the master checklist of JDM's published writings, which will be priced based on the cost of materials and postage. No charge for our time and labor, of course. However, FAPA members may get it gratis if we decide to put 68 copies through. JDMB itself will not be distributed through FAPA. The few of you who have shown interest are getting it anyway, and the other 50+ copies are being sent to JDM buffs who do respond...part of the 400+ readers we have to date.

The only reason we are considering distributing 68 copies of the master checklist through FAPA is that it will include listing of MacDonald's s-f stories, as well as all of his other published works that we have been able to track down.

* * * * *

GETTING OUT THE VOTE Chuck Hansen indicates that he has left me with the problem of promoting a "more healthy interest and good participation in (FAPA) elections". Like Chuck, I don't know what can be done to fight lethargy--other than beg, badger, cajole and holler. As President I could write an individual letter to each member to urge him or her to Please Vote, but I'm not sure that it would do any good. After all, the members are reminded in the FA, and given more than ample time to announce their candidacies as well as time to send in their ballots. And surely the membership will remember the recent election! Shouldn't this be enough to get most of us on the ball before and during election time?

Len's Den-4

There is another excellent reason for participating in the next election. We need to amend the Constitution to raise the dues, and that requires a majority of favorable votes, and "such majority must be more than ¼ (one-fourth) of the membership." That's 17 or 18 favorable votes, ladies and gentlemen, and if we don't raise the dues, the sec-treas. may have to assess the membership for extra money next year. He might very well have to do it this year. (We don't like the idea of raising the dues when we--June and I--are President. Perhaps it is akin to being President of the country or Governor of the state when taxes are raised. If we didn't think that it was necessary, we wouldn't be campaigning for the amendment.)

I know that I have repeated part of the President's Message (see FA) here, but by Foo we is gonna get your attention on this sercon stuff one way or t'other! We Urge Everybody to Run For Office, Vote in the Elections, Vote in Favor of the Dues Raise, and we hope that each and every one of you has voted in the Egoboo Poll too. Considering the year's tragic and pessimistic beginnings, we must endeavor to be optimistic about something.

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MEMO TO GREGG CALKINS The Man Without A Country is obviously the answer to your quaint conundrum. Shakespeare punned similarly when he had Hamlet--in dialogue with Ophelia--refer to "country matters". Anyway, what do I win?

MEMO TO TERRY CARR, ED CO, &c "By 1972 the beer industry will be using 18 billion cans a year, enough for five stacks reaching the moon." This estimate was made by J. K. Cooper, Continental Can Company's marketing manager for beer and ale, in a recent article in Modern Brewery Age. He also noted that one of the major reasons for the growing popularity of the beer can is the easy-opening end. "The trend is moving so rapidly to easy-opening ends that by 1972 we expect only one out of ten cans will be the old-fashioned solid-end type."

MEMO TO HARRY WARNER & OTHER CULP FANS Robert Culp will play Travis McGee in the film version of John D. MacDonald's DARKER THAN AMBER, the first in what we hope will be a successful series of McGee movies. By successful, I mean a successful translation of JDM's novels into movies. Ed Waters is doing the screenplay for AMBER. Jack Reeves and Walter Seltzer (Major Productions, Inc.) are the producers. CBS Films is paying the bills and will distribute to motion picture exhibitors. These will be theatrical films, of course, as opposed to the movies-made-for-TV bit. John vetoed the idea of turning McGee into a TV series some time ago. I don't know why they are filming the seventh McGee novel first, instead of THE DEEP BLUE GOODBYE (the first McGee novel published, although it wasn't the first written...) Their tentative schedule is to film BLUE--or maybe A PURPLE PLACE FOR DYING--second, and follow with A DEADLY SHADE OF GOLD. Location work on AMBER will start in November, and they hope to have it ready for release in the early summer of 1969.

-Len Moffatt

April 12, 1968

Ed Cox, doodle here:

IT'S A GESTETNER!

Len and June

take pride in announcing the arrival of a new addition to the family: A Gestetner 260.

Name: The John D.

Weight: Approximately 90 lbs.

Delivered: Tuesday, April 9, 1968 at 1730 hours

Attending ~~Man~~ Salesman : Bill Hallman of Gestetner Corporation

The very first thing run off on The John D. was the cover of this Moonshine, and I have seldom seen anything so beautiful as those pages flipping neatly into the receiving tray. The salesman had brought some pre-cut stencils to demonstrate it with, but then, he's not used to fan publishers. He also brought two tubes of ink, a quire of stencils, three reams of paper and some folders for storing used stencils, which are, of course, far superior to the Newspaper Method. (Encouraging us to develop expensive tastes, commented Len.)

While it is true that I learned mimeography on a Gestetner, that was several years ago, and I have been Rex Rotary-conditioned since then, so I watched the demonstration attentively, and even learned a few things I hadn't known before. Something brand-new occurred when he was placing the ream of paper into the machine. I asked him if he wasn't going to "break" it. He replied it wasn't necessary. Sure enough, the sheets ran through with nary a double. (I wonder if that works for anyone but him?) He said something about it being due to their new moisture-proof pack, which I confess I don't understand.

If there is anyone who is in any doubt as to why we named it "The John D.", you simply haven't been paying attention!

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The cover design this time is an old Pennsylvania Dutch hex symbol (wonder why it's octagonal?) which is supposed to insure prosperity and abundance. If it works for farming, why not for fanzine publishing?

The cover last time was meant to illustrate a scene from "Hound of the Baskervilles". A full moon was not specified, but seemed implied in the text. The time was just before Holmes, Watson and Lestrade appeared upon the scene.

* * * * *

We just acquired a new bookcase--6 shelves equaling 18 linear feet of bookshelf space. After one very busy afternoon of rearranging books, it is well-nigh impossible to believe that we haven't had it all along--the only evidence being that the books aren't packed so tightly any more, and some shelves have room for more books on them. Ah well, that's the life of a fan/fans!

...the rest is merely commentary...

Added to the sadness of Ron's death was reading the comments addressed to him. That was a special brand of heartbreak. Even now, it is too soon for me to trust myself to write in my own words of him--the spectre of maudlinity leers over my shoulder. And that would not be fitting.

Gregg Calkins - How about "Gullible's Travails" as an answer to your problem? After all, anyone who would believe a tale like that would have to be gullible. (Yes, I know what Len answered.)

Whassa matter you? You got no mountains within reaching distance of far-off exotic La Habra? Anybody who wants to go live at 7,000 footses up shouldn't cavil at traveling up into the mountings for a little autumn. Try the apple country just above Yucaipa in late September or early October, just when they're harvesting the apple crop, and fresh-squozen jugs of cider are available--some without the benzoate of soda that mostly keeps it from getting frisky after a while. September is the time for the special cider pressed from Golden Delicious--it doesn't last very long, as we found when we went up in October hoping to get some.

Failing that, in season I can show you streets lined with the liquidambar or sweet gum trees that range from gold through red to deep-dyed crimson. None of your puny Eastern trees that require frost to turn color--these do it in the natural-born course of events.

It takes a California-born-and-bred eye (or pair thereof) to appreciate the California seasons. There is a sadness and a greyness to autumn that marks it as clearly as any number of bright-foliaged trees. If you want Spring, drive down El Molino Avenue in Pasadena some morning--between California and Glenarm. The (admittedly) evergreen camphor trees have somehow slipped into a new dress in honor of Easter (the goddess, that is) and the morning sun shining through that fresh greenness is one of the most calmly beautiful that I know. Occasionally I take a detour on the way to work, just to see that it is still there.

Harry Warner - I thoroughly enjoyed your notes for a history of fandom. More, please? Or, better still, write the history!

Dick Lupoff - Search you? With pleasure! Will the Baycon be all right? (By the way--what am I searching for?) (On the other hand, we may not make it to the Baycon. Ah, well...)

I like your John Kendrick Bangs reprints. They have a certain flavor, a sort of elder vintage, which is very refreshing once in a while. The Incomparable Peregrinations have a wicked bite!

Coulsons (Vandy) - After the 1966 Westercon, we (and quite a few others) wrote to all and sundry about the shabby treatment accorded the Con by the management of the Stardust in San Diego. The whole mess came to a head with the attempted overcharging at checkout time, the milling fans in the lobby heading for the ballroom with the announcement that the manager would "speak to us" there. (And Ron Ellik's clear Squirrel-baritone ringing out: "Lynch mob forms in the ballroom!")

We got back a bland letter from the head of the hotel chain assuring us that whatever happened was "just part of their policy". He neglected to indicate whether the overcharge was a standard part of that policy. The San Diego Chamber of Commerce

sent us a worrywart letter begging us not to blame San Diego for the fiasco, even though we had specified that it was the Stardust we were grotching about, and mentioning the Hanalei down the road very favorably. The Automobile Club wrote us to thank us for the information--they have never listed the San Diego Stardust, and I have a feeling they aren't about to, either.

We just recently acquired THE GREAT RADIO HEROES. "I Love A Mystery" was one of my favorites, too. No radio-nostalgia book that I have read ever has enough about Vic and Sade to suit me, though, although an old-time radio book that we got for Rick last Christmas had a very good picture of Vic, Sade and Rush. (The meat's not done! Man works hard all day and comes home and the meat's not done!)

Roytac (Dynatron) - You write, without exception or modifier, the most hilarious book reviews I have ever read. Even where I don't agree with you, I still laugh. (We are hoping that Moffatt House is a scheduled stop on your Worldcon-bound itinerary. We will happily supply a parking place, out in front, and several samples of California versions of the warm, red wine.)

Buz (Sercon's Bane) - For MacDonal'd's reaction to PAINT THE COFFIN FUSCHIA, see JDMB #10. Ellery Queen's Mystery Magazine should be publishing a McGee parody by Jon L. Breen some time in the not-too-far-distant future--it's called GREEN GRAVY FOR THE BLUSH. (Green gravy? Oog!)

Richard Bergeron - The face reflected in the washbasin of water was from Jerry Sohl's The Altered Ego. The review of it which Tucker is objecting to is from Damon Knight's In Search of Wonder. The key point here would seem to be the definition of the word "clearly". I have tried it, and while my reflection is discernible, nay, even recognizable, I wouldn't want to use it for putting on lipstick. Jack Daniels I wouldn't know about--this is a Chivas Regal household. (And I don't think Len would approve filling a washbasin with Chivas even in the interests of science--or something.)

The best and fastest way into FAPA is the one I took--marry a member! This may not work for everyone, however!

En Garde - Now that you've had a chance to see Tara King in action, what do you think? Mrs. Peel she ain't--and yet--well, one takes the means that come to hand, doesn't one? As far as the correct stances are concerned, did you hear about the grandmother who knocked the stuffing out of a would-be burglar the way she had learned it from watching Mrs. Peel?

Bill Blackbeard? Is he still around? Haven't seen him--or Barbara--around in ages! We have a color slide of Barbara with green hair someplace in our photo file.

Fred Patten - You are the No. 1 science-fiction book reviewer--have you read "The Earth Is Mine" by Luther Cox? (No relation to EdCo, I'm happy to say.) I ran across a very enthusiastic review of it in the Air Conditioning, Heating and Refrigeration News for April 1, 1968. It seems that it's the first time anyone in that industry has "published a novel". That's what the reviewer said--"published". I made a xerox copy of the review for you--I won't quote it here, but it is one of the (unintentionally) funniest I have seen in a long time. I can imagine what the story is like. One of these pie-in-the-sky, benevolent-superhumans-are-watching-over-us bits. It includes the by-now-traditional ride in a flying saucer, and acclaims the author for deducing the answer to the Star of Bethlehem, by figuring out "the only logical explanation for a lighted object that could hover over one spot for a month".

BOOK REVIEWS

Overdrive, a novel by Michael Gilbert. (Harper & Row, 1967. 245 pp. \$4.95)

OVERDRIVE is underwritten, and all the better for it. By "underwritten" I do not mean poorly written, but rather that the narration and characterization employed by the author are comparable to the underplaying of a movie or play by an accomplished actor.

Between the quiet beginning and placid (but realistically dramatic) ending, the pages are jam-packed with intrigue, violence, ploys, counter-ploys, maneuverings and connivings, all presented in a fascinating matter-of-fact manner. The characters are all believable people--whether one likes them or not. The book could be humorously subtitled "How To Succeed In Business By Being Really Trying".

Oliver Nugent, the protagonist, fits into the pattern of the modern novel anti-hero--but it isn't an exact fit, for unlike so many fictional anti-heroes, he does have some redeeming qualities. Not enough to make him lovable and admirable, perhaps, but one finds him a fascinating individual nevertheless. Perhaps that is the word for Mr. Gilbert's expert story-telling: reader-fascination rather than reader-involvement and suspense.

The background (and foreground, for that matter) of the novel is the modern British business world. I would love to have Ethel Lindsay's comments on OVERDRIVE, as I'm sure they would be more meaningful than mine, and am sending a copy of the book to her for that purpose. Ethel?

-ljm

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Blood Sport, by Dick Francis. A Harper Novel of Suspense, 1967. 241 pp. \$4.95

Dick Francis has done it again--and so has Harper's. This new Harper Novel of Suspense has two separate climaxes, and two separate build-ups of suspense leading to those climaxes.

We meet Gene Hawkins--a rather unusual British "civil servant"--one of whose major problems is the fact that he would rather be dead than alive. With dogged stubbornness he fights all his problems--internal and external--and wins out over most of them.

There is also a charming brother-and-sister pair, who have "accidental" murder as a sort of hobby, either well-planned in advance or just on the spur of the moment--rather like an entertaining way of passing the time.

Add to this the interesting riddle of the stolen prize bloodstock stallion, Chrysalis, which is baffling simply because, as one character puts it:

"I don't know much about horses...but even I know that it's the stallion's name that brings in the stud fee. Say someone's stolen Chrysalis, what's the point? They can't advertise him for stud, so he isn't worth a dime."

And again: "The bloodline is what breeders pay stud fees for. Chrysalis isn't worth a sou to anyone if they can't use his pedigree."

The solving of this and other puzzles along the way make this story one of the best suspense-mysteries of the year. (Did you ever hear of a sardine identifying a horse?)

-jmm

ONE FAN'S OUTLOOK was the name I gave to a fanpublication that went through FAPA during my earlier membership. Perhaps a new name would show how inventive I could be, but I'd rather try a different way to prove my originality. Sometime, if I get the inspiration--which is not while trying to keep end of lines in line without typing it twice.

This is being typed just after Star Trek the day after the assassination of Martin Luther King. Ever since the assassination of President John Kennedy there has been a sort of soap-opera atmosphere about the handling of news, it seems to me--a sort of immediacy which, combined with the emotional shock of sudden death, reminds me greatly of the Roman "games" with all its excess of emotions. I prefer to write about SF or some subject that is creative rather than deadly.

How about something "futuristic"--say a buoy 40 foot wide, and 3 stories high? The first one of these is 6 miles off Sandy Hook, N.J., anchored there to handle oceanographic data electronically. Such a floating lab might be a good locale for a SF yarn or a murder mystery.

ANUBIS, the "weird science" fanzine, has a write-up in the WRITER'S DIGEST--April issue, I believe. All that is given for identification is the "Golden Goblin Press" and the address, Box 326, Arlington, Va.--and it's said payment of 1¢ a word is given.

Bill Nolan's article in an issue of WRITER magazine earlier this year emphasizes the value of variety, with the articles, stories and books--and film writing--ranging from SF through several other "specialties" including articles in Esquire. (And I have it a policy, it seems, to change style of writing zine titles from all-capitals to underlining, for no reason except variety. Sorry about that.)

I got a letter from Felice Rolfe, femmefan from the Bay area, telling about the new and officially unnamed fanclub in Palo Alto. She is interested in stage production, which reminds me of CATV--Community Antenna Television--a type of pay-television for home listening on standard receivers, making possible the "airing" of plays from schools, churches, local "little theaters" and the like. There seems to be more and more local theater groups around the country, and a need for more--repetory company training should be of help to training of TV and others who act professionally in the future. I do not think I ever told in a fanzine of my play-acting on the stage; I'll just say now it wasn't a career...

Among my habits, over the years, has been the accumulation of things--books, mags, methods of publishing fanzines and the like. A few months ago I bought a silk-screen printing set; a few days ago I procured a silk screen "box" without hinge yet, large enough to print a fold-around cover if I get around to experimenting with this method of working up a design or art-work. I've had methods of printing from an offset press for years (but have not as yet turned out a single job) and my old letterpress will be operative as soon as I find a perfectly-fitting pin to regulate the ink distributing plate; the old one broke and left the press inoperative a few years ago. Wally of the Seattle Wallys sent me a handbook for printing with a Model 40 Multigraph so Any Year Now I can get that in order; now what I need is tips in handling silk screen artwork. Help!

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 FANDOM INSIDE OUT...FANHAPPENINGS...FANSPY...

I've been musing on possible titles for a fan news publication. The third issue of the official organ of the unnamed fanclub from Palo Alto sez they're considering starting one, and it's one of my idle whims to think of possible titles for fanzines. It might be that I'm going to start a newsheet myself, in fact; I've not done a subfanzine, actually, though I did have zines with a few subscribers in past years. In any case, I am in need of news and if a news-sheet is the best way to thank fans for sending me news, I can mimeo one up. Besides "social" news of fans who marry, and who indulge in other social passtimes, news of any fanproject--which can be construed to include publication--and of cons--are sought-by-me--I could easily include this news-sheet in FAPA.

To me news includes info on pro and fan publications too.

It includes details of local or regional fangroups, pro & fanac, officers when elected to any club or special program of interest to fans. The initiative in deciding what IS news may be left to the imagination of those sending in news--and I believe fans have enough imagination to know what is news....Or, perhaps, who makes news. (Who does what and how much does it cost? And what's the address to Find Out More?) Such a project will take time to write letters to line up "reporters", I am sure; even after someone promises news it may take prompting to get the most news out of those practicing anarchists, the fans.

WALLY WEBER

may not be masterminding CRY right now, but he's not idle as a fanpubber. At least it looks like that on paper; he is a director of N3F and also stand-by "editor" of both THE NATIONAL FANTASY FAN (N3F's official organ) and its letterzine, TIGHTBEAM--and directors just voted him the Directorate Representative of N'APA. That last job really means he's emergency man to put out N'APA if something happens to the official editor. (Right now the run-off election for that job is between Roy Tackett, who put out last mailing, and Art Hayes, a Canadian fan you may have met at some convention.)

PHIL HARRELL

has been around fandom for some time. Jerry Page reported he died last year. I wonder how much fan news is not known by many fans till months later, if at all, due to "holes" in the news-gathering ability of fans? Phil was a collector and because of a query he sent Page LORE was started. Page writes advocating a News-Letter for collectors, and also some effort to decide on fair prices (for both buyers and sellers) for old books and publications. There are too many dealers who give too high a price when asked, and some eager young (and inexperienced) fans have been charged enormous sums for some items. Page also advocates some standards of quality; there's quite a difference between "mint" as claimed by some and the facts. As with criticism, there may be room for individual interpretation--but some guidelines would be wise, too.

SHANGRI L'AFFAIRES LIVES AGAIN!

After 3 years, a 2-color Bjo cover and 25 more sheets titled in the old familiar way indicates a rebirth of Shaggy. I've read it through, and am inclined to declare it a "good first issue". Thirty inside pictures, back cover by Don Simpson, are the more visible elements of the zine. The Harry Warner letter prophecized the rebirth of the zine and after 3 years APA L "dies" as Shaggy is reborn; the relationship is probably doubly important because now there will be more time for those who were probably trained to activity in APA L have a chance at last to find a wider audience.

Inside front cover is a "memoriam" page, and listed are Ron Ellik, Lee Jacobs, Dale Hart and Barbara Pollard, all who were members of LASFS. Nothing else is said about them. I believe about 30 people contributed to this issue, 16 with art, and quite a few who may not have been in LASFS or fandom when Shaggy was last published. It's a different fanzine, but still, I think, recognisable. If curious, you'll be able to get a copy for 35¢ or 3 for a dollar from Ken Rudolph, 735 North Sycamore Ave., #14, Los Angeles, Calif. 90038. It's "Free for trades, contribs., and LoCs"--and is published on Chuck Crayne's multilith. It's worthy.

Evidently APA L served as a method to give LASFSers insight into each other, more than the usual meetings each week and the get-togethers did. I've thought of a possible use of the "weekly apa", with an agreed cut-off date (maybe after a half-dozen issues) as a possible way for apa newcomers to become involved and feel more at home. Still, I've not really gone beyond that speculation; I've not encouraged FAPA or any group start such a group. But recently I did do some writing to another apa (N'APA) with letters to the newer members suggesting they might find it helpful at achieving a sort of gestalt (or insight into other's interests, and so not seem so alien as first contacts with fans often seem) if the newcomers started a RR exchange with others in the group who are interested. In case of a waiting-list, people waiting to join an apa could keep in letter-contact, discussing common interests or things they disagreed with, and in general feeling less outsiders than the newcomers usually do. It could mean a larger percentage of newcomers will write sounder mailing comments, and other material, faster; it could mean they would be more relaxed and more interesting--and less apt to put off starting a zine until it has to be rushed out with little thought for content, and be strictly the minimum amount. This miniac can be a maddening habit, so even when a fan later has insights and some contacts he's not apt to go beyond minimum page-count, or may drop out in disgust (with not much praise from anyone). Maybe many fans would stick around if they weren't told how bad they are, but I'd prefer to encourage fans to do more because they feel like doing more.

 IS THERE A WISE MAN AVAILABLE?

--Or a wise woman; I've some questions relating to fandom I want answered. Some I may ask of Don Franson, who handles a column in the OO of N3F, but if I can get replies of some of my questions from FAPans they may be more correct. Franson has material such as fanpublications, checklists and the like, but maybe most of my questions aren't in that area.

First, what fannish precedents (and what other individuals) does the N3F Manuscript Bureau have? I believe Sam Moskowitz ran one in fandom before N3F was started; I'd like some details of this, and other such Bureaus. (This year I'm handling the N3F Manuscript Bureau and I'm curious about such things.) Also, who have been in charge of previous bureaus (or the N3F one in past ages)?

Second, concerning "fannish firsts", I was thinking--the Fancyclopedia isn't really very complete in listing these. If Harry Warner's project doesn't, maybe there will be data left over suitable for articles or special fannish publications; a Fansources publication might be possible. It might take someone with a long memory or time to do research--and if Harry's notes for his Fanhistory aren't complete enough maybe someone (even Harry) could set about accumulating the basic info from fans of long memory (by correspondence) or published records. Or maybe filed correspondence of fans would have suitable evidence to prove that Fan X preceeded Fan Y in using a certain term or making a fannish invention. (Boggs and DAG might speak on "Quotecards" etc.)

Such a project would involve listing "fannish inventions and activities", and then tracing down the real firsts. The Fancyclopedias, special publications, fanterm publications, fanzine references (in FAPA and out) to make this as complete as possible might result in a better basic fan-reference book than any now available. I'd like this.

And one idea might be to muse while scanning either a first or second incarnation of the Fancyclopedia, writing from memory or taking notes for "research". And if nothing else, this would provide material for "personal essays". If FAPans (you) want to write on a few subjects this way I'd be glad to see it! I've a mimeo and might publish it myself, or use it in the Manuscript Bureau if there's no objection...

THE USES OF PHOTO-OFFSET IN FANDOM

is something I have done a bit of "research" in; I published 7 issues of a fanzine in this method, and still have not used my own machine. Still, I have some pictures of fans "screened" and some pros, too--and I want more. Photos should have good contrast--have fairly light and dark areas--but if it is merely clear (with faces of a half inch and up) I can use it. My idea is a file of snapshot-type pictures, fans with face and shoulders and if possible no more than a couple to a picture (so I can make each separate). I want name and address of each person--and ideally I'll start pubbing them any year now. Any help?

SPEAKING OF SCIENCE FICTION

may embarrass some of you, but I still do--and I read it, too. Sometimes I write articles on some phase of it, and I prefer to write personal essays because I can glean most of the material from memory or imagination without doing lots of research. This can be opinionated, just as a critical review is--but it can be fairly "true" if done with a little care so all points are fairly clearly stated before passing on to another point. If care isn't taken, of course, and you only give one reason or one part of an argument, it is easy for someone else to assume the point given is your only "argument". Sometimes that is the impression you may want to give, but personally I've arrived at the belief that when something important comes up it is best to not try to conceal part of the reason for a belief; it can lead to confusion. This may be more important in things that are in the area of feuds, though, rather than a simple article or review article.

I remember some talk about the changes in SF in recent years, as compared to the pulp years. I've mentioned that the characters are less cardboard, the gimmick less prominent. Earlier SF had its strong emphasis on environment rather than characterization or story in the well-rounded sense (though pulp SF patterns soon gave "the plot" a strong boost). Life-like psychological reactions are now more the rule than the exception; sociological patterns are in many a story, perhaps the two being as common as "reason" was in pioneer SF. I'm getting ahead of myself here--

Utopian stories were strong on reason; so were the pulp-age stories. It was assumed that tomorrow would be a world of reason. Today fiction is as apt to contain a more realistic picture of the human personality, with emotion as influential as the "scientific" outlook. Tomorrow's mechanical wonders may be taken for granted, but so is the story-elements--and that means not only a human who may think but one who may be immersed in a problem that has emotional factors, too. Maybe sociology and psychology are semi-sciences, but they're found in SF now as is another semi-science, if "semi" is the proper grouping of letters --"psi".

Just as Captain Future, much SF of another time was full of gimmicks. The emotions that are now found in SF make it closer to the "suspense story" or the "literary" piece. To that extent SF may be dubbed literature.

I believe there is something of a parallel between the old detective story and the pulp-type, gimmicky SF. I think the mystery story of today, with its suspense elements and characterization, is comparable with modern-day SF. In other words, both the detective-mystery and pulp SF--modern SF have developed, so both are better story, better characterization, better suspense.

It is true that some old SF had fairly mature writing years ago. It is true that some--quite a bit--of modern SF is full of gimmickry and gadgetry and with quite poor characterization and other story elements. I miss the vividness and flavor of some of the earlier stories, and I wonder at times if a bit less re-writing would help--and it may be that there should be more of the earlier zest in writing and a bit less polish. It may be if there was an attempt to find fresh writers--newcomers to the SF field--that there might be a chance for this zest, for newness is often a factor in that particular "flavor". Or fresh editors.