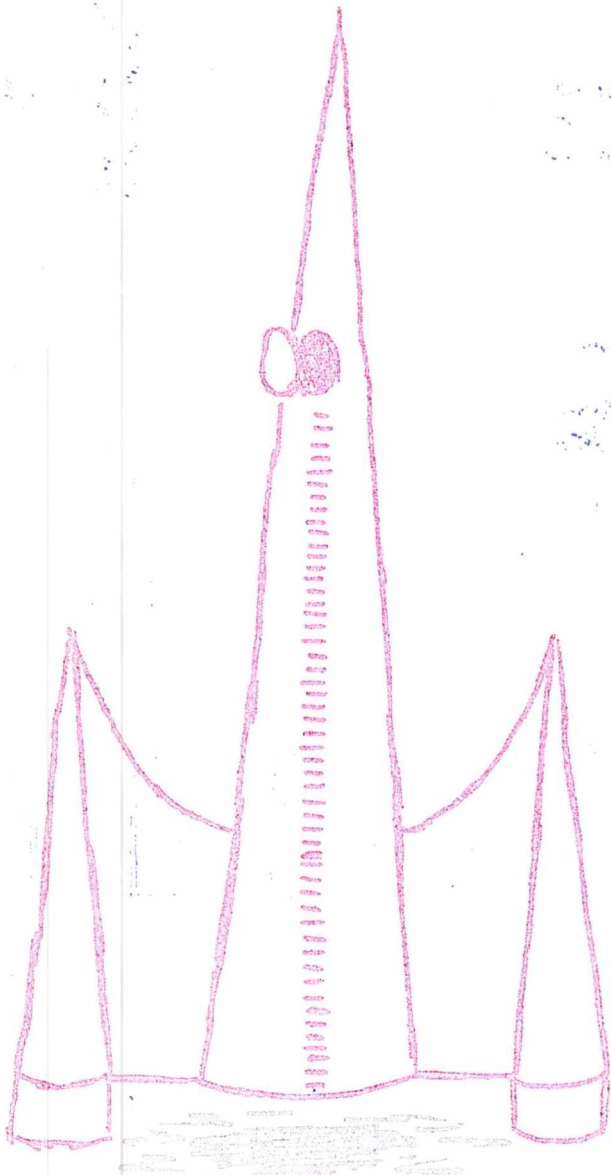


PESKY'S

10



8th issue
11th N'APA mailing
13th N'APazine
15th December 1961

L A I Š K A I

The following are the LOC's received on my last generally circulated APazine, Pesky's 9. Since that zine went thru N'APA, this will too; however Pesky's 10 will be very skimpy and will not have enough of general interest to be distributed to my trade/letterhack list. Therefore it will also be included as part of my SAPSzine which will be distributed outside the club. (As usual, any N'APER who wants a copy of the SAPSzine can have it for the asking. But Pesky's 10 will have very little more than this lettercol so it will only be sent to the represented letterhacks [probably one month late and in the same envelope as the SAPSzine] and one or two other people. Tho I will do an extra half dozen or so copies just in case some idiot asks for one...) But enuf of my foolishness -- on to the letters --

Stephen F. Schultheis
511 Drexel Drive
Santa Barbara, Calif.

22 Oct 61

Dear Ed,

Thanks a lot for PESKY'S # 9. The professional chitter-chatter therein did much to restore my Sence of Wonder. The fact that I'm currently reading the April 1938 THRILLING WONDER STORIES has also helped. The only thing these two sources have in common is that they take science seriously ... well, then too, some of the language in each is purple...

Yours tryly,

Steve

7Garrk! And just which meaning of "purple" did you have in mind when referring to P'9?A

Ann Chamberlain
2440 W Pico Pl.
Los Angeles 6 Cal

Oct. 12, '61

To Ed Meškys...NEW YORK

Pesky's 9 came through today...thank you for giving me a try. A fanzine is a gentle thing...even though some people commit murder in it ..which is all the comment I think of at the moment. However, I have a letter from Art Wilson which OUGHT to be pubbed in your next letter col., --read it and see.

Like: Dear Ann, Maybe after all I should just give up and pretend that I never was a fakefan, since as everyone can easily see I no longer have time even for casual correspondence. After only one issue of SCATALOG, I am no longer a member of CMFA for lack of activity. Someday there will be another SCAT, but I don't know when. I simply spend all my time in Laos except for an odd one, two, or three days every three months or so. Received some very nice letters about SCAT #1, & wanted to print them in SCAT #2, but seems like too long ago now to have any bearing on the subject...what do you think?

Ah well, I keep telling myself that this Laos interlude cannot last forever, it mesrly seems that way...like forever.

No doubt, some day, I shall have all the time I want to publish fanzines, comment on fanzines received and correspond at great length with all my friends. By then of course I'll be 65 and have nothing to write about! It's a great life.

I'm truly sorry it's taken me so long to write, and the same sad state of affairs applies to all my pen pals. All best regards to you.

Art Wilson c/o C.A.T. Kattak Airport Kowloon, Hongkong.
(Ed, why 'n't you get up a group letter for Art? You can see he is lonesome out there. Best...Ann)

Dear Ed,

I'm using the Bob Lichtman Method of replying to PESKY'S since there's a fair amount I want to say about the zine, and I'd prefer the context be preserved completely, or chopped completely.

In this, Ed, you make a number of statements about me, and situations I've been involved with, and you pass a number of value judgements concerning me and my actions.

The curious thing is that many of your criticisms of me ("...isn't he always going off in all directions half cocked and attacking anyone who gets in his way?") are directly applicable to yourself.

You seem to grab a bit of information, and without really comprehending it, you make a moral judgement on it, and start swinging. Okay, if this is the way you dig it, fine. But don't, please, criticise others on the same grounds. It doesn't work.

Let's take up these criticisms (or at least, to start with, the ones relating to me, since I'm most familiar with the circumstances there...) one at a time.

First, you're grotched about the offset on the pages I ran for you. You immediately jump to the conclusion that the offset occurred because I ran my machine too fast, and, further, I was just doing this to show off. Oh foop. The offset occurred, Ed, because of the way you typed your stencils, using an unusual typeface with a heavy line. The speed which I ran the machine at decreased the offset. The faster the machine runs, the less ink is actually transferred to the paper. Had I run it more slowly, there would have been more offset. Further, the speed dried the ink faster. I could have underinked, as Prieto does, and you'd have had less offset. But your letters would have had uninked spots, just as they do when Prieto runs that kind of stencils.

To blame me for the reproduction of your stencils printed on your paper is pretty silly.

As to whether I'd do the same on "mundane jobs", it would depend on whether the situations were the same. However, you're right: I might take more trouble--after all, the same job would have paid me better than twice as much if "mundane".

I run my own fanstuff, Wanshel's, Warner's, Gerber's, or anyone else's in exactly the same fashion, Ed. Any variety in the quality of results is usually due to external circumstances. Had you brought me other stencils, I would not have "pulled something similar."

But that's all very minor compared with the paragraph or two you devoted to me in the FANFARONADE review. Ed, I'm afraid you entirely missed the point of "I Had One Bitch But The Image Over There." Inasmuch as you didn't dig Jeff's editorials, I am not surprised, though. The article, I fear, went over your head. It was humor, Ed. Chitter-chatterish humor, and mostly poking fun at myself. I wasn't "bitching" about my Image...I was joking about it. Your reaction was far afield (left field).

But inasmuch as you seized the opportunity to expose my iniquities, suppose I show you where you went "off in all directions, half-cocked."

Well, now, Earl Kemp and I are on good terms, so I shan't bring up old arguments, but any "bitcher job" I "did on Earl Kemp in re the worldcon site voting in Detention before (I) knew all the facts" is news to me. I full well knew the facts, which were that Earl, for motives not germane, placed a bid for the next year's con, even though out of order and out of rotation, purely for the political purpose of switching that bid later to a bid for support of Pittsburgh. This was compounded by the fact that he'd been supporting D.C. up till then, and in his change of support he stated that he was certain D.C. couldn't put on a con. This is what happened, Ed, and this is what I reported. I still maintain it was uncalled-for, and it appeared pretty dirty politics (although in line with the Pittsburgh campaign). What you don't know, Ed, is that after my "bitcher job" (a small section of my Detention report in VOID 20), Earl wrote me, in a DNP letter, and apologized. His motives had been pure, his information had been incorrect, and his desire had not been to create the effect he did create.

Now then, to my "sudden and unprovoked attack upon Chris (sic) Moskowitz in FAPA." This again was a minor item of less than half a page at the tailend of an article which had nothing to do with the Moskowitz family. In reporting on the various types and individuals who attended Hydra Club meetings, I arrived at Mrs. M. and reported my first meeting with her--at which she immediately began attacking a close friend. I reported the conversation nearly verbatim. If this be "unprovoked attack," make the best of it. But first I suggest you read the article in question ("Hydra County," in LIGHTHOUSE #2) before leaping to any conclusions of your own. It might be well to remember that in the just-previous FAPA mailing, Chris had made one of her typically know-nothing attacks upon FAPA in general. Her attitude towards fans and fandom has, from the beginning, been one of patronizing snobbery (collecting little elephants is so much more creative), and I have always found it irritating. I find her attitude of censure and narrow-minded attacks equally boorish, and the coup de grace for me was her article on Peyote a couple of years ago, in which she made more medical errors than would be humanly believable, all over the by-line of an M.D. My tolerance for such people is remarkably limited, I admit. (I should suppose it reached the breaking point, when, at the Seacon, Chris publicly stated that Sylvia--who had just said something about the contrast between our fandom and others--didn't know what she was talking about, and had never had experience to speak from. I mean, Sylvia did know what she was talking about, in direct opposition to ChrisMos, who always seems to shoot her mouth off without having the vaguest idea of her subject or audience.) Oh well, I'm touchy on that subject.

Oh yes, Chris has indeed said I wrote lies about her. But this merely indicates her own nature--the conversation she denies was overheard by others, and the others points she has tried to make against me were easily refuted. (See Walter Breen's Seacon report, for examples relatively unbiased.) I am very much bugged when someone's way of answering a charge is to brand it lies, when many know this not to be true--to shout "liar" is the way out of the shallow mind.

Sam's reply in FAPA? Clever, yes. To the point, no. Unless you think that citing Chris' softball scores, or charging that my wife supports me is somehow a rebuttal. Believe me, Ed, I was not "ripped to little

shreds," by Sam, and I doubt that any further proof of Chris' masculinity (Sam's idea--not mine) will be more successful. Good grief.

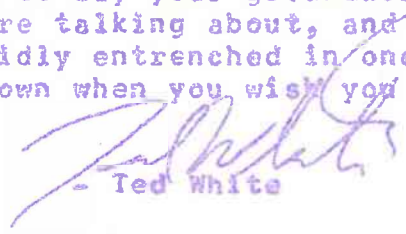
Now on your final item--"When asked why he started this, he is reported to have belligerently (sic) answered--"I have a right to say anything I want to, don't I? Why shouldn't I have written that?"--I'm afraid I'll have to call "foul!" You're not reporting this of your own knowledge, Ed. You're taking somebody's word for it, and lord knows how many times this "report" was handed from one to another. I don't recall ever making such a statement, although I may well have made one like it. I don't recall any belligerence, however, and I was probably a shade more outspoken.

My belief is this: Anyone has pretty much a right to say anything he chooses, and within this context he will have to put up with any reactions he gets. I wouldn't stop you from saying what you feel like saying--but if it irritates me I'll damn well write you back. Fair? I have no objection to Sam's right (or better Chris') to answer me back in any terms he desires. But, I don't intend to restrain myself overmuch in making known my opinion of the quality of Sam's answer. I reported what Chris said to me. I maintain I have that right. If she wants to call me a liar, she has that right. And, if I sit back and laugh at her for such a pointless trick, well, that's my prerogative. I don't believe in censoring areas of the fan press unless it goes afoul of the law. And I care a whole lot less for word-of-mouth rumor-mongering than I do for the sort of person who comes right out in print with his opinions and signs his name to them. Then, if I disagree, I know who to disagree with.

My fight, in fandom, has always been with the devious, the stupid, and the narrow-minded. I have rarely hesitated to speak my mind. Whenever I have honestly believed myself to be wrong, I have apologized--as I did to Sam, for incorrectly reporting his business relationship with Dick Ellington (LIGHTHOUSE #3). I don't lie to save face. My contempt for those who do is rather strong, and it lies behind much of my attitude towards Christine Moskowitz.

So... Don't stop putting down your opinions, Ed; I consider them the most interesting parts of your zine. But try to lay your groundwork a bit more firmly, make sure you know what you're talking about, and above all keep flexible. Don't become so rigidly entrenched in one position that it becomes impossible to back down when you wish you could.

And keep sending PESKY'S...



- Ted White

~Taking things in the same order...

At the time those pages were run off for me I was rather distressed at seeing the sheets colliding in the air, getting all jumbled up, and falling to the floor. Then when I got home and found that about 1/4 of the copies had offset I concluded that this was because the pages were coming together almost as soon as they left the machine, and that if the machine had been run slower the ink would have had more time to dry-- particularly since the paper would then have fallen into

Reply to White +++

the tray before touching. ((Oh, dammit! I thot I'd taken the school's pica typer so as to have some semblance of continuity of typeface, but this is elite. Sorry.)) When I wrote that I did not think of the fact that less ink is deposited when the machine is run faster. And why didn't you make any remarks at the time about the stencils not being properly cut? (AND the typeface was in no way unusual except that it had a rather rudimentary form of proportional spacing. You must be thinking of the large thick "Directory" typeface that I used on the one-pages, "Martian Barnacles", which I included as a rider with some copies of Pesky's. That WAS underinked, but because Frank Prieto was having trouble with the inking mechanism and not intentionally. Some of the last copies of the run were almost unreadable.)

And speaking of cutting stencils -- I believe you advised me a long time ago to use both film and the celluloid backing sheet, but to leave out the wax paper "carbon cushion" so as to get a sharper copy. So I did this when I cut Polhode 3, and hoo boy! did me publisher bawl me out! Dan Blackburn said he had to run the mimeo (an ABDick 240) at the lowest possible speed and said he had very much difficulty even then. But the final result was excellent -- except for one illo with very much shading you'd think it was done on a rotary silk screen duplicator such as a Gestetner or Rex Rotary. Anyhow, the next time I cut stencils (for my first IPSO contribution) I had everything else as before but included the carbon cushion. He was happy then and the results were good. My next three mimeo'd zines were done the same way -- Tightbeam #8, my second IPSOzine and the SAPSzine you ran off. The first 2 came out ok (tho the pages run on white paper 'cause Frank Prieto didn't have any of my colored stuff had the dirty and spotted look usually associated with white paper) but as I said $\frac{1}{4}$ of the copies run off by you had offset. Apparently I will have to use the carbon cushion in zines I intend to have Frank run off, but leave it out for ones done close to an APA deadline which I will have you run off.

As for your prices, I always knew they were considerably under the going commercial rate but at the time that was written I did not know you had different fan and commercial rates. I did find out, tho (from Mike McInerney) before I got your "letter". And when Prieto runs something off for me, since he does it as a favor and free I certainly can't complain if something goes wrong -- but when I pay for it, I certainly felt I had the right to (tho I do now see that it might not have been your fault.

And now on to the matter of the review of Fanfaronade....

Tho I didn't care for the editorial I did read all of it, so if for no other reason I did know your article was supposed to be humorous. (Actually, I found it somewhat more so than the article you sent to Hyphen. Tho I have enjoyed much of what you have written I'm afraid I found that item a horrid bore. Perhaps this is why I look upon the raves for Willis and Hyphen with puzzlement. I find most features of the latter and writings of the former moderately enjoyable, but certainly nothing to go into ecstasy over. I found about half the items in The Willis Papers and much of The Harp Stateside to be quite above average and "The Spanish Main" in a recent Void to be truly superb. Since most of his (to me) better stuff was written long ago I had come to the conclusion that his present reputation was a holdover from the part and that the praise was some sort of cross between a cliché and conditioned reflex. But now that your item, which left me much colder than anything Willis ever wrote, and should not be subject to such a conditioned reflex, has received such praise in the fmz reviews of "-" I must conclude that the item in question and much of the modern Willis is something which I am almost unique in not digging. Perhaps the humor does go over my head for I find little, if anything, humorous in such chitter-chatter. But I wander from the point....) But whether the article in Fanfaronade is or is not intended as humor,

Reply to White (cont.) +++

it makes certain statements which have a basis in fact. Perhaps "bitching about being called bitching old Ted White" (I use quasiquotes because I don't have the original with me) is not the right phrase to use, but it just sounded too good to pass up! To a certain extent you do have that reputation, you expressed (admittedly in a humorous manner) displeasure about this "image", and I commented that it is not surprising that you have it.

As for the specifics of the Kemp case: The first I heard of it was in Earl Kemp's Safari Offshoot (dated April, 1950) which I had read almost two years ago and had not re-read until now. On pages 18 and 19 he gave his story of how he wanted to support Washington but they would not answer any of his letters until he was finally forced to conclude that most of the DC crowd really wasn't interested in the con. (In fact, a number still seem to be disinterested if one is to believe the report (In Fanac -- or was it Axe?) several months ago that the resolution to bid in '63 was carried by only one vote at a WSFA meeting.) Several months later I started to get Void and read your conreport and supplementary "boot" in what was essentially a back issue. I assumed then and still believe it was published and distributed before Safari Offshoot. Thus I remembered anger on the part of Earl and assumed (without checking back) that it was directed at you...however a check reveals that the anger for "short-sighted and know-nothing remarks was directed at Bruce Peiz. In fact he nowhere mentions you directly (tho I believe some of the indirect references were at you) and he seems to be (er, to have been -- after all, this was written almost 2 years ago) rather apologetic towards Washington, with a tone of "I wanted to help you, but what else could I do when I got no co-operation?" This still seems to be rather at variance with your Void item and I am wondering when the two articles were written and when they were distributed.

But all this, including the remarks anent Pittsburgh and their then upcoming con program (which struck me as rather sour-grapesish), is ancient history and I don't think there is much more point in discussing it. I am not saying that I will cut out all future references too it -- in fact I promise to print any reasonable letter you might care to add to the discussion in rebuttal to my reply -- but I wonder just how interesting the readers will find this.

Finally the Moskowitz matter:

I only have almost complete copies of the Feb and May '61 FAPA mailings -- I didn't get around to ordering an Aug bundle from MEZB until it is too late and I won't be getting a November one from Burbee for another 2 months (and then only if someone above me on the WL doesn't take the last copy). Thus the only zine in this controversy that I possess is Lighthouse 2. (The article is rather strong as a whole and, as you said, only a small part is devoted to the Moskowitz'. The strongest comments seem to be directed towards Judy Merrill. The way I understand it, Chris denies making any such statements to you tho she admits the possibility of your overhearing some such remarks made by her to some other person. Now since you say that she walked up to you and told you this, there is a direct contradiction in the two statements. For obvious reasons I will not speculate as to which one might be the ...er, correct statement.) Now I had SAM's reply read to me in part, and what I heard I thought very funny and demolishing at the time. I have never seen a copy and it is a long time since I heard the excerpts so I do not feel capable of commenting on your remarks. (Actually on a number of occasions SAM had promised to give me copies of Different

More Laišku

but he never did. Thus I have never seen a sample of his publication and for that reason I did not bother giving him a copy of Pesky's 9 which started all this fuss and don't expect to be giving him a copy of this publication.)

Finally, I admit I heard the bit about the "belligerent attitude" 2nd hand, and I haven't seen Lighthouse 3 because I don't have that, mailing but I will take your word on the statement.

Whew! Now to get back to the other letters!

Mrs. Arthur G Archer
1453 Farnsdale Street
Pittsburgh 17, Penna

Oct. 8, 1961

Thanks for PESKY'S 9--a million thanks.
Foosh. Must have been feeling important the day I wrote that letter!

I used to get more purple on me, and the surrounding landscape, than where it should be while dittoing--and never did improve.

Like your stapling gimmick tremendously.

Thanks,

Dirce.

Ruth Berman
5620 Edgewater Blvd
Minneapolis 17 Minn

September 25, 1961

Dear Ed,

Whew! The variety of colors and type-faces in PESKY'S 9 is amusing, but a little hard on the legibility. Back in the dear old days when I had access to a ditto, I found that black masters gave much handsomer reproductions and were as easy to use as purple.

Sincerely,

Ruth Berman

The grey masters I now have are useless because they are too sensitive and give fuzzy results. However, I have gotten quite good results with them in the past.

Harriett Kolchak
2104 Brandywine St
Philladelphia 30 Pa

Oct. 26 / 61

Dear Ed;

Was reading Pesky's 9 again and wondering Why.

The copy I have was almost unreadable in most of its print. The only legible pages being in green ink. I do not particularly like the larger type either. It tends to make for scanning instead of reading and blurs way beyond call.

The added page was comical but not the type of stuff most fans go for. If it is eliminated I don't think it will be missed. Harriett is referring to The Martian Barnacles, a punful 1-sheeter included with some copies.* I do hope to see more interesting material on the cons in the next issue and perhaps a story and page of gossip.

Your friend,

Harriett.

I also heard from Mike Kurman (231 SW 51 St, Miami 44, Fla) who thot the Barnacles was dull but found Pesky's interesting. Vic Ryan (Box 92, 2305 Sheridan, Evanston, Ill), AND George C Willick (856 East Street, Madison, Indiana) who DNQ's his whole letter. He started off with "...You've about half way pissed me off. Grippers like George Willick" ...thanks a lot." and went on from there. He DNQ'd it because he wants to conduct his arguments by letter, and it quite anxious to, but doesn't want them printed. Since I don't have the time for a lengthy correspondence I just dropped him a short note explaining that I was referring

to his blast at Buz and the Seacon about the number of items nominated in each category before he found out about the very valid reasons for doing this. He thot I was somehow referring to the fannish Hugo's he was pushing then and let loose with a large number of full blasts in many directions on that topic, and invited me to quote him at length in personal correspondence in order to "heat /it/up". Well, I haven't simply because I do very little corresponding and I have little interest in feuding on that topic.

+++++

At this point starts the material strictly for N^oAPA and, of course, the above will be re-typed for SAPS/General circulation.

I finished reading the 9th mailing the day I mailed out Pesky's 9 but have thus far read only about 1/3 of the 10th mailing.

From what I saw of this mailing, N^oAPA seems to be really improving and coming out of the bad slump it was in in the 7th and 8th mailings. Looking over the contents listing I note 2 goofs -- you have Vaux Hall Fanatic listed as 8 pages instead of 7, and Pesky's 9 as 12 instead of 14. I wonder -- were 2 pages discounted as illegible or did you forget the unnumbered cover and Lichtman page? Of course this brings the total page-count up to 248. I was disappointed that there was only one 8 page postmailing...I was expecting something big from at least Art Hayes and had hopes for a 300 page mailing this time around. Undoubtedly Tightbeam and job trouble overwhelmed Art to prevent this.

And Jack -- you've done wonders to improve N^oAPA but I wish you were (or had the time to be) more attentive to the correspondence involved with your office. Neither Belle nor I ever got any official notice of your new address (nor do I know whether or not anybody else did) and we had to get it from Fanac. Lenny Kaye was interested in joining for sime time now, but never got any answers to his inquiries -- all you did was put him down on a "waiting list" when the group has vacancies. In desperation he finally did up a zine and sent it in with dues and he hopes he will be in with this mailing. (Not answering business mail seems to be a trait of all you Fallen Angelinos. I can see letting personal mail go by the boards when there is no time, but if somebody takes up a position of responsibility he should carry it out or pass it on to somebody else who will. For instance I've been corresponding with Anglo-fanartist Harry Warren (Douthwaite) who wants to get in contact with Project Art Show. Both he and I have written Bjo about this several times but he has yet to hear from them or receive a copy of PAS-tell. Instead, for some reason, I have been placed on the mailing list. Not that I'm complaining -- I'm quite happy about getting the bulliten and have subbed to the magazine -- but why hasn't he heard anything from them. Since Bjo keeps advertising the whole setup, why can't someone answer the inquiries these adds bring. And this isn't the only case of Angellino's not answering business-type mail -- I have heard od a number of other incidents.)

You ask us to try to get new members. I thot I had Carl Frederick (of Martian Barnicles infamy) ready to join but he backed out at the last minute. Well, maybe if I keep working on him between now and the next mailing....

Thanks for including the Baycon program and 1st LAcon PR -- they were much appreciated. In order to support them I had joined both but seem to be having bad luck. When the Carrs passed on the Baycon my name and address were lost so the number was assigned to "Carl Brandon". When that got straighteded out I was given # 124, but they only had

incomplete copies of the first PR left. They sent me the 2nd PR but I never got the program book despite inquiries of "Vahappin". I should have known better, but I joined the LACON too, right after the first announcement. So far I have heard or received nothing from them but haven't yet gotten around to writing them again.

SONOMA+++NORM METCALF

I believe the book version of Canticle for Leibowitz was published in Feb or March 1960, so on those grounds it would not be ineligible to appear on the Hugo ballot. It's magazine publication was in the form of novelettes, so the book was its first appearance as a novel, which should make it eligible to appear. And by the new rules it could appear even if it did have a previous serial version (tho admittedly this did not apply at the time).

Untill some 6 months ago, the rate for overseas printed matter was 4¢ for the first 2 oz + 2¢ for each additional 2 oz. During the Summer this was raised to 2¢ + 1½¢ per oz, rounded off to the nearest cent (with a 2oz minimum charge?) Before (unlike for domestic printed matter) there was no 1 lb limit for these rates -- I don't know about now.

FOOFaraw+++FRED PATTON

Very good cover and I found the mag moderately enjoyable. However I had enjoyed Foof 1 immensely and considered it one of the best 3 zines in the mailing. Keep up the good work!

SEVEN EYES OF NINGAUBLE+++Larry Anderson

You still have those old fmz you're offering for postage, or did Pelz take them all? If so, could you give some idea of what they are, or at least from what approximate dates? I have purchased parts of three fmz collections in the past few years and would be interested in yours if there isn't too much overlap.

NO PLACE+++FM BUSBY

Everything I heard about the Seacon indicates it was a real swinging success. I'm now sorry I didn't go. But there's always Chicago, and I've already got my membership paid up and a hotel reservation in. Hope you have more this time around.

NEFFERVESCENT+++DON FRANSON

I like your title and hope you'll be with us for a long time.

I don't care for the present emblem too much either, but because it strikes me as a bit pretentious. I doubt that I would ever want to try to copy the present N3F emblem on to stencil, or any possible future one either, so difficulty of doing it is unimportant as far as I am concerned. But now that you mention it, a simpler emblem might be handy for use on official and semi-official publications. I don't care too much for the other ones you copied from old N3F publications either but of these I like the 1st & 4th on the bottom of page 2 best. (NFFF on a symbolic space-ship in a circle and NFFF in a triangle). Any sort of motto (like the current "science fna dantasy") is OUT as far as I am concerned!

Now I'll bring up a point not mentioned in your N'APAZINE but mentioned in your campaign flyer for the Directorate elections. (Tho I don't agree with all of your views I voted for you and do hope you make the directorate. I think you would be a good influence.) You

comment unfavorably about the N3F becoming a correspondence club and say that some other aspects should get re-emphasized. I don't know about this. I seem to remember reading some 3 years ago, right about when I joined, that the N3F was started as a service type club and one reason for its unpopularity was the lack of need for such a club...that anything it could do individuals could do as private projects with better chances for success and more resultant egoboo if it is successful. This article (I no longer remember where or by whom) went on to say that it began to lose its stigma when it began to become a pure correspondence club. This seems to be exactly the opposite of what you say in your propaganda.

CRY OF THE WILD MOOSE+++Don Anderson

As usual, one of the better zines in the bundle, Dan Cragg's "Second Thoughts" I found to be very interesting, and vastly superior to the reprint a few mailings back. I reacted to the last one somewhat along the lines he feared people would react when he re-read it. His comments today show great maturity.

I suppose it's an indication of my naivness, lack of contact with the "real world" or something, but I never heard of this supposed anatomical difference between Caucasian and Asian females. If it isn't the sort of thing that is liable to give NAPA more trouble with the PO than the CULT had I'd be curious to hear more of it. What sort of popular myth could possibly spring up on a matter like that?

HIPPICALORIC+++TED JOHNSTONE

I think you were briefly a member of NAPA in the ancient days BB (Before Belle). You had a small zine only in the 1st mailing (The Small Stone Dragon? Or was that one by someone else? I don't have my old mailings handy so can't check), didn't you?

And I met you around April '59 at a Metrofen meeting, I believe. You were in the Army at the time and were passing thru N.Y.. You'd contacted the Dietz' who brot you down to a meeting which was held in Les Gerber's house. As I remember it, SAM showed up at that meeting, and there was some sort of mis-understanding about procedure which caused our director/president/or whatever it was George Raybin to resign. At that time Belle arranged with you to do a column for Ground Zero called "The Rolling Johnstone", and Joe Casey (briefly with NAPA about 1 year ago) did a cartoon heading for the column. It showed an outhouse on top of a rolling stone, with a prop beanie on it. As I remember it I'd asked you about the possibility of getting a copy of the 4th ish of Magnitude (I'd lost my copy) which had been published by the then already defunct "Chesley Donovan Society". (Was there any relationship between that club's name and the novel Donavan's Brain? I've been meaning to ask this for the last 4 years and never getting around to it.) You advised me to write a particular person, but asked that I not mention your name. I never did get around to writing.

Between this and what I read in SAPS I gather that you're in some sort of private heaven in school, working hours on end in radio and TV. You seem to be really enthusiastic about broadcasting.

Well, I already wrote my experiences at NASA up (now how't that for a split infinitive?) last mailing and will be discussing the people I met in my next SAPS zine (those pages are already on master). Nothing real weird happened to me this time, but the only other time I worked in a government lab was the summer of '58 when I was down at the Evans Signal Labs of Fort Monmouth. Then they put me, a fresh out of college physicist, to work as a physical-chemist growing crystals for a MASER some characters were fooling around with. At first it was interesting

as I learned how to do it, ran into some problems, solved them, etc., but after a while it began to be a drag.

Ups -- I forgot. Up above you wondered why MEZB has such antipathy towards Shadow FAPA. I suspect that she feels that this somehow reduces the "exclusiveness" of the parent club. Thus also her refusal to let any Wlers have copies of her FAPazine -- either directly or thru surplus stock purchases. (Tho she once slipped and forgot to take out her fmz from the bundle she sold me.)

FANDOM IS JUST A HOBBY +++ FRANK R PRIETO

The cartoons strike me as padding used to quickly make up minac credit. As usual you seem to be blowing off steam in the wrong direction and it is more your attitude than your content which results in the derision which greets your zines. There are mighty few fans who don't read any stf at all and any interesting discussion of stf will be favorably received. Look at Coswell's index last time around -- even tho something like that is not very interesting to sit down and read it still did not receive any unfavorable comment. And, in fact, it did receive some favorable comment because of its usefulness.

MEGALOSCOPE +++ LARRY MCCOMBS

Very glad to see you in N'APA. As you know, Gaul is one of my favorite fanzines.

GRIBBLE +++ JEFF WANSHEL

Goodby.

If you wanted to recomment fanzines, why didn't you give the addresses? When I reviewed Fanfaronade lastish I didn't give yours cause you were in N'APA. Later I realized that I should have because I was also distributing the zine outside of N'APA. But those zines you recomment...I suppose that if some Neffer who doesn't get them was interested he could get the addresses from the fmz list in TNFF a few months back. If I had them with me I'd give them now but I'm typing this in school and this zine must be mailed out today. As it is I might not make the deadline. I get all listed but Kipple and agree that they are among the top fanzines published today. However I would add several others to that list such as Gaul, the Bug Eye, and a few others which I consider to be better than some that you do list. I once sent a trade copy of Polhode 3 but got nothing back, which is why I don't get Kipple. I might try sending some zine again soon to see what will happen.

RACHE +++ BRUCE PELZ

I understand Crap is dead -- if not, than at least it is now just a round-robin group with no WL, etc -- so will no longer be appearing on your list. However it will be replaced by the SFPA run by Bob Jennings. And what's this I hear about 2 new APAs? One for ISFCC and one for poets? I wonder if these will get off the ground? And I suppose Wult/Exult have too tenuous memberships to list, what with people drifting in and out at will.

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Well, that finishes my MC's for this quarter. Some of the zines I read I didn't MC and some that I read only part of I did. Going over the mailing I was suprized to find that I had already read 2/3 of it before and I must have read 1/2 the remainder while doing the M.C.'s.

I think I'll again have the whole mailing finished and filed away pretty soon.

As I said before, at a certain point N'APA was in a pretty bad slump and I suspect I contributed to it with a really horrid mess of illegible and poorly written fanzines. I "saw the light" after Pesky's 9 went out and vowed to reform. Unfortunately my repro was even worse than usual last time. This time however thru the use of \$2.00/ream 24# paper and only fresh purple masters the first 11 pages and cover seem quite legible. (My thanks to Carl Frederick for getting me that paper -- I had been unable to get anything that good at under almost double the price in any stores. However they use this stuff where he works, and he has been buying reams of it for me. Unfortunately I ran out a few pages back to the cover and last 4 pages have to be done on 20# stuff filched from school.) Also I've been trying to improve the quality of my writing. I think I did last time, and I think I maintained the same level this time (except for the last page which was done rather hurriedly).

I recently came across some ditto masters which I'd typed about 1 year ago and never ran off, and was considering using them now in this zine. I started to write a conreport on last year's Philiconf, composing on master. Dan Blackburn offered to photo-offset (on paper plates) some stuff for me, so I asked how about doing a small 4 sheet zine for me so that I can try the medium out. Then I finished writing the conreport, and some other stuff about film-fandom and other things, out, revised them, and did up 16 pages of dummy. (It was to be digest size.) I got a whole mess of art work from the Mss buro, got Carl Frederick to do me a cover, and turned it all over to Dan. I was going to put it thru the Jan SAPS mailing and Mar N'APA one, but the #\$\$%+ bum gaffiated before he ever turned it back to me. He claimed to have finished printing it but I am morally certain that he didn't -- in fact I doubt that he even started to. He made some 10 appointments to turn them over to me and broke or failed to keep every one.

And he sure was an odd character in other ways, too. I think someday I'll do an article about him and some of his friends, the way I did about Mark Waisted for the Jan 62 SAPS mailing, and also include the saga in full gory details of how he kept stalling on this (and other zines which he did eventually complete) zine.

Anyhow, I found those 5 or so first-draft masters and the rest of the mss which would take up another 4 or so masters. If the con report had been entirely on master, and readable, I would have included it. However I decided you would rather have a few pages of MC's than the tail end of the report, and I only had time for one. Mebbe I'll now read it over at leisure, and if it isn't very bad will do it up for the next mailing. I know I was quite proud of it when I'd finished revising it, and was furious when that Blackburn welched on the bit.

This year's Philiconf had a much better program than last year's, and if I have time I'll include a brief report in the Jan SAPS mailing. I'm dummifying up some photosheets on it and the SCOAW's visit to NY (Ella Parker's, to you non CRYhack's) which I hope to have in the Jan SAPS and IPSO mailings, and I suppose I might as well have a few extra copies run for the March N'APA mailing. I'll decide later on that, tho its presence still isn't even guaranteed for the first 2 APAs.