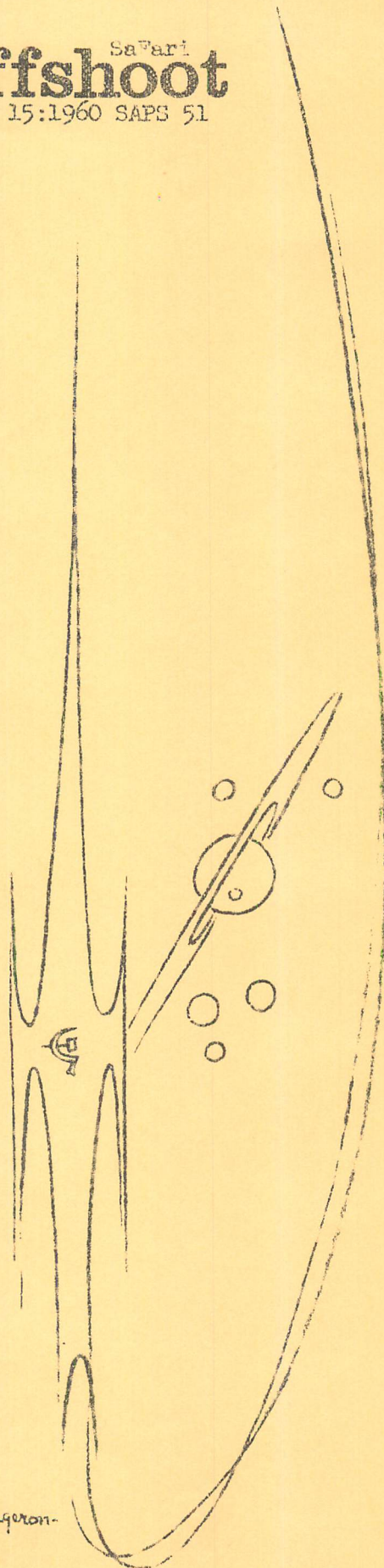


Safari
Offshoot
APR 15:1960 SAPS 51



bergeron-

Safari

JOURNEYS THROUGH THE TRUE-FAN JUNGLES OF DARKEST
METROPOLIA

OFFSHOOT

companion to SaFari #5, the 1st
Annual, April 15, 1960, SAPS 51

is edited by Earl Kemp and published with the assistance of Jim O'Meara and Nancy Kemp. SaFari is NOT for sale. Outside SAPS SaFari serves as a letter-substitute to people who would not otherwise hear from me. The views and comments expressed in the contributed pieces in SaFari do not necessarily reflect the opinions of the editor/publisher. The editor/publisher assumes no responsibility for content of material other than his own.

For this issue only this is titled SaFari Offshoot. This is a companion piece to the first SaFari Annual, which is devoted exclusively to a study of "Who Killed Science Fiction?" Copies of this study itself is limited exclusively to SAPS and the contributors. There are no copies available under any condition except SAPS/Contributor.

Rotsler, Bjo, Thomson, please take note, I am in desperate need of artwork.

For Sidney Coleman's piece in this issue, I am indebted to Jim, Joe Sarno and Louis Grant for superior service in assembling the illustrations (which Mr. Coleman somehow neglected to include along with his article; most of which was hopelessly misspelled in the ms form), particularly Fu Manchu, a pansy and the watchbird; which were, somehow, very hard to find.

I can never adequately thank Lynn Hickman for the production job on the SaFari Annual. He housed Jim and me last weekend, and kept the multilith running all day Saturday, most of Saturday night and all day Sunday. The ink, mixed with the beer, brings very pleasant memories of one hell of a lot of work, well done. Thank you, Lynn, sincerely.

I would also like to thank Josephine Knuth and Louis Grant for gifts of stencils, ink and paper for Chiack.

The unsolicited testimonial of the quarter goes to four fans. Ellick/Carr for the Fannish II, Carr/Carr for the Inish and Bill Donaho for Habakkuk. Three superior zines, arriving in close proximity, each of which gave Nancy and myself many pleasant moments. Congratulations people on a job well done. And Donaho, like wow, how can you get away with those Oedipus complex words? When they move you to Alcatraz, be sure to send a forwarding address.

Someday, I should give you a rundown on the local beat scene. An idea, no doubt picked up from Donaho. And probably because Walter Breen has insinuated that I don't know a fuzz from a fink. He can faunch himself all day long for all I care; he should live so long to have examined some of the pornography collections I've seen. (Are you listening, Walter?) If I say Chi-Review published filth, it published filth, put in for shock effect only and completely out of context. I've cut that scene once or twice, Walt, had the chin bit on-again, off-again and am perfectly able to challenge you with bongos at tea time. The resident beatnik in any old ladies' coffee house could spot your 18 pages of material, you played it all through once, get a rewrite before you come on again.

Like now I'm really beat. The 110 page Annual out of the way, and this, the last page to cut for Offshoot.

Thanks, Rich, I loved the cover.

Peace, you fake fans, for another quarter.

The big 20-- - 1962

- 3 -

1962 - - GO Chicago!

A

S
TO BE
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ILLUSTRATED

maybe

by sidney coleman

; This is a semicolon.

It is used to separate the halves of a compound sentence. Here is a compound sentence;

"This desire has no rationale behind it; it is as unthinking as the mythical one of lemmings to plunge themselves into the sea."

See how the semi-colon separates the halves of the compound sentence!

#



This is Leggett, Mead and Charvat.

They have written a Handbook for Writers. It is authoritative.

They say people who separate the halves of a compound sentence with a comma have committed the Comma Fault.

The Comma Fault is so horrible that they do not even mention it by name!

They call it 37x.

If you commit 37x too often they will send harpies after you.

THIS IS A
~~WATCHER~~
HARPIE
WATCHING
YOU



This is a harpy.

#



This is Earl Kemp.

He is evil.

(You can tell he is evil; he has downward-slanting eyes.)

He hates everything that is good and true and beautiful.

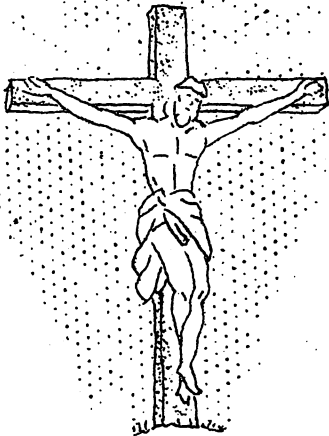
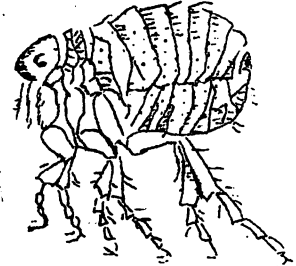
Semi-colons are good and true and beautiful.

Earl Kemp DESPISES semi-colons.

He has committed 37x so many times that he has harpies like some people have fleas.

This is another view of Earl Kemp.

#



This is Sidney Coleman.

He is good and true and beautiful.

As a matter of fact, he looks just like a semi-colon.



He would sooner join the N3F than commit 37x.

He also does at least two drafts of everything he writes.

He says he does this "to correct minor infelicities of style."



Whenever he says this his eyes go misty and he thinks of James Branch Cabell and Oscar Wilde.

Maybe he is queer.

#

Earl Kemp HATES Sidney Coleman.

Once he got Sidney Coleman to write a letter for him.

Normally, Sidney Coleman does not do anything for Earl Kemp, because Sidney Coleman is pure



and Earl Kemp is evil.

But this time was special.

This time was for a good cause,



This time was to help squash a man who was not only evil but stupid.

Also ugly.

He is so horrible that we do not mention him by name! We call him 99z.

99z has fleas like Earl Kemp has harpies.

WHAT-ME WORRY?

#

The letter was Sidney Coleman's masterwork.

He took three drafts to write it.

When it was done, it had semi-colons like some people have harpies.

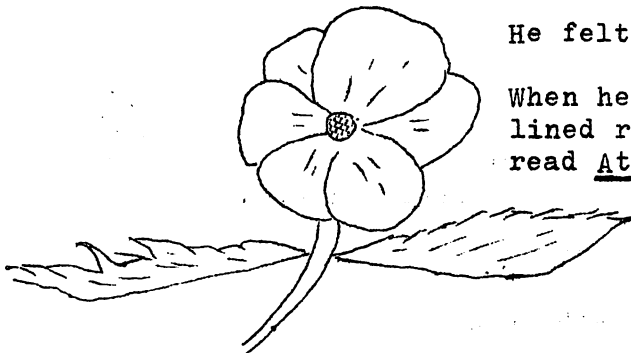
When he was done, he felt so good he called Earl Kemp hypocrite lecteur.

He felt like Voltaire, only wittier.

When he came home, he locked himself in his cork lined room with a bottle of green chartreuse and read Attitudes Towards History through three times!

He must be queer.

#



When Earl Kemp got his hands on Sidney Coleman's letter, he laughed for twenty-four hours.

He laughed like an irresponsible foetus.

When he was done he put Sidney Coleman's letter on stencil.

He put the first draft on stencil.

He left out all the semi-colons but one.



He left that one in to increase the torment.

He is subtle and cruel.

This is the Marquis de Sade.

Earl Kemp is so nasty he makes him look like Mary Worth.

When he was done, he felt so good that he spent the rest of the day pulling wings off harpies.

#

When Sidney Coleman saw what Earl Kemp had done to his letter, he said things we can not write here.

To write them would be 63r.

He told Earl Kemp, "You have set a vulture at my liver."

Maybe he is only stupid.

#

Whenever Earl Kemp does something like this, Sidney Coleman chews his right forefinger.

He now has the largest callous in the Western hemisphere.

If you buy him a drink he will show it to you.

It is a good thing he does not know what Earl Kemp is going to do next.

He is going to introduce subtle misspellings in Sidney Coleman's next story.

He thinks Midwest fandom needs its own Rick Sneary.

#

L'ENVOI:

See, Prince. You can learn something useful from reading SAPSazines.

You can learn how to write like Murray Leinster.

-src

MCS

DEAR FRIENDS OF FANDOM:

Regarding the SAPS # 50 Mailing

CONTINUING A SUB-DEPARTMENT -- Due to the howling reception of the

FRIGID FACTION

section started in the last MC installment, I have decided to refine the distinctions somewhat with this sterling group.

Section A FRIGIDS constitute those capable of producing ONLY MCs, or worse (if there be such) type material.

Section B FRIGIDS constitute those having MCs AND other material in varying degrees of enjoyability.

Section C FRIGIDS are warming up somewhat, having NO MCs at all.

Section D constitutes the SEXY SECTION; being those who not only have MCs, but an exceptional amount of very readable material. Section D can also include those without MCs. Section D means like, congratulations on a job well done!!

AND NOW, the envelope please. In Section A, we find:

RAY C. HIGGS, Sapstype #10
MARTY FLEISCHMAN, Bronclette # 2
BOB LICHTMAN, Here There Be Saps # 2
JAMES O'MEARA, Safari, Freeride
LESLIE GERBER, The Brooklyn Biapan
LEE JACOBS, Piles In The Parlour

ROBERT LEE, Saturday Ev. Ghost # 8
GUY TERWILLEGER, Sapling # 3
BURNETT R. TOSKEY, Flabbergasting # 13
ALAN J. LEWIS, The Spectator
JACK HARNES, Saprooller # 18

In Section B, we find:

ART HAYES, Mho-Djee # 3
EVA FIRESTONE, Bronc # 15
BRUCE PELZ, Speleobem # 6.5
WALTER COSLET, Bible Collector # 3
HOWARD DEVORE, A Spectator
LYNN HICKMAN, Bullfrog Bugle # 8
TED JOHNSTONE, TAJ
F. M. BUSBY, Retro # 15
ROBERT LEE, Collodion
TERRY & MIRI CARR, S___ # 4

JOHN BERRY, Pot Pourri # 10
DOREEN ERLLENWEIN, Speleobem, Porque
DICK ENEY, Spy Ray of Saps
NANCY SHARE, Ignatz # 23
DON DURWARD, Bump # 2
ESMOND ADAMS, Rock
RICH BROWN, Poor Richard's Almanac # 6
OTTO PFEIFER, BOG # 12
ELINOR BUSBY, Fendenizen # 15

In Section C, we find:

KAREN ANDERSON, Diezeitschrift
DON FULANO de TAL, Pencil Point # 4
WALLY WEBER, Ereep

LESLIE NORRIS, Fantoccini # 24
JANE JACOBS, Psilo
ED COX, Maine-Iac # 20

And now, L*I*K*E C*O*N*G*R*A*T*U*L*A*T*I*O*N*S, in Section D, we find:

DJINN DICKENSON } Earth Women's Burden
KAREN ANDERSON }
BRUCE PELZ, Speleobem # 6
ART RAPP, Spacewarp # 65
BJO WELLS, Gim Tree # 4

BJO WELLS, Fanmark Greeting Cards
WRAI BALLARD, Outsiders # 38
BOB LEMAN, Nematode # 5
RICHARD BERGERON, Warhoon

Section A residents are unspeakable. In a large majority of cases,