

SCIENCE FICTION PARADE

MARCH 1962



STAN WOOLSTON
12832 WESTLAKE STREET
GARDEN GROVE, CALIFORNIA

About SFP

If you have been around fandom for some time you will recognise this title as being one Len Moffatt created and managed as a publicity voice of the "South Gate in '58" Worldcon. After the convention it went into suspended animation, and now it has been returned to active duty under the editorship of Stan Woolston. Len Moffatt is doing the fanzine column; for this column, his advice and for his mag, I thank him.

Somebody has suggested that fandom is an anarchy. Because there are no compulsions in the form of laws this may seem to be true. But each example of fanac--each fan club, project or fanpub,-- sets standards of a sort where those interested in a certain club or activity may work together if they wish. We can drift with the tide, or we can find a way to propel our "craft" along a certain route--and by that decision decide who we want to attract.

Of course by just saying this is a reviewzine starts delineating what SFP will do. But I'll get more specific here:

A fanzine works by attracting through mutual interests, and I feel fandom, science fiction and ideas have much in common. Imagination is something I enjoy, and the imaginative review or letter is what I would especially appreciate. Too few people on this planet habitually think in ideas; some people have one idea and seem unable to go beyond that one. A willingness to "listen to the thoughts of other" folks, and realise that we aren't necessarily limited to one, two or even three sides to a problem, might stretch the ability and interest in life.

Downbeat attitudes bother me. I want contributions that are as far away from boredom as possible. The downbeat attitude of despair makes me want to kick a person in the ribs, just to get them in a more healthy mood like anger.

If you imagine views expressed here are meant to be authoritative you're mistaken. The individual expressing views may or may not touch on mine. Material will be signed, and I hope it will be challenging. And challenged.

Next issue will have a lettercol for commentary and also for individual expressions. I'm not advocating you use it to pick a fight or use four-letter words here. Some young writers are fond of four-letter words--I can point out a couple walls up the street to illustrate this.

This issue is dedicated to two fanzines; to find why look at list of fanzines that Len Moffatt has included. Len lists them as:

PARAFANALIA: Bruce Burn, Room 302, 16 Penywern Rd., London S.W.5, England. LoC/Trades/Ask price

PARSECTION: George C. Willick, 856 East St., Madison, Indiana. 20¢

Both the mimeo and typer has been acting up some--note way this stencil twists and turns. In correcting some of these results were sometimes bad--I caught some slippages but not all. Next time I hope all mechanical difficulties will be overcome.

First issue goes to the Neffer Amateur Press Alliance and others. Len suggested I might include a price so it's 10¢ for those who do not send material I could use or, of course, letters of comment. If anyone wants to send me their magazine I'd appreciate it and will write what I think about it, within reason of course... Stan

Just the other day I heard a fan say, "Fanzines! Faugh! There's just too many of 'em! They're a dime a dozen..."

Now the list appended to this column (which is by no means a complete listing of all the fanzines being published) would seem to bear out the statement that fanzines are "a dime a dozen." It certainly indicates that a large passle of fans are engaged in the amateur-publishing side of our hobby. But...a dime a dozen? No. Not really.

Taking the statement literally, look at the prices on some of these zines. Most of the ones that bother with subscriptions are 15¢, 20¢, 25¢...The less-than-fifteen-centers are the exceptions, certainly not the "rule." Some of us can remember when the average fanzine could be had for a nickle or a dime a copy. And, of course, the reason for the higher prices today is simply because it costs more to produce today than it did in pre-inflationary days. But--then or now--it must be remembered that even if the fanzine publisher actually got paid the cover price for each and every copy of every issue he still would not "break even", let alone make a profit. So nary a fanzine is "overpriced", but nevertheless they are hardly in the "dime a dozen" market. Why even blokes like me, who get their fanzines in exchange for letters of comment or by writing columns such as this one, "pay" more than a dime per dozen. Twelve letters of comment for twelve zines costs at least 48¢ in postage, not counting the costs of paper and envelopes.

Now let's look at the statement in the way it is usually meant. Perhaps our disgruntled friend doesn't mean that fanzines are cheap, from either the cost or price viewpoint. No doubt he means that the field is glutted with fanzines, and that they are "cheap" in the sense that an increase in quantity usually means a decrease in quality. This is true of the pro field, of course. When we were up to our eyeballs in promags there were still only a few that were really good s-f mags. However, I don't think the same quantity-versus-quality rule can be applied to fanzines.

Sure, one can pick out the 10 or 20 zines he considers "tops", concentrate on them by letterwriting, subscribing, or submitting material for publication, and ignore all the others. But if, like me, you consider fandom a hobby that includes having friends all over the world, and not as some kind of a competition where only the "Very Best" deserves your attention, you'll have a rough time deciding which 10 or 20 you really want, and which 50 or 60 aren't worth bothering with.

And it isn't just a matter of making friends, or of hurting some fan's feelings because you decide not to be friendly with him and his mag, though the idea of being in friendly contact with people around the world isn't to be sneered at, that's for sure. There is also the fact that one can find interesting and thought-provoking material in most all of the zines, be they cruddy in appearance, or be they impeccably reproduced. If your range of interests aren't limited to just You and your Immediate Environment, if you're interested in people instead of just things, you're going to find it mighty hard to cut umpteen fanzines, and their publishers, off your list. Many of them may not qualify as "top zines" by whatever set of quality-standards you might devise, but once you've read a zine that frequent-

ly features items that genuinely interest you, tho the rest of the mag--its other material, its repro, its layout--may be pretty cruddy, you may think twice, or several times, before deciding to ignore it.

I think the length of the attached list pretty well proves that I've had difficulty in ignoring any of them! Sure, everybody defines "quality" differently. Obvious things such as good and bad repro, layouts, grammar, spelling, etc. aside, we can only judge each fanzine on the basis of how much it interests us. Does it provide thought-provoking material? Does it provide entertaining material? Does the editor and the fans who write for his mag sound like persons you would like to meet, to get to know better? If your answer to these questions is affirmative, the fanzine in question is obviously one you want, regardless. I said want, not need, for the only thing we really need in this life are those things which are basic to survival. Food, water, shelter. We can live without everything else, be it creature comforts, friends, books, fanzines, or wothavia. But we can enjoy living a lot more by having them. Obviously.

In future columns I hope to write more detailed reviews of individual fanzines, covering the then-current issues, or commenting on each zine in general, its history, its affect on fandom, etc. That's assuming that said columns are written at a time when I don't have several mags here on the desk waiting for letters of comment, and several more unread on the arm of my reading chair.

This time I'll attempt to do some free-wheeling categorizing. Trying to segregate the various fanzines into "typical" categories is not the best way in the world to tell you what the mags are all about. The're bound to be some "overlapping" for many fanzines just won't fit into one category only, unless one is completely and stubbornly arbitrary in one's approach. But lack of time, and space, forbids any other method of commentary at this time.

THE SERIOUS DISCUSSION ZINES: In these you'll find discussions, arguments, commentary, and general nattering on a variety of subjects, including science-fiction stories, the s-f field, fandom, national and world politics, homosexuality, censorship, history, movies, etc., presented in the form of editorials, essays, articles, columns, letters, cartoons, and sometimes even in story (or fiction) form. "SD" zines would include: Discord, Esprit, Gaul, G2, Kipple, The Panic Button, Habakkuk, Viper, Warhoon and Speculative Review.

THE FUN ZINES: Some of these are published just for the hell of it; others seem to have a definite policy of "humor only"; and still others can be classified as both serious-discussion and fun zines, containing material that fits well into one or the other category. A few are "personality-mags", reflecting primarily the editor's personality, in natterings, chitter-chatter, or sometimes-serious discourse. (All the above-listed "SD" zines contain their share of humor. Even the most serious of serious discussions need not be deadly dull for lack of a human, humorous approach.) Examples of funzines: Brennschluss, Gumbio, Les Spinge, ParaFANalia, SAM, WRR and Cadenza.

THE NEWS ZINES: Axe, if it continues its present pace and coverage, is almost certain to "replace" Fanac as the top newszine, as

the latter has been appearing much less regularly than it has in the past. Recent issues of Fanac have been thick ones, what with all the "news" accumulated between issues, and at its present pace is likely to become the "SF Times of fandom." As a "review" or history of the past month or so's fannish events, it serves a purpose, but news isn't news anymore when you've read it or heard it elsewhere before. Skyrack seems irregular too, especially to readers on this side of the pond, but it does: contain news of overseas fandom that doesn't always see print in this country's newsmags, and an airmail subscription helps cut down on the time-lag. Your best bet is to subscribe to all three, for--at the moment at least--they do complement rather than compete with one another. The Menace of the LASFS features the complete minutes of weekly LASFS meetings, published on a bimonthly schedule, and consequently contains news of local LARca fandom. Ishbah is a personalized newszine. Its first issue appeared in December '61; given enough support it could turn into a real lively newsletter type of thing. Thru the Haze is a NSF rider with the official organ or the letterzine Tightbeam.

THE GENERAL ZINES: Again, many of the mags listed as "SD" zines and "Fun" zines also qualify as genzines, especially the ones that feature both serious and humorous material and combinations of both within one article, editorial, or wotever. Generally speaking, a genzine is one that features articles, fiction, cartoons, artwork, regular columns, a lettercol, regular editorial, and usually has a publishing schedule of some sort, often has subscription rates, and rarely appears in an apa. Examples: Bane, Bastion, Bug Eye, Cry, Dafoe, Dynatron, Esoterique, Fanfaronade, Etwas, Hyphen, Introspection, Obelisk, Opsla!, Orion, Parsection, Phoenix, Retribution, Scottishe, Shangri-L'Affaires and Void.

A few of the mags on this col's list are published primarily for one of the amateur press groups, but with extra copies distributed to fans outside of the apas. I won't be reviewing apa mags as such in this column, though I may get around to commenting on the various apas as publishing groups, or invite guest-writers to do the commenting on those with which I am unfamiliar. From here on in we forget the category bit, other than to use the more common (fannish) usage of classifying non-apan zines as genzines, and referring to the apazines that also get fairly wide distribution in fandom-in-general as "apa/genzines."

No doubt there'll be cries of anguish from some of the fanzine editors who may object to having their zine classified, this time around, as a serious discussion mag, or a fun mag. I'll attempt to forestall this by repeating that all the mags listed here are "genzines" to one degree or another, and that few, very few, actually fit into just one category. What I've tried to give here is a general impression of the fort--plus zines listed, not a specific comment, criticism, or classification of any one of 'em, save the newszines. (You get a good deal of serious discussion and humor there too!)

I suspect that I have also given a "don't-Knock-It" impression in my general comments, indicating perhaps that future, more specific, reviews will contain naught but sweetness and light. Not so, gentle readers. There are some things in fanzines I don't like.

I'll be talking about 'em. But I'll endeavor to be as constructive as possible in my criticisms. A fanzine will really have to be a menace (no pun intended, Bruce) to fandom before I will pan it for the sheer sake of being nasty at someone else's expense. And if it is that bad I'm sure I won't be the only fan crying cease and desist, and warning others to steer clear of the mag.

Now...Let's take a poll: Should the list of fanzines-most-recently received be included every time, or would an annual or bi-annual list with more detail regarding each mag, such as its regular contributors and the method of reproduction, etc., be preferable? Also: let us know if you don't want your fanzine listed. Fair enough?

Keep smiling!

Len Moffatt
10202 Belcher
Downey, Calif.

Following is a list of most, if not all, of the fanzines received during the last several months of 1961. If you publish a zine and it isn't on the list, it could mean: (1) You sent it but it wasn't delivered; (2) You sent it, but it was mislaid; or (3) You didn't send it. In any of these cases, I'm properly regretful.

-110

- AXE: Larry & Noreen Shaw, 16 Grant Pl., Staten Island 6, N.Y. 10¢/\$2
- BANE: Vic Ryan, 2160 Sylvan Rd., Springfield, Ill. LoC/Trade/Contribs
- BASTION: Eric Bentcliffe, 47, Alldis St., Great Moor, Stockport, Cheshire, England. 20¢/\$1 for 6 issues
- BRENNSCHLUSS: Ken Potter, Roydon Mill Caravan Centre, Roydon, Harlow, Essex, England. LoC/Trade
- THE BUG EYE: Helmut Klemm, 16 Uhland St., Uffort/Eick (22a) Krs. Moers, West Germany. LoC/Ask re Trades
- CADENZA: Charles Wells, 2495 Sherbrooke Dr., Atlanta 6, Georgia 20¢/LoC/Trades
- CRY: (Busbys, Weber, etc.) Box 92, 507 Third Ave., Seattle 4, Wash. 25¢/5 for \$1/12 for \$2/LoC/Ask re Trades
- DAFOE: John Koning, 10912 Carnegie Ave., Apt. 28, Cleveland 6, Ohio 3 for \$1/Contribs/Trades/LoC
- DISCORD: Redd Boggs, 2209 Highland Pl., N.E., Minneapolis 21, Minn. LoC/Trades/4 for 50¢
- DYNATRON: Roy & Chrystal Tackett, 915 Green Valley Rd., N.W., Albuquerque, New Mexico. LoC/Trades/Contribs/15¢/8 for \$1
- ESOTERIQUE: Bruce Henstell, 815 Tigertail Rd., Los Angeles 49, Calif. 10¢/12 for \$1/LoC/Trades/Contribs
- ESPRIT: Daphne Buckmaster, 8, Buchanan St., Kirkcudbright, Scotland
- ETWAS: Peggy Rae McKnight, "Six Acres", Box 306, Lansdale, Penna. LoC/Trades/Contribs
- FANFARONADE: Jeff Wanshel, 6 Beverly Pl., Larchmont, N.Y. 15¢/Contribs/Trades/LoC
- FANAC: Walter Breen, 2402 Grove St., Berkeley 4, Calif. 4 for 50¢
- GAUL: Hardy, Tolliver & McCoombs, Lloyd House, Caltech, Pasadena, Cal. LoC/Contribs/"money"
- G2: Joe & Roberta Gibson, 5380 Sobrante Ave., El Sobrante, Calif. 3 for 25¢
- GUMBIE: Steve & Virginia Schultheis, 511 Drexel Dr., Santa Barbara, Calif. Trades/LoC/Contribs

HABAKKUK: Bill Donaho, 1441 8th St., Berkeley 10, Calif.
 50¢/LoC/Ask re Trades

HYPHEN: Willis & McAdams, 170 Upper Newtownards Rd., Belfast 4,
 North Ireland. 15¢/7 for \$1

INTROSPECTION: Mike Domina, 11044 South Tripp Ave., Oak Lawn, Ill.
 15¢/Contribs/LoC/Trades

ISHBAH: Bob Lichtman 6137 S. Croft Ave., Los Angeles 56, Calif.
 Send 3¢ stamp for sample

KIPPLE: Ted Pauls, 1448 Meridene Dr., Baltimore 12, Maryland
 15¢LoC/Trades/ask re Contribs

LES SPINGE: Dave Hale, 12, Belmont Rd., Wollescote, Stourbridge,
 Worcs., England. LoC/Trades/Contribs

MENACE OF THE LASFS: Bruce Pelz, 738 South Mariposa, #107,
 Los Angeles 5, Calif. 10¢/6 for 50¢

OBELISK: Lenny Kaye, 418 Hobart Rd., Sutton Terrace, No. Brunswick,
 New Jersey. 15¢/Contribs/Trades/LoC

OOPSLA! Gregg Calkins, 1484 East 17th South, Salt Lake City 5, Utah
 Ask re price, etc.

ORION: Ella A. Parker, 151 Canterbury Rd., West Kilburn, NW6,
 London, England. Trades/LoC/Contribs/ or send \$1 for several
 issues to Betty Kujawa, 2819 Carolina, South Bend 14, Indiana

The PANIC BUTTON: Les Nirenberg, 1217 Weston Rd., Toronto 15,
 Ontario, Canada. 25¢/5 for \$1

PARAFANALIA: Bruce Burn, Room 302, 16 Penywern Rd., London, S.W.5,
~~PARAFANALIA: George Fredewick, 8560 East St., Madison, Ind. 20¢~~

PHOENIX: Dave Locke, P.O. Box 207, Indian Lake, N. Y. 15¢

RETRIBUTION: John Berry, 31, Campbell Park Ave., Belmont, Belfast 4,
 North Ireland. Trades/LoC

SAM: Steve Stiles, 1809 Second Ave., New York 28, N.Y. LoC/Trades

SCOTTISHE: Ethel Lindsay (for TAFF!), Courage House, 6 Langley Ave.,
 Surbiton, Surrey, England. Trades/donations to TAWF

SHANGRI L'AFFAIRES: Patten & Trimble, 222 S. Gramercy Pl.,
 Los Angeles 4, Calif. 25¢

SKYRACK: Ron Bennett, 13 West Cliffe Grove, Harrogate, Yorkshire,
 England. 6 for 35¢ (airmailed: 6 for 65¢)

SPECULATIVE REVIEW: Dick Eney, 417 Ft. Hunt Rd., Alexandria, Va.
 3 for 25¢/LoC/Trades/Contribs

THRU THE HAZE: Art Hayes, R.R. 3, Bancroft, Ontario, Canada.

VIPER: Bill Donaho, 1441 8th St., Berkeley 10, Calif.
 25¢/LoC/Trades

VOID: Ted White, 107 Christopher St., New York 14, N.Y.
 25¢/Trades/etc.

WARHOON: Richard Bergeron, 110 Bank St., New York 14, N.Y.
 20¢/Trades/etc.

WHO'S WHO IN FANDOM: Lloyd D. Broyles, Rt. 6, Box 453P, Waco, Texas.
 50¢

WRR: Pfeifer & Weber, 2911 N.E. 60th St., Seattle 15, Washington
 LoC/Trades/Contributions/10¢

105 FANZINES LISTED BY RALPH HOLLAND NEFFPUBED BY DORA HOLLAND

NEFFER'S GUIDE TO CURRENT FANZINES, prepared by Ralph Holland before he died on January 26 and finished by his sister Dora, is a well-done list with 74 zines not listed above (and SFP has 12 they do not have). Copies of the Neffpub went to all listed titles, to make any corrections possible. Ralph and Dora did a fine job.

Stan

TO PLEASE A CHILD, A Biography of L. Frank Baum, Royal Historian of Oz, by Frank Joslyn Baum and Russell P. MacFall. Reilly & Lee, Chicago, 1961. \$6.

The Oz books and Lyman Frank Baum have been virtual synonyms for some sixty years, even though after his death in 1919 they were continued by other articles. To anyone like your reviewer, introduced to Oz as a "preteener", a biography of Baum is very welcome, even though it had to be waited for so long.

Fans will be interested to learn that besides the Oz stories and other fantasy tales, Baum wrote at least one book of science fiction proper, The Master Key, published in 1901, with an electrical background. He wrote many other books of non-Ozian nature, under numerous pen-names.

In the Oz stories themselves there are a good many anticipations of modern inventions--I think the record was as good as, or better than, Baum's contemporaries in the prophecy department.

Baum didn't really succeed until after age 45--which should be heartening to some of us at least who have been waiting for "our ship to come in". Then when he moved out to Hollywood, California and resided there, he went through bankruptcy to the tune of \$12,000 or so--yet after that was over the royalties came in on the books and things turned out well enough financially, that he could afford to enter some ventures, such as several flings at movie-making, that were big financial losses for him.

I suppose dyed-in-the-wool stfanciers would complain terribly because there were no scientific explanations in the Oz stories--"It works by magic" being deemed sufficient. Yet is this not what the general public is subjected to every day: radar and TV and computers and satellites are being promoted on faith, so far as the man-in-the-street is concerned. "It works by magic" is just about what average people have to accept, resignedly, as an explanation of any modern invention.

When I was 8 or 9, I used to go to the reading table in the back corner of a large bookstore in Portland, Oregon, and by going there enough times I managed to read most of the Oz books through. Then I would come home with fantastic retold tales, which annoyed my father and sister till they got very angry, and annoyed my mother enough to make her always change the subject. (Baum's talent as world's champion punster of all time probably didn't make my admiration of the Oz stories any easier for my captive audience, either! This must be how I became addicted to pun-gent wit.)

At the same time that I was keeping my nose in the Oz books, I was being compelled to attend a Catholic elementary school, where, as is generally known, something like 20% of the time is spent indoctrinating the children in Church dogmas. The parallel between official Catholic explanations of why you must believe in so-and-so, and the specious explanations in the Oz books of how everything works by magic, is amazing.

There is also a parallel in the logical framework that underlies both these systems--I don't think people have emphasized enough that even fantasy stories have to be logical to keep the readers reading. But in my case, exposure to two such brands of logic at once created an unconscious conflict. When I grew enough older to find out that self-consistency did not guarantee a system's truth, this shock made quite a skeptic out of me. This may be a left-handed way to go about it, but I am paying Baum the compliment of agreeing with thousands of other people of all ages that he created supremely believable fantasy.

It would be interesting to speculate what Baum would have done, had he been like Hubbard of Dianetic/Scientology fame, and if Baum had gone on to elaborate a science-and-religion with organized followers. Is there really so much difference, I ask you, between the magic word Pyrzqxgl that Oz characters used to turn people into animals and vice versa, and Scientology's magic command to "Be three feet behind your head and look at your own body objectively"? If all the people who have tried to pronounce Pyrzqxgl were to stand up and be counted, might not their numbers exceed that of the students who have joined Hubbard's or a similar group, in hopes of learning how to work "Superman" magic?

However, I am inclined to accept such principles as the dianetic ARC (Affinity-Reality-Communication)--especially when the Oz books have provided such excellent confirmation of it. Baum liked children, so they liked him back; and this affinity between them made for communication both ways (Baum acknowledged how letters from readers helped him write more books just the way the readers wanted them), and again both these factors heightened the reality of the stories while one is reading them. If Oz outlives Baum so many years, and is still going strong, is this not a kind of reality?

The biography mentions that Baum must have been influenced by Utopian thought of his day, although--very happily--he did not go in for social satire or drasdust preaching. He made fun of the military here and there--his army that had lots of officers but only one private, for example--and a sincere love of peace shines through the stories. He was, by the way, a contemporary of Mrs. Eddy, and the Oz stories, like Christian Science, ignore sex and the aging process, and praise the Status Quo. (Blood-and-thunder stf writers, please take heed!)

The other night I woke up at 2 a.m. and started wondering what this Baum biography would have been like, had it been written by a Freudian psychoanalyst instead of the recently-deceased elder son of Baum and a journalist friend of the family who actually wrote it. Suppose someone like Edmund Bergler had analyzed Baum and his characters, digging out all the religiously-inspired repressions, subconscious motivations, disguises behind which erotic urges lurked, etc. Or, how about an essay on the Secret Love affairs of the Tic-Toc Man of Oz Before He Headed for the Last Wound-Up. Wouldn't that be intriguing?

L. Frank Baum emerges from the biography as a praiseworthy example of perseverance (all those years he spent before finding his rightful purpose in life, but working very hard at whatever job he had to do). His creative gifts were outstanding, and instead of the grumpy exterior behind which so many geniuses traditionally hide themselves, he had a genial disposition.

--Ivor Darreg

.....

E d i t o r i a l

It is possible that this issue of SFParade will be in the Alliance mailing and nothing else by me. If so, it means I'll not be a member of that group for a while.

The mimeo needs some adjustment and I'm hopeful to get this to L.A. in time for the Neffer Alliance mailing. The typer has been slipping also; one line has been marked out because I inadvertently typed over a line twice, but I disguised it with a double space and this might not be shown otherwise. I can't conceal a place where one end of the stencil crept out of line. However, if each word of this is readable I'm planning to excuse myself this once, and try to correct all equipment next time.

Every past issue of this magazine had a printed heading by me. Perhaps I will not have time to fix one this time.

There will be copies for people outside of Neff, but I may be running stencils off twice to do this. For a policy, I would be very happy to send a copy for each letter of comment received, or for a contribution including anything I publish from you. If you want to trade one-for-one that should be easy to arrange also. To fill in the ways to get a copy I'll suggest others can send me a dime. Personally I don't think money talks as clearly as a letter, however!

Len would like write-ups about various clubs around the fan-world, as guest pieces for his column. I'd like information about any projects or publications you are planning--especially special publications or projects a fan can help with by sending information...Any news of interest to fans will be used here if near publication time, and sent to other fanpublishers otherwise. I'll see any suitable news is sent to Art Hayes for his THRU THE HAZE news pub, also.

And I'll send titles of fanzines in to Al Lewis, acting President of Neff so if another copy of the list that organization had issued by Dora Holland (compiled by Ralph Holland) it will be made more complete. Perhaps next issue of this publication can have a listing that is almost complete; if so it will be because of help from you. If you don't want to send Len a copy of your magazine, just send him its title, frequency of publication, price and the type of material it contains, and it will be listed even if no review copy is available. Send other information about it or something to review if you wish, to Len Moffatt or to me--name and address immediately below.

Science Fiction Parade, meant to be quarterly or more frequent...
Published and edited by:

Stan Woolston, 12832 Westlake St., Garden Grove, California

Statement of Policy:

There seems to be lots of blatherings lately about objective reviews. **THERE*JUST*AIN'T*NO*SUOH*THING.** If you care enough about the material to write a review you have an opinion and if you have an opinion you can't be objective and if you don't care enough about it to write a review you still have an opinion and aren't objective. Just to be perverse and paradoxical (fannish) here is a truly objective review of the March IF--I forgot to buy a copy and now it's off the stands and I can't read it.

I don't like numerical ratings. It's too much like putting garbage that would gag a pig at the bottom of a scale and moving up to the best steak. You always give your reader the impression that there's some comparison between the garbage and the steak. It also brings the fallacy of objectivity back into focus--our science-ridden society seems to equate anything numerical with accuracy. Is a rating of 4 twice as "good" (whatever under ghod that may be) as a rating of 2? Or is it 2K (K being in the GhoodDocterish type of cosmos a constant) times as good?

Anyway I intend to be as subjective as I feel like, devote a lot of space to whatever I want to praise or grotch about and generally try to stir up controversy. And if you readers agree with me you'll call my reviews objective and if not you'll say whoineil is evers and whathell do I care about his completely subjective opinion?

IF: January, 1962

Since I can't review the March IF, the Jan. one will have to do. IF has been the subject of the lettercol controversy for a while now and has given in to the tune of four pages this time, so I might as well give out of my opinion of printed letters. Briefly it is **WHY HAVE A LETTERCOL?** Any editor is going to read letters and take action if he sees fit. If fans want their letters printed, they have fanmags, organizations like N3F, letter-robins etc. to get their views before fandom. Using a lettercol for fan-recruiting is slightly ridiculous--the majority of letters that get published in prozines are b' fans anyway. When a company advertises, does it rely entirely on mail lists? No, they come to you, not vice versa. Devoting just a few lines to a free plug for some fan-recruiting service would be more to the point. They could just as well use the four extra pages to print a short-short, perhaps by some aspiring young writer. Me, for instance.

The rest of the contents are bland. Sturgeon is being grossly misused to write features. Can't he devote the same space to a piece of fiction in each ish? I imagine it's a kind of patronage deal and that he gets a salary for it, but I hate to see all that talent going to waste. His piece this time seems almost fannish. Well, let him write fiction for IF and put his fannishness in fanmags where it belongs.

FANTASTIC: March, 1962

It seems a waste to have only four pieces of fiction, one of them a short story, in a whole prozine. Sharkey's robot piece is good but not remarkable. He can do better. Leinster's reprint shows how the field has grown--it isn't any better than Sharkey's piece and far below Leinster's recent Med Service or Landing Grid stories. "Decision" seems amateurish. This is a good sigh: could Rohrer be a new writer emerging? If so More Power to Cele Goldsmith.

"Joyleg" starts out like the best FANTASTIC has given us in many a month. As always with serials, I'll wait till next time to see if it flops before I comment in detail. A word of praise: no science articles. I don't think any science article except crackpot speculation has a place in any SF mag, fan or pro.

ANALOG: March, 1962

I don't intend reviewing ANALOG very thoroughly until they start printing SF again. The plots are all rehashes--the robot that tries to recognise his master, the robots that carry on after their creators are gone, the scientific discovery that turns into a monster, the beast that turns out to be too small to do any harm because it comes from a smaller world. Campbell has paid a high price for his editorial policy--when you fit his particular type of philosophy into a story, there's no room for your own. So no decent writer will give him his best work. The editorials are always good, but why extend the philosophy to all the stories? One once in a while would be OK, but all of them?

F&SF: April, 1962

Editor change here but no detectable change in contents. Good as usual. No editorial policy to discourage good stories, and always a big selection. "Gifts of the Gods" runs contrary to the progress-is-good-of-course-regardless-of-the-consequences philosophy, but I do not think it presents this distasteful idea forcably enough--I once had a dog that never fought with other dogs, never bit her masters or made noise, and would eat anything. She spent most of her time sleeping. Is this what Jay Williams thinks would be the ideal for human society? My personal philosophy is "Perfection is stasis, stasis is death." I don't like atomic war warnings, re Correa, in any form. You don't have to warn most people not to deliberately step off a cliff. "Shards" is excellent Aldiss. More need not be said. "Test" fits into the same mold, but the basic idea has been used too much. "Garvey's Ghost" is one of those "so-what" type things that leave me cold. No emotional involvement. "To Lift a Ship"--let's keep our psi's happy and they will serve us well. Old hat. "Moon Fishers"--I couldn't even get through this. Translation difficulties maybe? "Three for the Stars"--how did this get in here? I've seen that piece of verse somewhere before, but it's worth seeing again. Congrats to the mag for using verse. Hope Davidson keeps it up.

AMAZING: March, 1962

The reprint is again out of place, the stories are unremarkable, but readable.

GALAXY: April, 1962

Comments the same as for F&SF except there is nothing there worth detailed comment. Good reading cleare through though. Except for Clarke's little sketch; leave the spirits to fantasy writers, Mr. C, and you'll be better off.

Statement of policy epilog:

As you can see, I don't intend to analyse in detail unless I feel like it. I'd rather treat policies and controversice, I'll treat one zine story by story each time, and just comment on the rest briefly.

---E. E. Evers

PARADE ON PARADE BY jsw

When Len Moffatt started SFParade it had as one of its purposes to boost "South Gate in '58", and after that convention was concluded the publication was mothballed. Because the idea of a reviewzine interests me, and because in theory I'd only have to get others to do the writing and I'd cut stencils and publish. Of course I knew that was oversimplification. In any case, this is the first of a new series of Parades, and with one out I hope to find contributors with suitable fanuscripts pouring into my mailbox.

"Opinion" might be the key to interest in such a publication, and so I've selected reviewers with this in mind as well as for their willingness to write. Len's column on fanzines will be found here each issue, though there may be changes in policy as time goes by depending on the frequency of the publication. For the next ish at least this will be a quarterly; I'm busy looking for a job and both lack of extra moola and time makes a copy before midyear somewhat unlikely. Differing conditions will occur if I get a job soon; perhaps there will be another issue in a month or so, but I can't promise. But I'd like reviews in just about any of the categories a review mag can cover, and if news comes in at the last moment it will of course be included. So will a letter column, and I hope to see letters of assent or dissent on various things brought up by various reviewers or which each person finds of interest, even if no formal review is forthcoming from you.

Fanpubs can change when strong views are expressed on policy matters, but as far as I'm concerned the best way to change policy here is to send me material suitable for use. Note the Darreg review essay: it has an imaginative element that I'd like to see more of in here. I'd like to feature a "thought piece" of some sort, and if it is the result of some recent publication all the better. It could be the result of thinking about a bunch of similarities in various author's works---maybe something about anthologies and their faults---or just about anything else. There'll be a lettercol each issue---and if I said this before it's worth repeating---I hope to get material that is interesting even if not read the next month. Ideas need not be eternal truths but they need not be couched in eternal timliness either. So far I've been keeping reviews going on from one page to the next, without "continued" at bottom of any. I'll sign off each item if there's room. Only editorial talk is apt to be continued, and it will perhaps be as a letter one time, editorial next, filler etc.

jsw