

# (fapa)SNIX

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May, 1948

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With the next issue,  
the page content will  
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But that's not all:  
Accompanying the mag  
will be "free" supple-  
ments containing vari-  
ous indexes. Planned  
are: A complete cross-  
index to GHOST STORIES  
magazine; and a "stand-  
ard catalog of sf and  
sfy prozines" to be  
issued in installments.

All comments for our  
letter column, and all  
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sent to Walter A. Coslet  
Box 6, Helena, Montana

In line with comments received from our subscribers, we have decided<sup>to</sup>/discontinue including the FAPA mailing reviews in the edition sent out to our subscribers; however, if any of them wish to receive the complete edition with the strictly FAPA stuff therein, they may, at a flat rate of 5¢ per issue additional. Thus, the first four issues complete, would cost 50¢; and future subscriptions would be 2 for 35¢. Note this: The wordage subscribers will receive has not been cut by this decision; instead they receive an additional amount of general interest material as would have been taken up with strictly FAPA material, previously. Your reaction?

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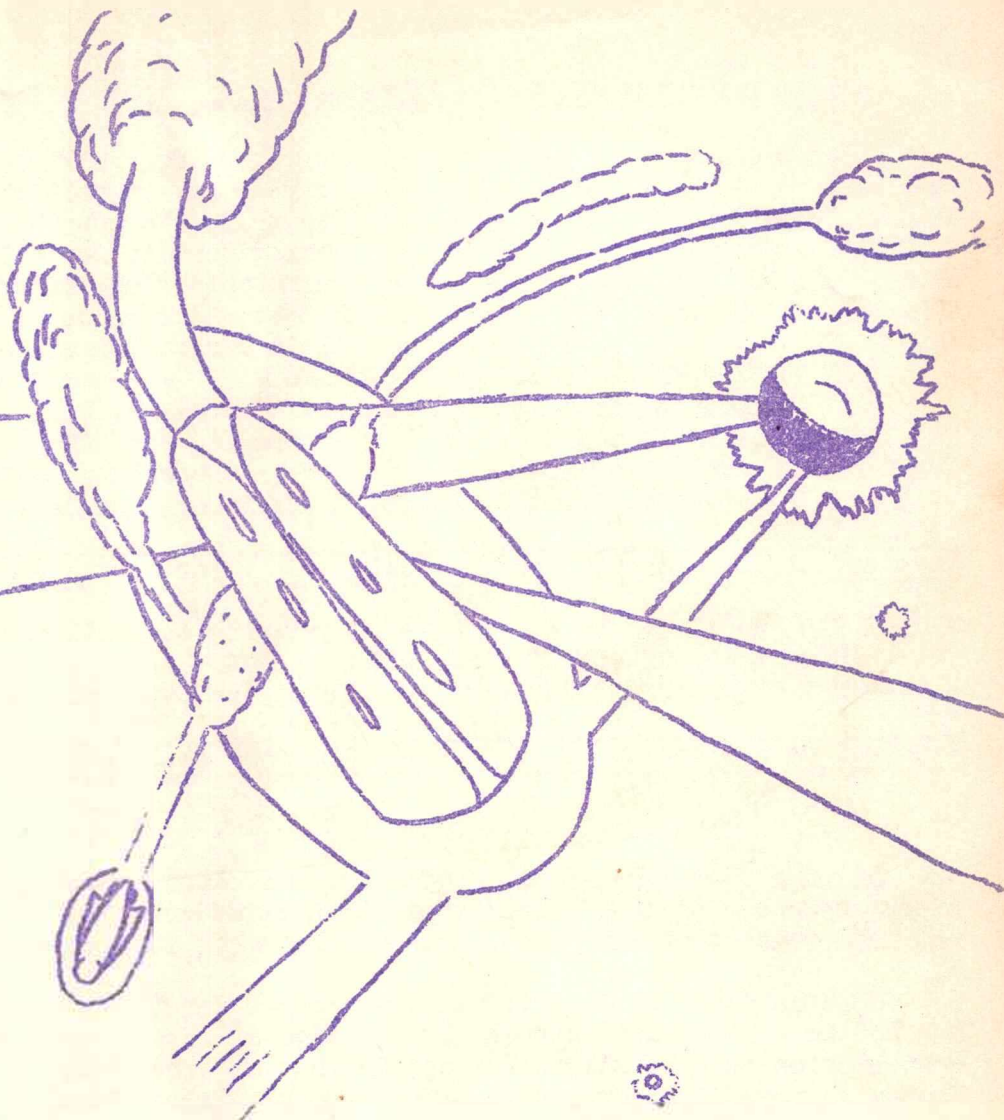
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This offer is open to all, but it must remain an introductory offer, for, if we get too much business, we'll have to raise our prices proportionate to the spare time available.

Coswal



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Thus endeth the subscription edition!

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## I TOLD YOU SO

As suggested last issue, we did get ourselves a purple-process duplicator. To be exact, a Wolber Liquid-Process (Spirit) Duplicator. A nice machine. Obviously, there's not much point to telling you this NOW, though. You can see it plain enough by now.

We considered keeping to the same format for this final issue of Volume one, as we had had in our previous issues, but decided it wasn't worth the trouble. If it really inconveniences anyone, all we can say is that we were going to change to this page size next issue, anyway. Whether you think so, or not, folding each sheet is a lot of work.

Again, we had hoped to have both this and the next issue in the mailing, but again, time ran out. And have we ever got material! Not that we can't use more, of course, what with increasing to either 26 or 30 pages next issue, plus the index supplements...

And don't forget that this next volume see's something new in yet another way.

WHICH BRINGS US TO ANOTHER POINT: If you are merely a subscriber, have you renewed yet? Very few are the subscriptions that don't run out with this issue. Do you want to miss all the material we've planned for future issues? Now's the time to renew!

AND: Don't miss my SAPS zine either. 'Tater was discontinued after the second issue which contains a review of #3 New Worlds. It has been replaced with Floor which runs 14 pages per issue (10¢ each; 3 for 25¢). The first ish contains a letter from the editor of New Worlds; reviews of 4 stories from 1925 Weird Tales and a couple reprints from the first issue of THE FANTASY FAN. There's also a review of the #2 SAPS mailing, but future issues (#2 is due out by the middle of June) will see the adaptation of the same policy we're using in this mag now--dropping the mailing review from the subscription edition, but making even that available to anyone interested for an extra charge of 5¢ per issue.

But we still need money. That's one reason we're making the special offer on the front page. Also, there's a "special sale" on page 14 of #1 Floor that's still good. And we've lots of fanzines to sell or trade off. If you want to buy, our prices range from 15¢ on some fanzines, up through 25¢, 50¢, 65¢ for Spaceways and \$1 for Fantasy Fans. We've a few other really scarce fanzines also. Inquire if interested. (We need money, heh!)

And we still have all the back issues of our own fanzines for sale, i.e. 3 Wopple-Kits, 1 Flash!, 4 Snix, 1 Molecule, 2 'Tators, 1 combination Snix-Tator, 1 Dud, and 1 Floor.

## PRESENTING ED. COX

Now don't blame me; blame Coswal, he wanted me to do this! We switch to 3rd person..

He was born in Cambridge, Mass., almost in the shadow of Harvard University; lived in Cambridge awhile, but in Somerville, Mass., for most of the next fourteen years. Then his family moved to Lubec, Maine in May 1943. It was only a few months later--about Sept.--when he came across an old coverless copy of SCIENCE FICTION STORIES in the corner drug-store. The flame was kindled. After that, he rapidly found ASTOUNDING, AMAZING, CAPTAIN FUTURE, and PLANET STORIES. The flame of stf was now burning rapidly. For the next two years he quietly read all the stf he could find, and discovered FFM and WT. In the latter part of 1946, he sent for a few back issues to begin filling in his files. It wasn't till then that he found FA, TWS, and SS--and in STARTLING he found out about fanzines. The flame was now all-consuming.

Thus it wasn't until 1947 that he really started to get into fandom. He began corresponding with a few fans. Rex Ward told him about the Nfff and he soon became a member. Then he started to swap letters with Coswal, who encouraged him ((Honest, fellas, I didn't write this myself.--Ed.)) and gave him advice on joining the FAPA. He hopes to prove a worthy member and is now pounding out stuff to fill SNIX, so he can get his 8 pages a year.

He has around 200 mags and 30 books but hopes to increase the number soon. His favorite stf authors include Kuttner (and most of his work under his other names), Bradbury, Moore, Brackett, Campbell, EESmith, Will F. Jenkins, and many more. Fantasy authors include Merritt, Lovecraft, Dunsany, and Chambers. He likes music (plays sax and has a few records), ice cream, hot swing and jazz, James Oliver Curwood's stories, London's, movies, to eat, Bing, to sleep, and numerous other things. He doesn't like Shaver, mosquitos, work, the Marx Brothers, spinach, earthquakes, the "new look", and the like. He's indifferent to the opposite sex, enraged mailmen, bill collectors, Poe's work, most of Wells', non-stf in general, and other sundry things.

So far, the people of this town don't think he's nuts or anything, but the mailman wishes he lived far, far away. Since he's had his bee-uu-tiful new typewriter, the family knows where he is when he's not in the same room with them, by the rattle of ye olde typewriter. ((Heh, it aged terribly fast, didn't it?--Ed.))

Switch back to the first. My ambitions, immediate and otherwise, are: to help put Maine in her rightful place in fandom (Russell Woodman ((Jack Zatt of LOKI.--Ed.)) of Portland (Maine, of course!), and I--and any other Maine fans we can find--hope to "flood" the prozines with letters, so people will know Maine does have fans; to fill in my prozine files some more; to eventually put out a FAPazine, and an all Maine fanzine.

Well, that's Ed. Cox. If you want to know any more, I give up!

---

Yeah, when were you born?

---

Oh! On November 6, 1929.

Incidentally, I wasn't aware of fandom until last year. I mean, organized fandom, local clubs and fanzines. I'd picked up bits of info here and there from letters in the mags but not until I read my first SS in 1946 did I hear about fanzines. I found out various things when I started a tentative correspondance with Rex Ward. After I'd seen a few fanzines, I decided that I'd remain a "quiet" fan. But one day I saw SNIX reviewed in SS and I wanted the index of the 1946 pros you have in that issue, so I subed. You know the rest and I think that was about the best thing I've ever done in fandom! Thanks to you, I'm where I am today.

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You'll find a variety of material by Ed Cox in this and future issues--a summary of 1947 prozines (next page), exhaustive reviews of current pros (next ish), poetry, and fiction.

## THE PROZINES OF 1947

by Ed. Cox

(The order in which the magazines appear does not necessarily imply the order of their quality; and all opinions expressed are, of course, my own.)

FANTASTIC ADVENTURES managed to produce 8 issues in 1947; with the September number it went monthly, while in November the back cover paintings returned.

The best cover is the symbolic one on the March issue. All the covers were consistently good, and all were done by Robert Gibson Jones except for H. W. McCauley's in July. Ziff-Davis has just about the best cover artists in all the sfzine field, with the exception of Rogers and other ASF artists. Finlay and Stevens are tops--but how would they look doing the covers for FA and Amazing? The type of magazine and story contents count very much in judging an artist's work. The few inside pics by Finlay and Rod Ruth are tops in this very well illustrated magazine.

Chester S. Gaier's superb novel, FOREVER IS TOO LONG, leads the year's stories in Fantastic Adventures. The novelettes and shorts were the usual FA type, though notable exceptions were Jones' CHILDREN'S ROOM, HIGH EARS by Reg Phillips (Graham), and TOMORROW AND TOMORROW by Bradbury, though these are not all. The "Toffee" series by Charles Myers were delightfully refreshing among the general "unusual" theme of most of the shorter material. Fantastic Adventures continues much the same as before.

FAMOUS FANTASTIC MYSTERIES remained bimonthly during 1947 so we have six novels and nine short stories.

The year's best cover was Stevens' for the October issue. All covers were symbolic. The inside illustrations were, on the whole, the usual fine work of Finlay and Stevens, but the latter has an edge on Finlay. An outstanding Finlay is the one for A. Conan Doyle's short in December.

The novels are the "average FFM type" since policy change. None this year were the beautiful, real "fantasy" of the Merritt or Chambers type. The best (of the 4 I've read) was London's STAR ROVER. The others were the typical caveman, semi-caveman, English political type and what have you.

The best shorts were the ones in the last 3 issues of the year--notably Whitley's and Leinster's. The others are the regular horror fillers.

FFM, to be frank, is in a rut. The letter column is good--not the best--and promotes buying and swapping. Poetry is often printed. The new feature is wonderful, but other than a few good shorts and a half-decent novel once in a while, the fiction is dragging terribly. A novel like Chambers' SLAYER OF SOULS, real fantasy, would pep it up. Very many readers have written in, complaining about the horror, caveman, and world's-end stories. FFM needs to be rejuvenated.

WEIRD TALES for 1947 was still bi-monthly. The price upped to twenty cents during the year, and the new "WEIRDISTS" series started--these being the major changes during the year.

The best cover was Dolgov's for the October issue, with Matt Fox' two close behind. The inside pics were about the same as usual; no exceptionally good ones and no really awful ones although, if it wasn't Lee Brown Coye's style, he would easily have the worst pics of all. Dolgov and Tilburne, and the occasional Fox, do the best work.

The fiction continues to be the usual type beloved of most Weird Tales authors--you know: if the hero isn't a werewolf or something, a horrible doom overtakes him in the end one way or another.

Strangely enough, the best story of the year was Eric Frank Russell's first and only, so far, story to appear in Weird: VENTURER OF THE MARTIAN MIMICS. It was essentially a "weird" tale but was definitely off the beaten trail. An exceptionally good duo of pics by Dolgov made it perfect. Other than MIMICS, along with an occasional fantasy by Hamilton and Bradbury's unusual tales, 1947 was about the regular Weird Tales' average.

AMAZING STORIES' twelve issues for 1947 made it one of the two continuous monthlies of the year.

The cover paintings were all very well done, which is an understatement. It is quite hard to choose the best painting from such an array. You have to consider whether you're

after a symbolic, science-fictional, or fantasy cover; and one may be superior in a different way from the one chosen best. Anyway, it's a toss-up between the July and September covers. The symbolic cover for August is close--it's one of the best symbolic "atom" covers I've seen. It is almost futile to try to determine the best interior pic. Many good artists and many varied types.

There were several really colossal stf novels last year in Amazing--the lead stories from July to September being tops. Sherman's novel in the April issue, Livingston's LAND OF THE DAMNED, Wilcox's DESERT OF THE DAMNED, TRAIL OF THE ASTROGAR by Henry Hasse, and several others were outstanding.

Notable lowpoint: June issue. High point: September issue. There were a lot of good stories to offset the Shaver "stuff".

The back covers returned, but are featuring "Fortean" ideas--to support the "Shaver misery" no doubt. I would like, as many others probably, to see Paul's STORIES FROM THE STARS series return.

Amazing has made a definite improvement from the time when Shaver had the long novel every issue.

STARTLING STORIES, one of the Thrilling bi-monthlies, made its six issues for 1947.

Bergey's most commendable effort was the symbolic cover for Kuttner's novel in the September issue. The covers have improved, all right. No BEMs this year--only one "Discman"--but he persists in having halfclad heroines floating around in outer space.

Stevens and Finlay vie for top honors inside the magazine. Again, Stevens has an edge on Finlay. The best black-and-white artwork was for THE MAN IN THE IRON CAP, and KINGDOM OF THE BLIND.

All six novels were of a very high quality. THE STAR OF LIFE leads off, with Leinster's MAN IN THE IRON CAP and Kuttner's LORDS OF THE STORM falling very closely behind. The other novels were right up there with all of the shorts, giving a variety of ideas and entertainment. The Hall of Fame stories all deserved appearing in that department. The letter column is one of the best now going and the other departments have plenty of interest. All in all, 1947 was a great year for Startling Stories; a wonderful improvement.

THRILLING WONDER STORIES was also a bi-monthly, alternating with its companion-mag.

Again we have a Bergey symbolic cover taking the cake for the best, although April almost took the honors. The December cover it is, though.

On the inside art, Finlay redeems himself. The pics for THE MANLESS WORLDS take 1st honors--especially on pages 11 and 17. The one on p.15 was very "Stevens-like" but still good Finlay. His work for Kuttner's ATOMIC, and in the October issue, is also the real Finlay at his best. Stevens' work for WAY OF THE GODS and THE BOOMERANG CIRCUIT nearly equal Finlay's work. Stevens and Finlay are at their best in the Thrilling magazines.

The fiction for 1947 was extremely satisfying. We have Jenkins and Kuttner in force with many fine shorts and novelettes. Outstanding were: Kuttner's WAY OF THE GODS, ATOMIC, and THE POWER AND THE GLORY. Under his Hammond name was DARK DAWN. Jenkins' Kim Rendall series finished wonderfully--much better than his new Gregory series. The stories on the whole, were all of a very high grade. Only a few shorts fall through.

The letter column ties with Startling's for the best in the pros. The new book review adds much to the zine and the editorials before the letter section is, and should be, very much appreciated.

All in all, TWS and SS have made enormous strides, in all respects, in 1947. EDITOR SAM MERTIN JR. SHOULD BE GIVEN A SORT OF SCIENTIFICAL "VOTE OF CONFIDENCE". He deserves it.

Astounding SCIENCE FICTION. There were, as usual, twelve issues of this "half-mark" of science fiction magazines for 1947. With the February issue, the format changed to a "semi-slick" appearance which really is ideal. With the trimmed edges and the flexibility of its pages, this magazine is well suited for collectors as well as reading.

Rogers and Schneeman return to bolster Timmins, with Alejandro ably assisting.--One science cover and even an astronomical cover by the famous Chesley Bonestell.--Quite a variety of artists and types of covers. Let's hope that 1948 will prove to have more. First place goes to Alejandro's beautiful symbolism of man striving to reach the stars on the September cover. The October cover places a close second, with the June and July ones

tying for third place.

Orban and Cartier finally break Swenson's awful monopoly of the inside pics. New artists appear but disappear as quickly as the months go by. Timmins comes up with some very realistic, almost photographic, work--"wash-drawings" I believe they're called. Rogers goes to work on the inside illustrations for Smith's new Lensman epic with better pics than those he did for SECOND STAGE LENSMEN. Summing it up, we find that once more, the art situation is on solid ground. Alejandro, Rogers, Timmins and Schneeman make a good team for the covers. Cartier, Orban, Timmins and Rogers take care of the inside art quite well, with Napoli and Davis once in a while for variety. WILLIAMS WOULD BE WELCOME AGAIN, TOO.

Jack Williamson, E. E. Smith, and L. Ron Hubbard make their return appearance in the 1947 SFs, along with a flood of fiction on the "atom war and aftermath" theme. Top stories include Williamson's WITH FOLDED HANDS, Hubbard's THE END IS NOT YET, Sturgeon's MATURITY, E.F. Russell's HOBBYIST and van Vogt's CENTAURUS II. These stories head a long list of consistently excellent stories of all types. A. E. van Vogt continues his "Clans" series, and Simak adds AESOP, just about the best, to his "City" series. Rene Lafayette starts an excellent new series which I hope will run for some time to come.

Editor Campbell always has an interesting and informative editorial and, though the rotogravure paper is missing, the articles are as good as ever. Photos show up quite well on the new paper. An occasional book review rounds out the contents. The only thing I can gripe about is BRASS TACKS, but that department appeared more often than usual, in '47.

Add all of that up to the best stf mag on the stands--really a science fiction mag.

PLANET STORIES is the only quarterly left of the stf zines, though it will go bi-monthly as soon as possible.

The covers are the regular Planet type, but they are much better than they have been. The interior pics are better than ever. McWilliams is the best currently working in the mag. The artwork does emphasize the heroines' charms but they are improvements over what the covers used to be.

The same rip-roaring adventure, liberally endowed with beautiful heroines and inhuman villains is dished out by the PS authors. The year presented many good yarns, while Raymond F. Jones, Ghester S. Geier, and Erik Fennel made their first appearance therein. Fox, McDowell, Bradbury, and Fennel have fine stories; Geier has two very good shorts, THE VENUS EVIL being the better; while Bradbury's ROCKET SUMMER was exceptional. Bryce Walton and Garson had very good shorts, too--MO-SANSHON and LITTLE PETS OF ARKCAN in the summer issue.

Planet Stories had a very good year in 1947 and Paul L. Payne is very capable as editor.

THE AVON FANTASY READER produced four "pocket-book" type issues in 1947. Primarily a reprint magazine, it did print a few new stories. One main advantage that it has over the old Munsey FFM--and Fantastic Novels--is that it has the whole field of fantasy to draw from instead of the limited stock of old Munsey-mag stories.

There is no interior artwork in AFR. The covers were by an unknown but are bizarre enough to add to the general good quality of the mag. Of the four covers, the best was on the second issue and it might have something to do with Guy Endore's DAY OF THE DRAGON which appeared therein. None of the covers seemed to illustrate any specific story definitely.

The first issue, dated February 1947, featured an old Murray Leinster yarn, THE POWER PLANET. Rating high with this yarn were Clark Ashton Smith's THE VAULTS OF YOH-VOMBIS and Merritt's WOMAN OF THE WOOD. Most of the stories, this issue, were on the weird and horror side. The only truly "fantasy" story was Merritt's--but then, the Avon Fantasy Reader is to give the readers all types of "imaginative romancing".

The second AFR, undated, featured Pratt and Manning's CITY OF THE LIVING DEAD as the star attraction. Also contained in this issue was Keller's STENOGRAPHER'S HANDS which we think stole the show. Robert E. Howard's MIRRORS OF TUZEN THUNE, which reminds one of C. A. Smith's writings, had a distinct atmosphere of its own which did much for the mag's living up to its name.

The third issue boasted stories by C.L. Moore, A. Merritt, and H.P. Lovecraft, among others. These three were by far the best in the issue and went far towards making this issue the best of the four. Also contained were John Collier's much reprinted EVENING PRIMROSE and Frank Owen's THE SILENT TREES.

The fourth (and last, it almost seemed) marked the second appearance of C.A. Smith, W. H. Hodgeson and Ray Bradbury. There was a new story by A.E. van Vogt in this issue, titled DEFENSE, which was very short, but a good yarn. P. Schuyler Miller's THE ARRHENIUS HORROR

was an excellent lead story, well deserving the top spot of the issue. This, with Bond's CONQUEROR'S ISLE, Bradbury's THE MAN UPSTAIRS, and van Vogt's story, made this issue the second best of the four AFRs.

These last two issues were great improvements over the others--it seemed as though Donald Wollheim was just hitting his stride. Too bad the AVON FANTASY READER slowed down.

SPACE TRAILS was present with only one issue. Intended as a quarterly, it was dated Summer 1947. A neatly printed, small sized magazine put out by Pegasus Publications, this first issue featured a reprint of Wilson (Bob) Tucker's PRISON PLANET.

The cover pictured a tragic space scene, somewhat like the one on the Jan. '44 ASF, done by Jack Wiedenbeck. It had nothing to do with the story but was good just the same. On the back page there is a picture and a few words about Bob Tucker. Except for some Pegasus Publications' ads, there is nothing else in the zine.

The magazine was evidently intended as a semi-professional, but one gets the idea it is no more than a fanzine.

VORTEX was more prozine than fanzine, so we are including it in our listing. "Dated" "#1, 1947", it was put out by Gordon Kull and George Cowie of San Francisco. It is well printed and the paper quality is better than some of the current pros. And it has the vortex design on all the pages and it is really attractive.

The cover is a photo of "The thing and worshipers", whatever they are--something made of springs and clay, probably. On page 27, there is another which illustrates the poem DOUBT. There are other illustrations in the mag, but after seeing the photos, they seem somewhat amateurish--though I've seen worse. The best were on pages 33 and 63.

Listed are three fantasy stories, one poem, and two stf yarns. Two articles and four departments make up the rest of the bill of fare. THE FISHERMAN OF MARS was the best fantasy, and Cowie's DEMOBILIZATION the better of the stf items. All the stories were pretty good, however, and we get a fairly large amount of fiction for a "fanzine". In fact, most of the mag is fiction. Gordon Kull brought up an important point in his article, and James Leveille's ENIAC, ONE told me more about the "brain" than some articles about it, which I've read in bigger mags.

The departments include the Editorial, "REACTIONS" (letter column), and one for fans' photos and autobiogs. WORLD SAVERS invites your ideas on what will solve current world problems, such as the Bomb, Japan, etc.

All in all, this issue was a good start, with a well balanced contents page. It would appear to have something of interest to all readers--and it is very easy reading.

I will now list ten stories that will represent about the best of all types for 1947. They appear in no special order:

THE MAN IN THE IRON CAP	Leinster	Startling
FOREVER IS TOO LONG	Geier	Fantastic Adventures
THE STAR KINGS	Hamilton	Amazing
WITH FOLDED HANDS . . .	Williamson	ASF
WAY OF THE GODS	Kuttner	TWS
SO SHALL YE REAP	Graham	Amazing
JERRY IS A MAN	Heinlein	TWS
THE END IS NOT YET	Hubbard	ASF
VASSALS OF THE LODGE-STAR	Fox	Planet
THE STAR OF LIFE	Hamilton	Startling

These are not the ten best, but ten of the best. They represent outstanding stories of most of the magazines, from atom-bomb themes to interplanetary adventure.

Just about the best story of 1947, and a most appropriate one, was Roger P. Graham's SO SHALL YE REAP. It presents, in an impressive manner, the all-too-probable consequences of an atomic war and the future of our planet. There have been many on this general idea but this one really leaves an impression on the reader. Read it if you haven't already!

In conclusion: The expected post-war boom in scientifiction was pretty near realized in 1947, though not quite. STF recovered very much in 1947, so that, actually, 1948 may be an actual "golden year".

William R. Fitzgerald

5266 N. E. 6th Ave.

Portland, Oregon

WANTED BY COSWAL: The first 14 issues of WKIRD TALKS, preferably complete with covers!!!! Would \$65. cash even begin to jar a set loose from somebody? Please? I also need a lot of later issues, especially 1925 and 26. I don't have much money, but I've lots to trade.

## OUT OF NIGHT

Imagine my surprise, early this April, to discover in Russell Wilsey's FELIX, Vol. 1, #3 (August 31, 1944), a previous reprinting of DICK ARMSTRONG AND THE MARTIAN INVADERS. It was prefaced by the following statement: "(( This delectable bit of whimsy is taken from the first, and only, issue of "The Voice of The Gostak," a small but sterling fanlet of Mr. Fredrick Pohl. Having found it one of the most we have ever, we are sure you to. ))" and was followed by this note: "(( This story appeared under the name of Don Q. Quote, which is probably is Kirshenblit. ))" A misprint there, somewhere! The Contents Page lists the story as by: "H. Kirshenblit".

Enough for the past! For this issue, we reprint from "Speer's SUSTAINING PROGRAM" for Fall 1939, an issue we found in the envelope marked "March 1940 (Tenth & Eleventh Mailings)"--it seems, as near as I can gather, that there was considerable trouble in the preceding months, and that the Dec. 39 mailing was not sent out at all, but was held over for inclusion with the next mailing--be that as it may, we present with Jack's permission (the first paragraph of GECI ET CELA stating: "This is as good a time as many to mention that, as is usual with radio sustaining programs, almost any of the regular departments herein can be had by another fanmag which might desire to "sponsor" it, by publishing it.") a longish article, minus the photo, which was blurred on his contents page: "Introducing a mutant photo-feature!" probably because ASF was, shortly before, featuring mutant items of one type or another. If we've kept you waiting long enough, we now give you:

### THE EARLY ADVENTURES OF BUDDY DEERING

Tother day John A Bristol and I took turns riding piggy-back over to the Library of Congress and put our head together over the Dallas News for January, 1931, where we found the very first of the Sunday pages, "Buck Rogers, 2430 A.D." (The Dallas News was always a good way behind other papers in this--that's why I guessed they had it back to the very beginning--as the Sunday page was dated 2430 well into the year, and 2431 well into 1932.)

The first page opened with a brief introduction illustrated from scenes in the daily strip that had appeared up to that time, then Deering introduced himself as Wilma's brother and the game was on. Buddy started out in the boy air scouts, at a time when America was still an armed camp and the Han-Mongols a beaten menace.

Buddy got the idea of putting rockets onto the inertron jumping belts to give them power flight. With the help of a superior he succeeded, and thus it was he, and not the bewigged Doctor Huer, who first gave men wings (Huer was still messing around in Atlantis at this time). All this happened in the first three panels. The story used to move fast.

On his initial try-out of the successful model, Deering shot up thru clouds and an air-cruiser plastered him across its nose. By the time he was helped inside, it was too far to go back, so he decided to go on with them to Mongolia--it was the Mongolia express--and see Rogers and Wilma. The ship carried some dispatches for Rogers, and Deering, alone, spied a Mongol swipe them and toss them out the window. Puzzled, he dived after them and snatched them up before they hit the ocean, and shortly watched a Mongol sub rise and look about. Then it was gone, and he was in the middle of the ocean, with rocket power failing. All that the first Sunday.

Even more happened next time. A meteorite shot down into the ocean, and of course turned out not to be a meteor at all, but a space-ship. Wandering incautiously close, Deering was captured by the Tiger Men aboard, and after they almost came out second best in a battle with Terrestrial atmosphere ships, they departed thence again, and thus Buddy Deering was the first man ever to leave this native planet. We must be wary of his "firsts", however; he also claimed to be the first Earthman on Venus later, but after he'd been there awhile he ran across the Land of Mystery, peopled by descendants of immigrants from Earth of centuries before.

Well, anyway Deering got to Mars and escaped, I believe by use of his flying belt. He also met a girl of the Golden People, Princess Alura. Alura at this time was a fetching Aryan, complete even to blond pigtailed braided down each cheek, which gradually came loose and evolved into the present hair-do as time went on. I believe--John A Bristol isn't here to check on this--but I believe she was also held captive by the Tiger Men and he rescued her. At any rate, after a short trip to the land of the Golden People, Buddy returned and cap-



tured the Tiger Men's sphere-ship, in which he returned to earth.

There he gathered a group of kindred young souls who helped build a space-ship along Terrestrial lines, and returned to Mars with him, as he was alarmed by Alura's failure to communicate with him over the short-wave set she'd given him. It developed that her father--not the weak-kneed Innaldo of the Asterite days, but a fierce old fellow named Aud--had not liked her apparent favoring of this Earth youth, desiring rather to wed her to a powerful noble of his realm--really a quite feudal set-up for such an advanced race --, and had shut her up, forbidding her to think any more of him. However, the young Earthlings sneaked her out, and the bunch of them uncovered a plot by the aforementioned powerful noble to betray the state to the Tiger Men. And being now in their debt, his chief scientist Dav Dali managed the building of a superfine space cruiser, and accompanied them as one of the crew when they set out to find new worlds to conquer.

The asteroids passed, not without mishap, they were passing Saturn on the way to Pluto when they were waylaid by a ship which looked rather like the Mercurians' on the "Around the Universe" Amazing cover, but turned out to be commanded by Saturnians, of whom the leader, Bobar (or maybe it was Gobar), came aboard them. Resistance seemed hopeless, as they possessed the power to read minds. When Bobar fell asleep, however, Buddy and Alura bound him and the bunch cut loose from the Saturnians. Forced to go along, Bobar accepted his situation with good grace, and became one of the bunch.

Pluto they found frozen above while races much like those of the later Water Moon of Mercury lived in the water, eternally hindered by its resistance to fast movement, so that some of their hauling was done overland. Down in the civilized Plutonians' world, the guests battled half-men from below and were victorious, but when the king seemed bent on wedding young Deering to his daughter, they left without ceremony.

Back on Earth, Bobar got stuck on the President's daughter Mary, but the Saturnians had learned telepathically of his status--there was also something about marrying a Saturnian nobleine, I believe--and set out to "get" him for refusing to obey and return. There followed one of the slower sequences of the early comic, as Buddy, dropping apparently by accident into a Hindu's estate in Canada, attempted to discover which of the household was the mind-reading Saturnian, to whom the others were actually servants. The scene in a sudden shot of action, shifted to the plains of Ind, where Deering called into play a robot that was almost like a second self to him, like the Scarab - it's too bad it never reappeared in the story thereafter - to do things for him which resulted in breaking up the Hindu-Saturnian gang. All this time, their friends were getting married right and left, while Buddy and Alura, to the eternal scandalization of science-fiction, continued to run around together, and even shared a throne, without ever even being engaged. Perhaps they thought they were too young then, but Buddy cannot have been younger than 15 in 2430, which would make him at the very least 24 now. Well, there're Buck and Wilma, too; in ARMAGEDDON--2419, Anthony and Wilma were married shortly after their first victory over the Mongols; and it is true that in the early days of Buck Rogers, 2429, while they were among the cowboys, "Wilma's friends teased her about our approaching marriage", but Mac-Gregor appeared, and after they were in his service against the Mongols, he laid down the law that there'd be no marriages at that stage of the game, and I think that's the last we ever heard of it.

Where was I? Well, anyway, the pair got another extra-fine rocket, with every gadget and armament the heart could desire, and set out to see what was under Venus' cloud blanket. After a little while of solo exploring, Buddy began to feel the heat and set aside some of his equipment for a moment. During which moment, the Amazon bird-riders picked him up and carried him off to their village. The queen, of course, fell in love with him before long, and he escaped, found his weapons and flying belt again, and returned to the place where the ship had landed, to find it gone, probably hunting him. He sojourned awhile among the primitive Jungle Folk, to whom his weapons and flying belt made him almost a god. Then all of a sudden, one day the bird-riders came across his village; following them were the men who ride dragons, a terror to both bird-riders and jungle folk, though vulnerable to Earth weapons--and then the space-ship found them, and all three peoples joined in yielding to

Him who could call this monster from the sky at will.

Thus began the Reign of Science on Venus. With equipment from the ship, and under the direction of the Terrestrials, the natives were put to extracting metals and other materials from the land around them, and the capital city of Buddalura was built. Up from the South, across the boiling equatorial seas (boiling from volcanic activity), came men in sailing ships to bow the knee to this new master of the planet. The coronation was a glittering pageant in which all the races under their sway paraded, and afterwards the emperor and empress set out to tour their domain. As they crossed the equatorial sea with the men of the sailing ships, a volcanic eruption started a storm in which the autocrats, lightened by their flying belts, were swept overboard. They found haven in a hollow crater, where they discovered men who lived in tall metal towers and moved about along thin wires strung from one to the other. These turned out to be an expedition from Mercury, with unfriendly designs on Venus. An imperial force arrived to rescue their highnesses and the Meres took flight in the metal towers, which were their ships. The trip resumed, and in the land across the Equator there was discovered a highly developed civilization which used very primitive methods of getting things done. After the extra-Venusians had shown them a few tricks, the king returned their kindness by clapping them in prison, determined to rule Venus in their stead. At this juncture, however, the Mercurians re-entered the picture, spraying the city with a ray or a gas that turned everyone into living statues except Buddy and Alura far underground and a Mercurian outcast whom they, escaping, found, and forced to develop a means of reviving the city. Then again appeared their rocket, and also the Mercurians, whom they engaged in a sensational battle in space, in which they accounted for a number of the enemy before being brot down themselves. In the region where they landed, they found a race of tiny people, once of full stature, whom long generations trapped in subsurface caverns had reduced to two-foot-two size, who were striving to get out of the caverns, being very ingenious workers in iron, but prevented by a fierce blast of air which roared down the one exit. The Tellurians developed a tractor designed to work against the gale, which carried a chain up and out, by means of which the little people escaped their long imprisonment.

Their majesties promised to find room for the little folk in their own realm, and the nation set out. Buddy and the queen of the little folk, scouting on ahead, were caught beneath the nets dragon-riders used in capturing dragons. The chief of these dragon-riders pretended fealty at first, but presently announced that his tribe had never sworn to submit to the empire, and clapped Deering in jail. (The dragon-riders always were the least loyal of the Venusian subjects; they headed the reactionary feudal regime set up during B&A's long absence on the Asterite adventures.) A dragon-rider princess proposed to free Buddy if he would set her on his throne beside him, but he refused, saying Alura was as much ruler as he, and was rewarded for his faithfulness by being rescued by Alura and Benson, who later sacrificed himself that they might get into their capital. But meanwhile, the dragon-rider chieftain and the queen of the midges formed an alliance to overthrow the empire, and marched on Buddalura. By means of their flying belts, the emperor and empress just beat them there. The over-loyal bird-riders rallied to the standard, and a sortie was successful in capturing the dragon-rider chieftain, who took a shine to the bird-rider queen. Thereafter, scientific weapons and a spirited charge by the bird-riders broke the rebellion, and the dragon-rider chieftain and his Amazon were married with every prospect for a stormy domestic life.

We may assume that an indefinite period of peace followed. This was broken by raids on the frontier posts opposite the Land of Mystery, and when their majesties went out to investigate, Buddy saw a doorway appear in empty air, and Alura snatched into it. There was a very amusing picture in which he slammed headlong up against nothing. The Mysterians bent the light quanta around things by means of machinery, achieving invisibility. The king fretted in his palace, but his ministers kept him practically prisoner, unwilling to go to war with the powerful Land of Mystery. Deering slipped away one night however, and procured a bunch of weapons from the arsenal, which he strung along behind him on a cable, weight counteracted with lifters. By means of some bombs he next day captured a Mysterian tank, but, forced to make it go in a hurry, he had to push randomly at the controls, with the result that it ran away with him knocked unconscious inside and plunged over a cliff.

Meanwhile, a girl tired of the cold Mysterian kultur helped Alura escape and went with her, full of ideas of the romantic outer world. They came across the tank just as it plunged over the cliff and Deering flitted out on his flying belt.

He ditched his arsenal and gave the extra lifters to the girls, whom he started towing back to the city. He utterly lost his way, however, and they came down in a forest, where they used the lifters to help a baby urrok out of a crevasse; and being almost overwhelmed by a herd of grateful urroks, rose into the air again, where they were spotted by one of their patrol ships.

As they headed homeward, approaching a coast, they saw a huge raft docked there, and discovered a trio of 50-foot giants kicking a village of the jungle folk to pieces. With the force ray, Deering won their respect and knocked one of the simpletons galley west.

They were well received by the populace of the capital, and were settling down again. Then Alura looked in the televiser and saw a great army of giants, armed with clubs, approaching.

Here the Denver Post first began publishing Buck Rogers, and the Sunday Oklahoman likewise later. Wollheim's first acquaintance with the comic is something like fifteen weeks later. From all of which I deduce that what I have told up to now may be new to most of you, but what follows probably would not; so I break it off here.

This isn't all by Speer on the subject of Buck Rogers; we'll use more in some future issue

## TWO LETTERS FROM STURGEON:

one seventy three monroe street new york two  
March 15, 1948

Dear "Coswal,"

You are right about the seriousness of much of my recent copy; THUNDER AND ROSES, MEMORIAL, THERE IS NO DEFENSE, and the forthcoming UNITE AND CONQUER were things I had to get off my chest, as was that prose poem in the Dec. 1945 ASF. I have an s-f comedy in the mill now, called (I think) THE HURKLE IS A HAPPY BEAST; and I would like to refer you to FLUFFY, THE DEADLY RATIO, in Weird, WHAM BOP in Varsity, and WELL SPICED in Zane Grey Western. If I ever get too grim, I want to be told, so-- thanks for telling me!

I wish more readers and fans knew how important a note like that is to a writer. Most of the stuff we grind out is flung into the void, for all we know. A readers' column mention has considerable weight, but personal notes to the author are the only real indication he can have as to how his stuff is going with what kind of people.

(Had you heard, by the way, that UNKNOWN will be on the stands again this year, in July? It will be a reprint annual; but its rebirth as an original market will depend entirely on the response the annual gets. So, if you loved the dear departed as I did, see to it that the officers of Street and Smith-- not Campbell; his employers-- get a young avalanche of mail!)

Cordially,

*Theodore Sturgeon*  
Theodore Sturgeon

AND:

March 21, 1947

((1948))

Dear Coswal,

You have my permission to publish part of my letter, and the signature, too, if you like. I would like a copy of the issue. ((continued on next page))

By "not writing Campbell" I didn't mean that there was some reason for not doing so; he deserves congratulations and an enthusiastic response. What I meant was that the "front office" should hear about it too. Those boys, you know, are interested in one thing and one thing only-- circulation figures. It doesn't matter if a magazine has the best copy in the world, by the most skilful writers which ever lived; if circulation figures go down, changes are made, either in format or in personnel. On the other hand, when circulation goes up, the publisher is willing to throw more paper, personnel, and time to that magazine. ... Publishers assume that a certain number of letters means that the magazine is being read by a correlative percentage of the population; depending on the "slant" of the magazine, this may mean that a letter signifies twenty readers or fifty, or a thousand, or ten thousand. The more letters S&S gets from readers about the UNK one-shot, the more they will realize that they have a potential success on their hands.

A friend of mine recently saw the cover of the annual; I haven't had a look at it yet. It's a Cartier oil, and I understand it's a killer.

A magazine will always forward personal letters to its authors. Mark 'em Please Forward.

WHAM BOP and WHEL SPICED are mundane, I s'pose; yet they are perfect examples of the s-f gimmick applied to the layman's story. I mentioned them only to indicate that my recent stuff is not all grim..

Cordially,



Theodore Sturgeon

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What's the total wordage in a complete stf-fay prozine collection?

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### THE CAPTURED CROSS-SECTION

((EFLaney, FAPA Vice President, postcards on 2/21/47: ))

FAPA Index? One was published, under that title, by Larry Shaw, dated Dec. 30, 1944, and put in the mailing immediately following. FAPA surplus stock was sold to Ackie, who might have a copy of this. Worth the try, as this lists every item of every mailing up to the date it appeared....The FA for Spring 39 lists contents of the first 6 mailings....The FA for June 1944 gives numbers and dates of all mailings.

SNIX shows the most improvement of any FAPAZine for the past year or so....But I'm grieved not to see that attack on me you postalled me about; 'smatter, cold feet?

((Info appreciated; now where do I get those issues? But I'd prefer to get complete mailings. # No cold feet; the "attack" as you term it, goes in the mailing comments on that ish of Fan-Dango--can I help it if shortage of time forces me to be one issue behind?))

((Don Day, 3435 NE 38 Ave., Portland 13, Ore., postals on Oct. 27, 1947: ))

I see you list a Butte address for Otto Binder on the back of Snix 2. Is that correct? I've been trying to locate him. I want to tap him for the AUTHOR, AUTHOR dept soon.

((The address is correct, but those interlined fillers of that type are not the personalities those names bring to mind, but "commoners" blest with their name.))

((Ed Cox, 4 Spring St., Lubec, Maine, wrote November 5, 1947: ))

"MOLECULE" #1. It is unique, to say the least. "Hear Ye" is quite right, too. The whole li'l 'zine rang the bell with me. I hope you have another in your next mailing. What'll it be next time? N<sub>2</sub>S? or maybe Br<sub>2</sub>. The possibilities are endless!

SNIX #1. As I'm not a FAPAN, your review on the winter mailing didn't mean much to me but it sure looks like I'm missing a lot. The "Snix of 1946", including the British prozines in Snix #2, shows that all I'm missing for '46 is the British mags. I didn't quite get your complete idea in "Gravity Snix". About the "hills", I mean. I can see your "wingless" airplane though.

((A bicycle rolls down hill because the "center of gravity" is ahead of it; warp the gravity direction and your motorless vehicle will roll without other applied power.))

## WISDOM AND WEAKNESS

in and about the Fall 1947 FAPAmailing

DA FANTASIA AMATOWER      Betcha there were no actual deletions... # I still believe it was unfortunate that the new constitution was not put into effect immediately--but a lot of good it will do to kick now. # So the Laureate nominations are passe? Well, I continue them until the new plan is in effect. # The Widner Treasee Report seems to slide toward humor at the end--whatsa matter? Did it unbalance him?

TOVEY SLITHS      Nice reproduction of Hippocracies! # I'm tempted to say your mag's more interesting when you leave out those "full length articles" (unless you try some that bear on fantasy). Let's have more mailing comments and less intellectual display on the "who cares" subjects. # The last half of THE SECOND BANGOVER was nicely different.

TAN GENTS      But Fantasy Aspects was to specialize in the current best. Besides, it is my hope to reprint some of these oldies, myself; both in Snix and in FLOOR. # Your "sign painter's plural" means little to me unless you show its use in a sentence. # I'm still wondering what kind of a "null" economy Stapledon gave Britain in OLD MAN IN NEW WORLD, due to your lost marginal letters.

FLAPA FLYPAPAH      I have some mags to trade, myself. Can use artwork (not that I'd pay a high price for it), fanzines, and fantasy (a few stf also) pros, as well as books.

FRAPA      "Recommended Reading"--and about that time came IN THE TWINKLING OF AN EYE also. # DOCK: Does even she know what she meant? LAMENT FOR NOW seems satire. # Ah, reviews --Whatcha think yer trying to do, suggesting "Terlet"? Anyone ought to know that's supposed to be "Letter". Methinks you've got "ingratiating" on your mind. OK, you can blame yourself that this mag is now called Fapasnix and has taken to Snixing the reviewed titles thusly. Your verdict? (Not that I care.) # Ah, but Argosy published Will Jenkins' two part ATOMS OVER AMERICA. # "Crifanac" should be obvious--much more so than "Bem".

ELMURDERS      Oh, no!!!!

MAJOR DISASKER PAN      'Sa shame they weren't supplied with the earthquake at the appointed time. Also, that you weren't, for putting stuff like this in the mailing.

HALF LENGTH PARTICLES      What's Anderson go@ to do with it? Finance?

A T O(1') T(imer) EVANS      Very interesting. I do wish you'd put in more about CHILDREN OF THE LENS, though. # A very nice back cover, but it doesn't seem to be very new.

GLOMB      Remarkable cover picture. # Thank for the Bailey excerpts. # Those thumbnail reviews were a little TOO short. # ...NO GOOD--the fantasy of The Green Man? That confuses me with Sherman's. # Bradbury filler very welcome. # OHhhh! "Way back when..."

NOORSHINE      Your cover monster is either top-heavy or light-headed. # THE MUSIC leaves a "so what" reaction. # ICE CREAM, a mused essay, is a very weak treatment of a very worthwhile subject. The humor broke itself to pieces. # FRUSTRATION is much better than SONG TO MOONSHINE, altho FRUSTRATION's chorus-line may have been the deciding factor. # "HEY; FUNNY FACE": Which one? Dog ears? # Naturally such items as LEN'S DEN take longer to whip up, being composed-on-stencil reactions to a last mailing. I've found it much more satisfactory to write them up and "stencil" them later. # That back cover must be "monsters she has known."  
...

FAN-DANGLE      Since you're not a fan anymore, ya oughta leave that "FAN" off the title. # SATCHEMO...: This article's not music to me. But if Laney wants to waste space... # OK, Fran, here's your attack: It seems you hadn't and haven't even enough interest in the NFFF to bother seeking an explanation for your retention as a member. Didn't you ever hear of the Acolyte, and the high favor it won in its day, or were you suffering from amnesia? It seems you've been told off before, but since you want your attack at even this late date --here 'tis! The NFFF books are open for checkup anytime by anyone; and as for the roster being padded--that's rather an unfair accusation to make without any investigation on your

part. Satisfied? # BLitz...--Ho hum...--again?

PHANTOUR ...OPINES is in general, quite interesting--Campbell and Merwin best in the issue. Are you unaware that THE GREEN MAN appeared first in Amazing? # Willison's article on Negroes and STF would probably better have been sent in letter-form to the pre-editors. # Doesn't sound like the Damson accomplished much.

PLANE 'UM The most interesting issue of Rothman's that I've ever seen--BUT NO WONDER!  
# The cover: a surge-crest?

'ORIZENS Hmm--part of this is older than your postmailing to the Summer set! # RECENTEST TRENDS...--Ah! Fapa needs more stuff like this. Can't you keep on giving us this type of material instead of wasted space about music and such? # Those direct quotes of Lovecraft's and Derleth's stories puzzle me--doesn't Derleth object? He sounds strict enough against even such quotations without permission. # You mean there were only seven mags in that VAPA mailing??? # I was going to comment on the extensiveness of a really comprehensive SF handbook, as discussed in Connor's STF ECHO, but I find that that postmailing wasn't included in my Fall 42 set. Carr. # That's the most interesting review of a Vardis Fisher book I've seen yet. # EXPOSITION sound like a "How I became an authority on music." And I say that with complete disinterest, and no intention to disparage.

GROOLZAC Ah, you can give us much better covers than that! # A nice expose' of Amazing's palunicy. # It's hard to decide about THE ULTIMATE FAN--first reading indicates it a beautiful bit of humor--but the idea is horrible, it hits me so close to home. However, I think I can suggest a better method: equip his fantasy detector with a selective disintegrator--or disassociator--which would automatically turn all fantasy to powder without the necessity of throwing all that money to the owners and producers of the stuff. I realize, of course, that that would eliminate the shock-ending of your story, though. # Some of the titles you mention are too familiar to seem odd. # Your mailing review tends to verbose comments on only selected items--that's alright as far as it goes, but I'd very much like to hear your comments on more (all) of the stuff. # Your "Best Review" suggestion re Laureate, seems to rob the "Best Article" revision--for these reviews ARE articles. Besides, "mailing" ought to be added, or some newcomer might well be confused. And again: the "Best in the Mailing" classification IS necessary for designation of the fanzine giving the greatest amount of pleasure. Here, I believe, even you were confused on the meaning. # Your book reviews are refreshingly different and the cartoon heading is right to the point. # If you want further reaction on this item, see FLOOR #1 (10¢; 3 for 25¢).

PHANOMENA A very neat and purposeful cover. # Keller's EUGENIC FAN: The Great Failure! Who'd have thought Doc Keller'd ever write fan fiction! So all of us have to reprint this? Well, give me time--say 15 years... # Now what would EESmith say that is absolutely not for fanzine publication? Please write me, Andy, and let me know. My curiosity is not to be quenched otherside, I fear. # Attention Evans and Spear: I'd like to obtain copies of your Pylon fanzines, if you've got any left. Also any-body-else's that was so published. I don't want to miss them. # What's the details about the peaches?

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SNAX That poor cover scene! It turned out good, but washed off during the many adjustments preceding the big run. I have a few good clear copies available (off-center) however, which I'll offer for 10¢ each--cover only. # I was not and never will be satisfied with the title "Pasnixcontents"--blame it to "on-the-stencil" composition. # Now I need the information on full names of WEIRD TALES authors of 1923 through 1936--or better yet, the issues I'm missing. Not that 200 different WTs isn't a good start... # What I really need, though, is information as to the artists--especially on THRILL BOOK--for each story. # Any of you remember Frank K. Kelly?

WRECK-WE-'EM Ha, so she thinks FAPA is supposed to pertain to fantasy and kindred subjects? Much as that is desirable, I greatly fear it will remain wishful thinking. But do you honestly mean to tell us that the incident has nothing to do with fantasy-fandom? Or that fandom is not a "kindred subject"? # Can love really survive such?

SPARCKZ A worthwhile cover; too bad the details were hazy. # I rather agree that THE PROS ARE THE CONVENTION. What would fandom be without the pros? # TAKEOFF is unimpressive, but WHEN THEY BRING OUT #####G is even less so. # Surely the G.S. Smith review could have been much better. # I really enjoyed THE LITTLE FLOWER but would prefer a "happy" conclusion. # I was beginning to wonder if I was going to receive my FAPA copy of this issue, inasmuch as my SAPS copy arrived so long before.

SNAPS Nice title... # You're welcome to the contents page quasi-quote. # Tak! preaching at a post-poster! # You don't really mean to say that I've actually contributed a first to fannedom? # But my idea of sending FAPA to Startling was not to get new members, but to get publicity for the individual mags. Yeah, I know lots of you don't distribute outside FAPA (possibly for the dubious right to common-law copyright?) but that's the best way to avoid having to publish an exclusively general circulation fanzine, and also has the advantage of keeping your APA zine from being nothing but expense. In short, it has the good points of both APA and general circ. Thus, SNIX is what it is. # As for taking governmental action against something they don't like, they probably feel it has the advantage of being "legal" that way. You can't go around throwing bricks through the windows of the proponents of the whatever-it-is-you-don't-like. # Most of your cartoons seem to have been put in very inappropriate places. # I'll be glad to see you return to the type of paper you're supposed to use. # THROUGH A GLASS DARKLY was greatly enjoyed. # I managed to decipher the "Wonder how this old hecto ribbon will do with the liquid process duplicator." even though it had practically disappeared by the time my copy was run. # Wish you'd quoted all of the Billy Rose item. # Nice "last stop"--a pretty good "concise explanation". # CATCHING UP WITH CRUD was worth going over carefully. You give a wrong impression when you say STAR DUST had heavy yellow covers every issue: #1 was just plain white, and printed only in black--and only on the front cover. Nor was that the only issue with white covers. Next: the September issue was NOT the special convention issue. You apparently do not have that issue: The November 1940 one, which had a white cover again. Just for the record, we'll give a few facts about it, here. Cover: futuristic buildings. Inside front cover contains Thrilling's Chicco ad; back cover, the ZD one, and half the inside back cover was FFM's. Mort Weisinger talks of stf invading the slicks, in THE NEXT INVASION. The only poem is Virgil Travis' AT THE SUMMIT. The stories are: MY LADY OF THE POPPIES by Wm. Carter Fellows, Jack Williamson's ASHES OF IRON, Robert Moore Williams' DO OR DIE, and Dale Tarr's REMINISCENCE which is more fiction than article. The articles: CONCERNING PROFESSOR JAMESON by Neil R. Jones; PALMER TEARS HIS HAIR... / ... OUT AND DOWN by Rap; and MEET THE FAN... about Ackerman. And in conclusion:

I have duplicate copies of this final issue (Nov. 40) and the Aug. 40 issue. If anybody want's 'em, I'm willing to sell @r trade. # Quarterbacking: These be things you didn't say, but wish you had said?

BUY LAW Sounds like the OE or other officials could give an extra mailing to someone, for them to send to AMZ's review column--just so they don't send it themselves. # I've wondered why you never sign your name instead of printing it out by hand.

WILDE HARE Who's Condra? I think I've heard the name somewhere before, but can't place it. # The quintuplet editorial arouses distrust--and the sheer blah of the contents confirms the distrust in great disgust. # The recent disbanding of the NFFF-- Pah! I suppose FIA is supposed to have the meaning "fandom is all" also? # THE RISE AND FALL OF THE FANNISH EMPIRE, though weak until the empire was started, was the best piece of satire in the issue--nothing very disgusting for a change. # The Supplemental WP report was read with interest--but even so, are such "official" pronouncements supposed to appear outside the FAmateur? # That drawing of Al doesn't look a bit like him--probably intentionally. # By the way, what is this fanzine--a feud provoker? Some of its material is highly drastic.

The Fall 1948 FAPA Laureate nominations will be found on the next page--final for this ish

The SAPS took steps to make postmailings illegal. Why not FAPA also? Well, why not?

LAUREATE REPORT ON THE FALL 1947 FAPAZINES: - -			
division	1st	2nd	3rd
Editing and Publishing	Ackerman	Kennedy	Lyon
Poetry	Willmorth	Moffatt	Rita Dragonette
Fiction	Vincent Williams	Kennedy	Dr. Keller
Articles	Rothman	Warner	J. O. Bailey
Humor	Kennedy	Keller	Lyon
Art	Willmorth	Kennedy	Rothman
Best	Rothman	E. E. Evans	Speer

I disqualify my own fapazine from the above competition, since these are my votes. See??

((Postmarked "Santa Ana, Calif. / DEC 1 / 8 30 AM / 1947", I received, on a green sheet of paper, the same size as a page of previous issues of Snix, this rarest of fanzines: ))

### "." — The One-Shot Dot Mag

FOR THE EDITOR OF SNIX: I have returned to Garden Grove just a short time ago from a visit to Bell Gardens and Len Moffatt, with the purpose of making contact with a mimeograph to get something run off for the next FAPA mailing. Yes, Sir--I got the news yesterday that this organization had accepted my buck. Entered me as member with the last mailing, so I have 2 copies of your mags SNIX and 'tator. Also your one-shot item, which inspired this "thing".

Thanks for the copies. Note the comment on the article and pics in SNIX; thanks for the fustest, and as for the final words--

Len uses the best stencils available, but doesn't have a board where he can cut them from the originals except by the crudest means. (No glass frame, that is.) My pics are amateur affairs, and of course aren't as neat as the Rotsler cover of Number 38 Shaggy, for example. That cover is well cut and mimeoed; also shaded, which I've never tried to do except by slight shade-lines.

ONE FAN'S OUTLOOK may evolve into a fapazine, or perhaps SIN will. Len has offered to stencil the first few copies of my stuff, whether it's for his mag or one of my own. (Rather, I'll cut stencils on some stuff and send it to him, not counting the stuff he now has on hand...an article and pic.) If I can get \$75 I may be able to get a 5 by 8 press, and then one big bottleneck will have been busted. But Christmas season is a period of financial drain, so I hope.

SNIX is an interesting magazine, or will be when it's developed. I personally became eye-weary at seeing its name repeated so much, but I wouldn't comment on such a thing except in passing. Your comment on possible "polarized gravity" as the source of energy is intriguing. I suggested to Hoff today that if a way to cut a hole in--through--the barrier of dimensions could be made the "suction" of air escaping through a tube might be used to suck the ship ahead (considering the likelihood that the other space wouldn't be occupied by a planet--the chances would seem rather vague considering the small amount of space filled with matter in our cosmos.) Len called to my attention the fallacy of my assumption (so I took my tongue from my cheek, which was rather painful) and suggested the alternate plan of an exhaust into a sort of portable space-warp (exhaust of a jet from a rocket, natch) so the heated fumes, or radioactive debris if the rocket was atomic-fueled, wouldn't endanger anyone nearby. I think his idea is better. Might invent one myself. Later.

Hope you get the feel of your machine; the cover would really be effective. Stenciling is primarily a line-cutting job, although some shading is possible.

I'll leave any other comments of SNIX for the future. 'Tis late--nearly midnight, and I work tomorrow. Too bad you can't get paper of a size you can use to best advantage on your machine; the cutting, however, would increase the price...

Good luck on SNIX. You have some ideas worth thinking about. ADIOS.

stan woolston of 12832 s.w., Garden Grove, California, USA, Earth, Solar System, Milky Way, and all that stuff

-finis-