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MAILING COMMENTS***by Hank Luttrell

After reading the mailing once thru, I began wondering if I should plunge right in and make extensive comments of all the "important questions" now being "discussed" in SFPA. To do so, I reminded myself, would be to no doubt make many new enemies. Because of this, I found myself reluctant to make the above mentioned comments. So, I rationalized thusly, "I am not interested in commenting on them anyway." Then it came to me in a flash that I really wasn't interested in commenting on them. Of course, this might just have been the result of very effective rationalization--but try to convince me. Which apa is best? Who cares? Is Arnie Katz a slob? Sure he is; just ask him. Is God? I'm only too sure we are going to come up with anything new in this department---BUT ISN'T IT FUN TO ARGUE ABOUT IT??!--well, frankly, no, I don't think so. Just a but too personal.)

At any rate, I'm not going to say much if anything on those burning questions--but I do reserve the right to stomp on some toes in other areas.

PHOENIX 9 /Dave Locke/

For not getting many letters, I should think you had a reasonably long--and interesting letter column. I don't know...most of the letters had quite a bit about science fiction in them--I seem to have a soft spot in my heart for that kind of thing. I guess that's why I'm here.

DOL DRUM/Locke again/

What I was able to read of it proved rather interesting...however, the fact that I couldn't read it plus the fact that I hadn't seen many of the fanzines in question made a bit of it less than Completely Enjoyable. Why, if it weren't for the fact that I'm not at all sure how this is going to turn out repro-wise I might say that the unreadable parts of this thing were rather Worthless.

ENDLESS SHADOW (David Mitchell)

A thought, Mr. Mitchell: All through your publication you talk of the lack of science fiction in fandom. Also, you seemed disappointed in the fact that mailing comments take up much of the space in apas. Yet...your own publication's pages were taken up with, for the most part, Mailing comments, and about the only time you mentioned sf was in mentioning it's non-appearance.

For myself, I find most mailing comments interesting (when I can read them). As for science fiction in fanzines, I don't think you can expect people that write as much as fans do to write about sf and only that. I don't think you can even expect them to write mostly about sf. People who have read some of my other publications must know by now that I write mostly about sf--but then, I'm a moron, and am very limited in such areas as writing. I can't expect others

to be like this. Nor do I want to see something like this. It would be boring.

MANDATE #1 (Rich Mann)

The Book Of KROM was amusing. This surprised me. I didn't expect it to be. More?

Out of The Frying Pan was pretty good considering what it tried to do. I guessed its ending, however. I don't know why, most of the time I am unable to guess the ending of even the simplest story; usually I make an effort not to guess the end of the story.

NOTHING #1 (Rich Mann) Noted. Noted for the second time, in fact. I had another find its way to mailbox earlier.

EXCALIBUR #7 and #8 (Len Bailes and Arnie Katz)

Somehow I am just unable to get interested in lists of names out of some-such series of books. Indexes and such I do find interesting, if for no other reason than that they are useful. I collect pulp magazines, and find checklist and indexes almost musts. But a list of names? You don't need them to read the books (millions have done without them), they don't even help persons to enjoy the books (or at least they didn't help this person) and they waste space in fanzines.

Boardman's story was rather good, I suppose. I was well aware of how it was going to end. Why?? I am not usually this perceptive.

Your notes on the candy shop were interesting. We have a magazine shop in this area that has an interesting owner. Well--I don't know if it's the owner, but she's always there. She hides behind the counter, planing to jump out and frighten any customers away. She acts like she doesn't want anyone to buy anything.

Like the time Paul Gilster and I were looking about the magazine stands. I was thumbing through a CHASE magazine, and made a comment something as follows, "How about that, Paul? They carry CHASE, but not THE MAGAZINE OF HORROR. Sigh." (as you no doubt know, CHASE is a crime magazine published by the same company that issues MoH). Seeing me handling her merchandise, she leaped out and ran over to me. "We don't sell crime magazines to kids." says she. "Gosh." said I, putting it back and skipping hurriedly over to the comics.

Hummm--If I don't like Katz's story in #8, I'm just about out of luck, aren't I? Not much outside of that present.

It wasn't too bad. Not much of a plot. I suppose this will become more involved as the series progresses (This is a series, isn't it?) I noticed your hero talks to himself. Do you talk to yourself, Arnie?

I guess I should have mentioned it earlier, but I didn't, so I'll mention it now. Arnie, I think your editorials are pitiful. I have

yet to even smile while reading them. They are suppose to be funny, aren't they? They aren't, at least as far as I'm concerned.

SUCH AND SUCH (Hank Luttrell) You didn't spend too much time on this, did you? And what was that stupid dialog thing on the back? What did it mean? What did you say? NOTHING?

I mailed this thing to Staton late--I thought. But here in the OR it says I got there 8th. How late was everybody else?

ZAJE Z ACULO (Len Bailes)

I could no doubt comment on this if I tried real hard, but I don't think I will. Seeing as how its mostly mailing comments, it is a bit hard to find something to talk about. Perhaps with a few more mailings to my credit I'll be able to comment on comments a bit better.

INVADER (Joe Staton)

Alfred had the curliest hair you ever saw? You've never seen me, have you?

In and about the ink that was smeared on the pages, (was it suppose to mean anything?) I was somehow able to read Rich Mann's Silence. It seems to me that Rich might have been able to make it a more effective story if he had added more detail. How did Harvey make all his money? Why did he hate noise in the first place?

I was able to read Mr. Montgomery's story under different covers--which was lucky, 'casue it was unreadable here. I thought the writing was good enough to make it readable, and the plot good enough to support the writing. Pretty effective.

DAMNYANKEE #2, and 3 (Arnie Katz)

I give up. I just can not comment on mailing comments.

CLIFFHANERS AND OTHERS (Frederich Norwood)

Rather fantastic, I should say. Joe Staton margins are one thing, and these quite another. That wasn't "composed on stencil", was it? Particularly interesting was the way the names down the margins fitted in. Interesting in that what was said to make them fit in wasn't double talk. Fantastic.

UTGARD (Dave Hulan)

Why am I typing out the titles of fanzines I don't plan to comment on? I don't know. Nevermore. Perhaps someday I'll be able to comment on mailing comments--but not now.

WARLOCK 5 (Larry Montgomery)

Without doubt, the most interesting thing in this issue was Richard Ambroses' history of the organization. With the possible exception of "A Cat's Tale," which was pretty standard for fanfiction, the

stories seemed quite good--perhaps the best in the mailing.

No, we can't all afford Multilithing. I have a Gilbert cover I plan to use on STARLING #4, and I'm not at all sure how it's going to come out. If it doesn't come out reasonably good, I think I'll try cutting another stencil. I'd hate to be responsible for messing something as well done as this cover up.

CONGLOMERATION (Larry and Co.) I said earlier that the fan fiction in WARLOCK was probably the best in the issue...I should have said something to the effect of some of the best, rather than 'the best.' Up there I hadn't as yet read the story in here yet. I'm wondering who was responsible for the various parts of this. Did one person conceive the plot, while another did most of the writing? Or did you take turns at the typer? Just how did it come into being?

THE PULP ERA 61 (Lynn Hickmann)

Buck Coulson, in YANDRO, said something to the effect that some of the things in Phillifent's and Jeeve's articles seemed contradictory.. So it seems. Also, Mr. Phillifent had a story in ANALOG recently (which I didn't like--not at all) that seemed to be just the type of story he claimed in his article that he didn't like, and that he didn't think was science fiction. Story in question is FLYING FISH.

I didn't think this issue was as good as 60, either in so far as art went, or, for that matter, prose. But it's still one of the best.

ISCARIOT 13 (Al Andrews and Richard Ambrose)

I was afraid Dale Walker's article about ERB might be another one telling me more about 'the master' than I wanted to know. But such wasn't the case. I found it quite interesting--much better than a list.

Um...I suppose all these different methods you have been trying in your letter column don't really make much difference---and, I did like the method used in 13 better than your all-capital-letter method---but I guess I should mention that I find the present method confusing anyhow. I was never quite sure who was talking. If you are going to sue #, why don't you also indent,

##like this here stuff. This way there is no doubt as to the
##author of the prose inclosed. I guess it doesn't matter
##too much--I could always tell it was you when I saw the h's.

Plott's article was very interesting--I'll have to run right out and buy the book. Everybody else should run out and buy THE MAGAZINE OF HORROR. I don't think ACE is going to go out of business right away--and MOH just might.

STRANGER THAN FACT (Harkness)

I forgot about STF earlier when I was talking about 'best fiction in the mailing. Morris was funny, and Beggs was more so, if with a

slightly differnt way, using a different theme.

The Beggs story was as close to professional as anything I've ever seen in a fanzine--better, in fact, than many stories published professionally.

THE PROPOSED AMENDMENT

For what ever it means, this new member of this organization is for it. It could prove useful in the event one of the members was forced away from his publishing equipment (by school, the armed servies, sickness, etc.) and couldn't find another person willing to run off his stencils. I'll vote for it.

AS SOME OF YOU MAY REMEMBER

this thing was 'spose to be part of a larger publication. But I decided to waste a few more stapels and make this a seperate publication. Why? I don't know. It might be because I stapeled up all my STARLINGS and frogot to leave a few ofr SFPA; or it might be because I want to be able to say that I publish another title, I don't know. Maybe it was becuase I wanted to cut another REG cover. HANK LUTTRELL