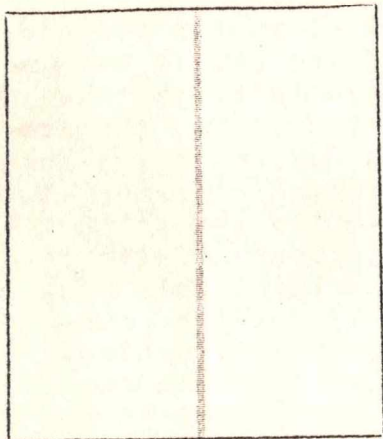
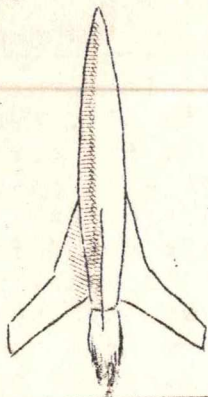


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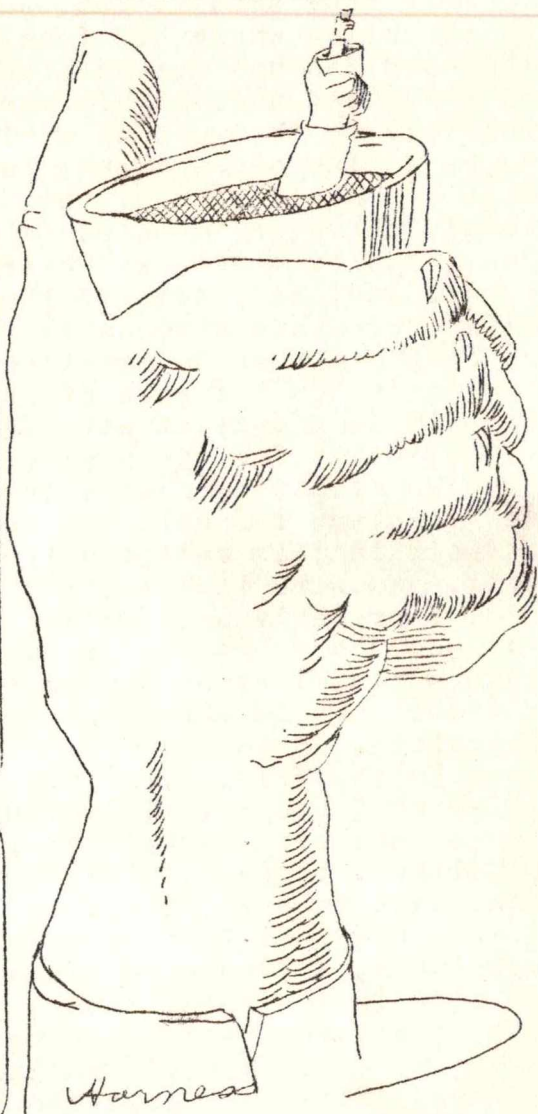
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THE FANZINE THAT  
MOVES RIGHT ALONG

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ZIP SALUTES LEE HOFFMAN  
ON HER RETURN TO ACTIVE  
FANNING !

## FAPA: THE ELEPHANTS' GRAVEYARD by Lee Hoffman

Once they said it was, and well it seemed to be the place where old fans went to die. Many the good fan has passed beyond thru the portals of FAPA, and undoubtedly many more will pass on this way to the mundane world. Indeed, FAPA seems to be a link between that outer world and fandom, not wholly either, but a part of each. Certainly there are members of FAPA who are not fans, and even some who becry themselves as "non-fans". And, too, some of the stalwarts of non-FAPA fandom are also active in FAPA.

FAPA has been an excellent place for the old fan in the last throes of passing on. It has served him as a contact with fanactivity that he can maintain for the paying of dues and the scraping up of minimum activity requirements, a burden to heavy for only the faintest of interests. I dwelt in this catigory for quite some time myself, and were it not for this contact with fandom, I probably would not be writing this now, but would have passed on myself into the mundane world, leaving fandom completely behind. Whether this is good or bad, we leave to the theorists. It is none the less pleasent to be back in the fold, and I owe my return mostly to a S-F pb I bought, KTEIC magazine, and two FAPA zines. And without FAPA to circulate anything I published, it is not likely that I wpuld have come back to publishing.

And now that I am once more active as a fan-publisher, I find many advantages to circulating my zine in the FAPA. When I was a new young FAN it was the custom, in my circles at least, that one publish one's FAPazine all and separate from whatever one published for subs and trades, etc. The subzine was a publisher's prime concern, the FAPazine a secondary thing.

When I first decided to publish FANHISTORY, my first notion was to make a subzine of it. The

prime advantage of a subzine is that a large percentage of one's readers are interested in the fanzine, else they wouldn't pay money for it\*. The balance are trades, which is a handy way for an ed-pubber to get the other current faanzines. But I decided that the two disadvantages of a subzine outweigh these advantages: the record keeping the editor must do, and the obligation for regular issues that he carries. I am in a financial position to afford the few dollars FY publishing costs, without resorting to sub money for support.

So I decided to send out FY free, in return for comment. This would guarantee me an interested readership. The response to 44/40 was sufficient to give me a pretty good mailing list for FY#1. But still there was the nuisance of addressing and mailing.

I considered seriously the FAPA membership. On that roster there are several people to whom any Hoffmag automatically goes, and several others who can have any Hoffmag by the mere expedient of interest. Altogether, I decided that circulating the mag in FAPA would have a number of good points. It is easier to mail 68 copies of the mag to the OE than to envelope and address the forty or fifty copies that would go to members of FAPA anyway, and it probably no more expensive. In return I am guaranteed a certain amount of comment from the FAPA, including comment from persons who would otherwise not have received the mag, who may not care for it, and whose comments may have some critical value. FAPA supplies the same circle of reader interest and discussion that a letter column (lacking as a regular FY feature) would have.

Admittedly FAPA is small and far from representative of Fandom, and in deciding whether a fanzine should be generally circulated or FAPA circulated, the goals of the mag must be considered. The editor who doesn't feel up to the

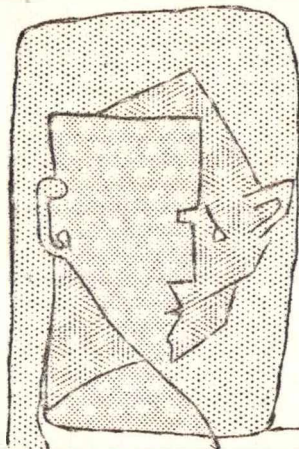
\*But in few cases do fan pay money anyway -tw

great amount of physical effort wasted in running off several hundred copies of his mag, has a perfect place in FAPA wherein to circulate it, and while he draws few if any new fans into the fold, discovers little new blood to fandom, and does not reach fandom at large with his peals of wisdom. But to the fan, like me, who wants to publish and is willing to operate in an almost closed circle, without the egoboo of growing circulation figures and high podl places, FAPA is the place.

I mimeograph enough copies of my own mag to go to the membership of FAPA, plus those outsiders who have shown enough interest for me to trouble sending them the mag. And I that quite a number of others feel much the same way.

So we have a place where old fans can go, either to quietly pass on, or to quietly be active. It is a clique of its own, and to judge by current activity and the waiting list, quite a worthwhile clique. I'm glad I'm a member.

--Lee Hoffman



*Harness*

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