





F O O F A R A W

No 16

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London in 1965!                      Los Angeles in '67 or '68, depending!                      Salamander Press 101.

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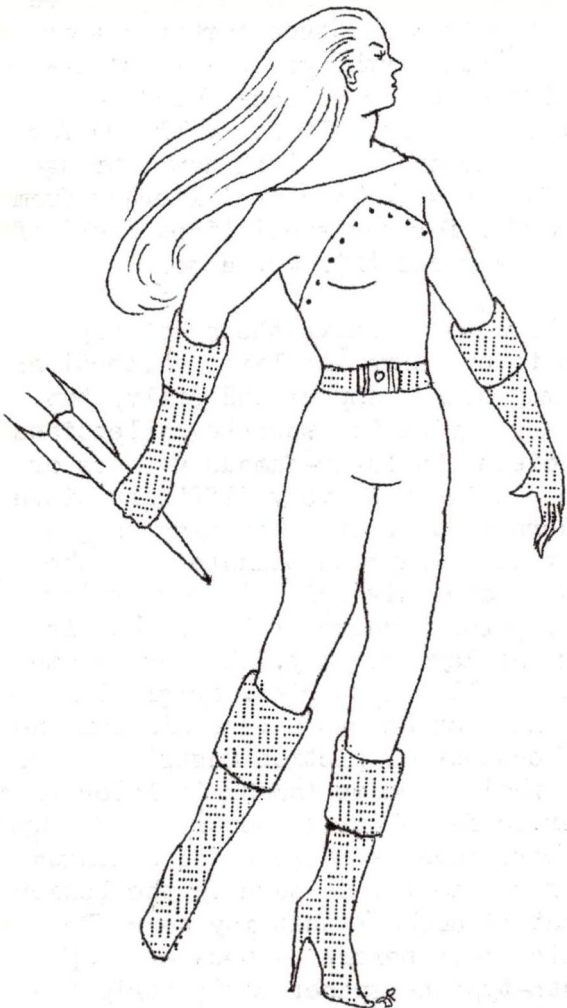
The Institute for Specialized Literature has finally been officially incorporated by the State of California, on April 29, 1965. After several years of planning, the first moves have finally been taken to establishing a working science fiction collector's library.

The need for a library for sf collectors and for fan collections was probably realized as far back as the first time word got around that a fan had died or gafiated and his collection of mint old pulps and irreplaceable fanzines had been thrown out or otherwise destroyed because nobody had realized it was worth anything. The first attempt to establish such a library came in the late '40's with the Fantasy Foundation, under the leadership of Forry Ackerman. Unfortunately, that died almost stillborn for various reasons, and the spectre of its corpse has been one of the things down through the years that has kept further attempts at establishing an sf collectors' library from being made. Alan Lewis did try something along this order for the specialized field of fanzines with his Fanzine Foundation, but he has recently given this up, also.

However, the need for such a library continues, both to preserve the scholarly knowledge inherent in such ephemeral literature, and to preserve the large collections of fans on their deaths. The first of these reasons may sound pompous and silly, but it's quite real. Many colleges and universities are now trying to assemble collections of the cheap magazines of the past, containing early pieces by later-famous authors or first publication copies of their works; and they are finding this very difficult since so few of these cheap magazines were saved. Many modern authors are beginning to get the same treatment: scholarly articles are being written on Raymond Chandler and the "hard boiled" school of detective fiction, and more than one university is now trying to gather a collection of BLACK MASK and other mystery pulps because of this. USC is specializing in (among many other things) the writings of Ray Bradbury, who has become a "respectable" author: the university is interested in all his stories, original manuscripts, letters, the prozines that printed LoC's of his when he was a fan, his fanzines, and so on. Some universities are trying to begin collections of fiction magazines now, to be sure they'll have the early material of authors who'll become famous in later years, but mostly to be sure they'll have the material preserved for their students to work upon, after all the critiques and studies of the famous authors such as Dickens and Hemingway that can be written have been written and the students are forced to turn to the lesser authors. There's much material showing the development of authors that may never be reprinted: Mickey Spillaine wrote : blood-&-gore comic books before he became a top-selling mystery author; Dr. Seuss had an Arabian Nights-type newspaper comic strip before he became a famous author-illustrator of children's books, etc.

While we naturally approve of as many universities preserving as much of this material as possible, the fact remains that their interests are not exactly identical with ours -- many would not want a collection of such material as fanzines, for instance. Also, the material will be difficult if not impossible for anyone not a student of the university to get at. For these and other reasons, it's still desirable for sf fans to have a library of their own.

Besides the preservation of this type of material, the Institute is also designed to keep fans' collections from being lost on their gaffiation or death. There are many important collections in fandom, and the question exists of what will happen to them in the future? Forry Ackerman's massive collection is taken care of in his will, which leaves the procedure and funds to turn it into a private library. Many other collections will doubtlessly pass into the hands of people who will know what to do with them; if anything should happen to Sam Moskowitz, I'm sure Christine would see that his collection is taken care of. But there are other fans whose collections might be lost after their deaths. Does anybody know what will happen to Walter Coslet's collection, for example? Will he will it to some university (and if so, will they accept it) or some fan? Will it pass on to someone who'll sell it in bulk to the nearest second-hand book dealer, to be dispersed, or to a junk dealer as scrap paper? The Institute can be a home for this. It doesn't intend to go out and immediately buy a large collection, or to attempt to persuade any collector to immediately give his collection to the Institute, but it will ask, "What do you plan to have happen to your collection as a long-range goal, after you die? If you want to will it to some other collector or to sell it while you're still alive, fine, but are you interested enough in it to want to make sure it isn't lost or destroyed after your death? Do you have any plans made for its preservation; will your wife or parents or children or whoever inherits it know what to do with it? If not, would you be interested in leaving it to the Institute so that the material will be preserved for the benefit of Fandom?"



A case in point right now is the effort being made by Hulbert Burroughs to establish an Edgar Rice Burroughs museum. The offices of Edgar Rice Burroughs, Inc., are filled with many unique items associated with the author -- manuscripts, working notes, and first editions of all Burroughs' books, many framed original pieces of artwork from the Tarzan and other series by St. John and others, possibly the largest collection of variant and foreign editions of ERB's works in the world, all sorts of Tarzan toys and similar associational items, pages of art from the Tarzan comic books and strips, movie posters and scripts, and so on and so forth. In short, this is an irreplaceable collection of Burroughsiana. But Hulbert and his brother John Coleman Burroughs, both in their 60's, I believe, are the last members of the family that have any interest in their father's works from a literary point of view. The rest of the family has never pretended to have any devotion to the material, and Hulbert is afraid that after his death the collection will be dispersed -- probably not destroyed, since the other relatives do know it's worth money, but split up and sold to various collectors. To keep this from happening, Hulbert is working to have the offices and all they contain established as an Edgar Rice Burroughs museum, in his father's memory. This is fine for



Burroughs, but how many other authors' unfinished manuscripts, notes, etc. are not being preserved? Many authors are leaving all their literary materials to various colleges and universities, but not all of them. The manuscripts, art, etc. of Hannes Bok were completely lost after his death. We want to keep anything like this from happening from happening to the private libraries and working materials of Robert Heinlein, Andre Norton, A. E. Van Vogt, and others.

The Institute is still in the planning stages so far. Unfortunately, none of those working with it has any large fortune he can use to build a large, functional library building to house a science fiction/Fandom library. At the same time, we definitely want something more than an empty warehouse, with the collection permanently packed away in boxes. We're working now on building up our Treasury to the point that we can start doing practical work with it, but it's going to take quite a while. We don't want to try too much too soon; over-elaborate plans that couldn't possibly be fulfilled were one of the things that stifled the old Fantasy Foundation. So our main efforts at first are going to be along the lines of keeping track of things. If we hear that a fan or author has died, we'll try to contact whoever inherits his possessions and make sure the person at least knows the collection is worth something to other people. If the inheritor wants to sell the material for more than we can afford to pay, we'll spread the word throughout fandom in case some other collector can purchase it. Whether the Institute gets the material or not isn't as important as making sure that it is preserved in safe hands somewhere! Another thing we'd like to do is establish a list of important things such as original cover paintings, and who has them. At the ChiCon, I believe, Bill Evans bought an original, unpublished novel-length manuscript by John W. Campbell, Jr., written in the '30's and presumably similar in style to The Incredible Planet, The Black Star Passes, etc. At the PacifiCon, someone bought the original manuscript (not necessarily the published version) to Fritz Leiber's Adept's Gambit, containing marginal criticisms and suggestions by H. P. Lovecraft. These are both items that should be kept track of. At many WorldCon auctions, items are sold to neos who gaffiate a few years later. Do they keep these items, or throw them out because they don't know how to get in contact with anybody who'd be interested in buying them. Two cases in point are Bruce Henstell, who has the original Freas cover to Algis Budrys' "In Clouds of Glory" (ASF, July 1955), and Jeff Wanshel, who has the Emsch original cover to Leigh Brackett's The Nemesis from Terra (Ace paperback). Both Henstell and Wanshel have completely lost interest in Fandom at this time; whether or not they still read science-fiction, I don't know. Are they still interested in these paintings? If so, will they still be interested in another five or ten years? Whenever they do lose interest, will they still know how to get in contact with anyone interested in buying the paintings, or will they bury them in the attic or give them to some non-fan who'll throw them away? Not only do we want to keep track of who gets what so that we can contact them about the disposition of their collection if they gaffiate, we hope to become known throughout Fandom for this, so that anyone who loses interest in sf and any collection he may have and would prefer to get some money for it (or donate it to a good home) will automatically think, "The ISL will give me something for this, or put me in contact with someone else who will." In any case, the material will be preserved from loss and destruction.

The Institute is already working on its first project. The Collector's Book Store, a new Hollywood second-hand magazine store specializing in quality material for collectors of old pulp magazines, comic books, movie stills, etc., has recently gotten in a large supply of old newspaper Sunday comic supplements to build up a stock of the strips that sell particularly well as collectors' items (Krazy Kat, Prince Valiant, Li'l Abner, Buck Rogers, Flash Gordon, Tarzan, etc.). The ISL has been given the remainder for its collection. This is mostly junk as far as cash value goes, but it is important in any history of comic strip art in the U.S. Contents range from such current strips as Dotty and Rex Morgan, M.D., to the really old ones of the late '20's and early '30's. There are examples of such once-famous strips as Boob McNutt, Jane Arden, Apple Mary - Apple Mary and Dennie - Mary Worth's Family - Mary Worth (the full transition of the title), The Pussycat Princess, Hawkshaw, and many others. (In fact, working on sorting these all out is one reason FOCF is so small this time.) It's the start of a collection, and that's what we want. You'll be hearing more about the ISL in the future.

# SALAMANDER PRESS

THE FOURTH YEAR

No.	Title	For:	Pages	Copies	Date
44.	FOOFARAW #12	N'APA (mlg. 21)	20	63	6-13-64
45.	THE ALLIANCE AMATEUR #21	N'APA (mlg. 21)	10	60	6-16-64
46.	MISTILY MEANDERING #9	SAPS (mlg. 68)	14	60	7-11-64
47.	LEFNUI #4	OMPA (mlg. 41)	16	67	8-14-64
48.	CON MUCHOS ARBOLES #4	The Cult (FR #150)	56	27	8-31-64
49.	FOOFARAW #13	N'APA (mlg. 22)	22	60	9-19-64
50.	THE ALLIANCE AMATEUR #22	N'APA (mlg. 22)	8	72	9-22-64
51.	MISTILY MEANDERING #10	SAPS (mlg. 69)	10	53	10-12-64
52.	RÁBANOS RADIATIVOS! #1	APA L (dist. 1)	2	30	10-18-64
53.	RÁBANOS RADIATIVOS! #2	APA L (dist. 2)	2	36	10-28-64
54.	RÁBANOS RADIATIVOS! #3	APA L (dist. 3)	4	95	11- 3-64
		& N'APA (mlg. 22)			
55.	RÁBANOS RADIATIVOS! #4	APA L (dist. 4)	4	37	11-11-64
56.	LEFNUI #5	OMPA (mlg. 42)	10	62	11-15-64
57.	RÁBANOS RADIATIVOS! #5	APA L (dist. 5)	2	40	11-17-64
58.	RÁBANOS RADIATIVOS! #6	APA L (dist. 6)	4	38	11-26-64
59.	ANGHALAC #1	LAPA (mlg. 1)	10	41	11-28-64
60.	RÁBANOS RADIATIVOS! #7	APA L (dist. 7)	4	38	12- 2-64
61.	RÁBANOS RADIATIVOS! #8	APA L (dist. 8)	2	46	12- 9-64
62.	FOOFARAW #14	N'APA (mlg. 23)	12	59	12-13-64
63.	RÁBANOS RADIATIVOS! #9	APA L (dist. 9)	2	42	12-16-64
64.	HEAVY WATER #1	K-a (mlg. 4)	4	71	12-20-64
65.	THE ALLIANCE AMATEUR #23	N'APA (mlg. 23)	6	72	12-22-64
66.	RÁBANOS RADIATIVOS! #10	APA L (dist. 10)	2	45	12-24-64
67.	RÁBANOS RADIATIVOS! #11	APA L (dist. 11)	2	42	12-30-64
68.	RÁBANOS RADIATIVOS! #12	APA L (dist. 12)	2	43	1- 6-65
69.	RÁBANOS RADIATIVOS! #13	APA L (dist. 13)	2	46	1-13-65
70.	MISTILY MEANDERING #11	SAPS (mlg. 70)	12	52	1-15-65
71.	HEAVY WATER #2	K-a (mlg. 5)	6	70	1-18-65
72.	RÁBANOS RADIATIVOS! #14	APA L (dist. 14)	2	42	1-20-65
73.	RÁBANOS RADIATIVOS! #15	APA L (dist. 15)	2	41	1-27-65
74.	RÁBANOS RADIATIVOS! #16	APA L (dist. 16)	2	44	2- 3-65
75.	RÁBANOS RADIATIVOS! #17	APA L (dist. 17)	2	47	2-10-65
76.	LEFNUI #6	OMPA (mlg. 43)	10	59	2-13-65
		missed; went in 44			
77.	RÁBANOS RADIATIVOS! #18	APA L (dist. 18)	2	44	2-17-65
78.	HEAVY WATER #3	K-a (mlg. 6)	6	67	2-21-65
79.	RÁBANOS RADIATIVOS! #19	APA L (dist. 19)	4	47	2-24-65
80.	RÁBANOS RADIATIVOS! #20	APA L (dist. 20)	2	47	3- 3-65
81.	RÁBANOS RADIATIVOS! #21	APA L (dist. 21)	2	47	3-10-65
82.	FOOFARAW #15	N'APA (mlg. 24)	10	52	3-17-65
83.	RÁBANOS RADIATIVOS! #22	APA L (dist. 22)	2	47	3-17-65
84.	THE ALLIANCE AMATEUR #24	N'APA (mlg. 24)	6	62	3-20-65
85.	RÁBANOS RADIATIVOS! #23	APA L (dist. 23)	2	47	3-24-65
86.	HEAVY WATER #4	K-a (mlg. 7)	4	67	3-27-65
87.	RÁBANOS RADIATIVOS! #24	APA L (dist. 24)	2	47	3-31-65
88.	RÁBANOS RADIATIVOS! #25	APA L (dist. 25)	2	45	4- 7-65
89.	MISTILY MEANDERING #12	SAPS (mlg. 71)	8	50	4-14-65
90.	RÁBANOS RADIATIVOS! #26	APA L (dist. 26)	2	46	4-14-65

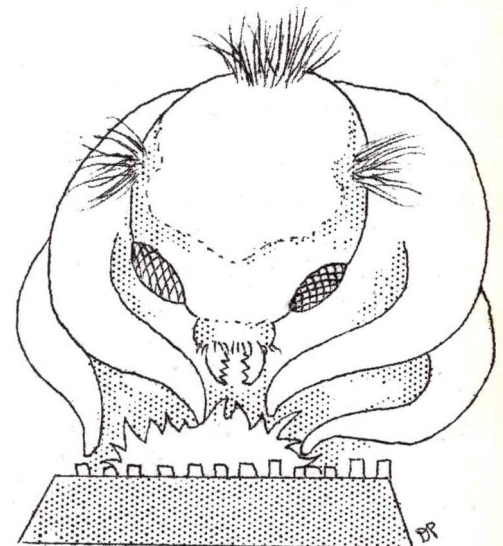


91.	RÁBANOS RADIATIVOS! #27	APA L (dist. 27)	4	46	4-21-65
92.	HEAVY WATER #5	K-a (mlg. 8)	8	70	4-25-65
93.	RÁBANOS RADIATIVOS! #28	APA L (dist. 28)	2	47	4-28-65
94.	RÁBANOS RADIATIVOS! #29	APA L (dist. 29)	2	46	5- 5-65
95.	RÁBANOS RADIATIVOS! #30	APA L (dist. 30)	2	47	5-13-65
96.	RÁBANOS RADIATIVOS! #31	APA L (dist. 31)	4	38	5-19-65
97.	RÁBANOS RADIATIVOS! #32	APA L (dist. 32)	2	45	5-26-65
98.	CON MUCHOS ARBOLES #5	The Cult (FR #163)	28	39	5-31-65
99.	RÁBANOS RADIATIVOS! #33	APA L (dist. 33)	2	45	6- 2-65
100.	RÁBANOS RADIATIVOS! #34	APA L (dist. 34)	4	45	6- 9-65
101.	FOOFARAW #16	N'APA (mlg. 25)	10		6-15-65
102.	RÁBANOS RADIATIVOS! #35	APA L (dist. 35)	4	41	6-16-65
103.	THE ALLIANCE AMATEUR #25	N'APA (mlg. 25)			

And there you have a breakdown of the publications issued during the last year under my Salamander Press imprint. Coincidentally, #100 happened to fall exactly 4 years after my first fanzine -- FOOFARAW #1 was published for the 9th N'APA mailing on June 9, 1961 -- so I begin my fifth year with a new century. This brings my publishing average to 25 fanzines a year, though of course this is an unbalanced figure made possible by the advent of Apa L and so many 2- and 4-page fanzines during the last year alone. Len Bailes pointed out in Apa L that a weekly small fanzine is a great way to build up your Publishing House count; but on the other hand, if you subtract the number of one- and two-page zines you've published weekly from the total number of pages you published during the year, and then compare that with the total in your other apazines and genzines of past years, the dropoff is really frightening. Fan interests seem to come in spurts, and right now the big interest for a lot of us is the weekly apa. By next year, who knows?

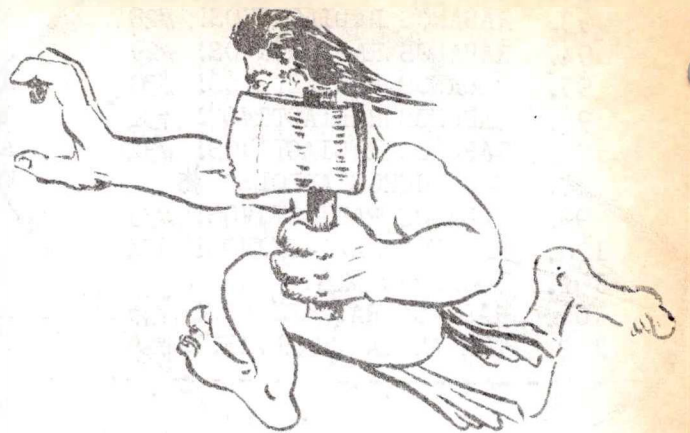
I've slightly cheated in the above tabulation since Salamander Press ##101-103 haven't been published yet, but I think the figures quoted above will be an accurate anticipation. Since I don't want to burn myself out in Apa L and do nothing but minac elsewhere, I've set myself a goal of at least 10 original pages (counting the blank page 2) in all my regular apazines, and I already know I'll reach that number in this issue of FOOF. RR #35 is all stencilled, and I'll be scotch-taping an inclusion to the back that I only have 41 copies of, so I can predict how many copies I'll be running of it. (The number of copies I'll run of any fanzine is usually something I don't decide until I'm out at the mimeograph, ready to publish the first page.) And THE ALLIANCE AMATEUR had better be next on my list if I want the mailing to go out this week. For the record, all of these publications have been produced by mimeography, mostly the LASFS Rex Rotary, though I did use Bruce Pelz's mimeo for a few weeks while the LASFS Rex was in the shop for repairs.

There may or may not be an issue of FOOF in the September mailing, since I'll be leaving for Europe for the LonCon in late August, and I won't be getting back until Sept. 12; just in time to rush the mailing out. Of course, I could try to get the issue ready before I leave, but I'm familiar enough with my record of lastminuteitis to know that I probably won't get around to it. The next few months are going to be particularly busy around here. The 2nd Annual West Coast Oz Convention is being held on June 26 in Claremont, and I want to get to that. The July 4th weekend will see the WesterCon; all sorts of fans, including Ted White, Arnie Katz, Dave Van Arnam, etc., will be arriving for that, and there'll probably be Disneyland trips, etc., for the next few weeks. Then it looks as though Len Bailes may be coming out here to UCLA in the fall, and there's the LonCon and my trip to Europe to prepare for ...





CATCHING UP  
WITH THE LAST  
MAILING!



MEOW #5 -- (Katz) Your cover stencilling is still better than anything I can do. Your weak sight isn't as much a handicap as my shaky hand. All of my art is either stencilled by the artist or photostencilled and pasted in. ## I don't know of anybody saving coins, but a fellow librarian at the Law Library is hoarding all the \$1 Silver Certificates he can get. What he plans doing with them, I don't know, since they are all too worn to be worth anything as collectors' items, and they aren't going to be any more valuable than the new Federal Reserve notes in the event of a crisis, but he feels that a collection will be a handy thing to have. At least when he gets tired of it he can always spend it, which is one handy thing about an American coin collection. ## A very good article on the New Wave fan (or neofan). My history was pretty much similar to yours; for about the first year after joining Fandom, I concentrated on the science fictional aspects of it, building up my collection and reading all the new material open to my borrowing, rather than getting into the more social aspects of it. (After I did spread out into national Fandom through joining apas and publishing SALAMANDER, I got chosen Best New Fan of the Year, an award of considerable amusement to local Los Angeles fans who knew I'd really been in Fandom going on three years.) I still think that your second view is basically the correct one, though; Fandom is a society of science fiction enthusiasts who also have other interests and like to talk about them, too. Many of these other interests I don't care for in the least, and I'm sure many other fans don't care about many of my other interests in the least, either; but there is one thing we all have in common, and that's an interest in science fiction. That's why I think every fanzine should have some mention of science fiction in it, so that there'll be something of interest in it to everybody, no matter how ingroup most of the rest of it may be. ## Art and fancy layouts are okay, as long as you don't boast that you're just using them to cheat on the minac requirements. ## Yes, I admit that I goofed on the Egoboo Poll by not specifying how many votes there were in the Free Points category. I don't think anybody took advantage of this, though, except for one member who gave 100 points to everybody (except himself), which I didn't count. If you feel that it should've been counted, just add 100 points onto everybody's score. I'll try to do better next time, if we have another Egoboo Poll -- the results of the ones so far have been pretty sickly; it might be better just to cancel the thing. How do you feel? ## I didn't think too much of "The Starsloggers"; it was humorous, but overdone. Several fans have said that it's "obviously" a direct satire of Heinlein's Starship Troopers. Could be, but I didn't catch the similarity; it could just as easily be a stfnal rewrite of every armed forces situation comedy there's ever been.

GUANO #20 -- (Hayes) Material franked through by waitinglisters does not garner any page credit for them, so this issue of GUANO was very handy for you in establishing your needed credit. ## Well, congratulations on having at least read The Fountainhead and Atlas Shrugged before deciding you don't like them. We've got local fans who've been writing pages criticizing the books based on what they've heard the books are about; since it's that bad I certainly don't intend to read it myself! But if you've tried reading them, you have a right to say you don't like 'em.



## The white stencils available out here (Bohn Austrian-made ice-blue, actually) are virtually impossible to draw upon or even use a lettering guide on without tearing. They also tend to fall apart in any completely cut areas, such as the centers of the "o". There are enough good stencils available that the Los Angeles fans avoid these white ones like the plague. ## SAPS these days has a two- or three-year-long waiting list; if you do get on it today, by the time you get in it'll probably have changed again from what it is now.

INFERNAL AVENUES #3 -- (Boston) Yes, A Bicycle Built for Brew definitely has nothing to do with the Polesotechnic League series; in fact, Poul says he originally submitted it to ASF under a pen name, and was unhappy when they published it under his real name instead. ## I'm a completist in the fields of magazines and paperbacks, and I have a pretty good collection of hardbound books, too, tho I don't know how many just offhand -- say 30 $\frac{1}{2}$  shelf-feet at a guess. I find it all useful because there's no telling what I may want to reread, and I may have to refer to any part of it at any time. In fact, I made my first professional sale (sort of) last month in this respect: Bill Nolan wanted a complete bibliography of robot and android stories available in hardback or paperback editions -- short stories available in collections & anthologies, mostly -- for a recommended reading list in a forthcoming paperback anthology of android stories he's putting together; I got \$10 for the job. To a large extent, this meant trying to track down stories from dim recollections of plots I'd read years ago, with both titles & authors forgotten, and believe me when I tell you I needed every book & magazine I could lay my hands on. For instance, there was one story I vaguely recalled reading in a large hardbound anthology several years ago, but I didn't have the slightest idea which (not in any book in my collection), and I didn't know the title or author's name so looking in Cole's Checklist of SF Anthologies did no good. However, I also had a dim recollection of reading it ASTOUNDING about the same time, so I looked through ASTOUNDING from 1953 on until I finally found it -- "The Stutterer", by R. R. Merliss, in the April 1955 issue; reprinted in Judy Merrill's first yearly SF anthology. Without a complete collection to check through, I'd've been lost. (I never did find another story I have an even dimmer recollection of; something about a robot's ghost, or maybe it was that the robot turned out to have a ghost when it was finally destroyed -- I only remember that it had something to do with the ghost of a robot. Does anybody recognize it?) A similar situation arose at a fan gathering here when Forry remarked that he'd been asked to compile an anthology of sf stories dealing with automobiles, and those present spent a busy half hour burrowing through Al's & my collection looking for sf stories about cars we remembered reading. Again there was a story I remembered reading as a kid -- I could picture myself rereading it in the children's room of my local library -- and I was pretty sure the only sf anthology the library had had at that time was Wollheim's Every Boy's Book of Science Fiction. (I got to know that library's sf collection pretty thoroughly, as I'd reread each sf book three or four times, waiting for them to get another one.) But it's been at least a decade since I've read Wollheim's book so I couldn't be sure as to the story, and Cole's Checklist lists the one I suspect it is: ("The Living Machine", by Doc Keller) as being in a 1935 WONDER STORIES. As neither Al's nor my collection goes back that far, I wasn't able to confirm this particular story. So to me, a collection "within quite manageable bounds" would include every sf book, paperback, and magazine that's ever been published; and I'm sure I could use at least 3/4 of all the fanzines extant, too. ## Yes, I didn't think A Wrinkle in Time was any sf classic, or a very original plot, but it is an excellent book to introduce young readers to science fiction, and it'll probably be recommended to children by librarians more than any sf juvenile by Heinlein or Norton ever will be. Did you find any similarity in mood to C. S. Lewis' Out of the Silent Planet & sequels (particularly That Hideous Strength)? ## The two stories in Divide and Rule were originally published as novels -- two-part serials in UNKNOWN and ASTOUNDING, respectively. Both are light froth and nothing much else; "The Stolen Dormouse" is a rather obvious humorous futurization of Romeo & Juliet. My main impression on reading it was a patriotic satisfaction that Los Angeles was chosen as the capital of the Empire; and I cracked up when the heroes escaped from the city at the end in a commandeered Pacific-Electric railway car. That was a particularly bad forecast for the world of 2236; the PE line was in fact torn out just after



World War II, when the freeways were the new fad. Most Angelinos who've experienced both say they'd rather've kept the PE line. I'd say it's rather obvious that de Camp contributed most of the humor to the de Camp - Pratt collaborations; Pratt's solo works are excellent, but there's little or no humor in them, whereas I doubt that de Camp has ever written a non-tongue-in-cheek story in his life.

ROMANN #4 -- (Mann) Rich, friend, I've been arranging the zines in the mailings according to whim ever since I became OE. I try to switch things around each time so the zine that was on the bottom last time will be on the top this time. So far, if I recall correctly, I've arranged them in chronological order, reverse chronological order, alphabetically by author, reverse ditto, alphabetically by title, reverse same, and this time I'm just tossing them in any which way. Why do you particularly object to an alphabetical arrangement? As to pre-mailing m.c.'s -- I suppose you mean postmailings that comment on the same mailing -- I can announce that it's not the Socially Acceptable thing to do around here, but I can't ban them. All I do is enforce the Bylaws, and there's nothing in the Bylaws against pre-mailing m.c.'s -- and I don't think you'd have much luck trying to amend them to that effect, either. ## Okay, it's utterly impossible to send you a copy of BURI #2. I thought I had an extra copy around someplace, but I've been looking for it for several months now and still haven't been able to locate it, so it must've been lost. I was hoping I could send it to you, but apparently not. So Now You Know. ##

According to the accepted definition that I'm familiar with, a genzine is any fanzine that's generally distributed, as opposed to an apazine that goes to a specific membership as part of a mailing. So an ERBzine certainly could be a genzine, even if it is limited in its subject matter. ## Mr. Gilbert says Sleeping Planet is by Eric Frank Russell because it reads like an Eric Frank Russell story which is Absolute Proof, and if John Campbell says William Burkett is definitely not Eric Frank Russell, that just goes to prove that John Campbell doesn't know what the hell he's talking about. So there. (That's okay; I once thought Christopher Anvil was Eric Frank Russell, for the same reason.) ## You should be around the Labyrinth (or the newest LA slant shack, Galt Gulch/ the Ayn Shrine) when Phil Castora arrives with the new monthly load of Marvel comics. Don't get trampled in the rush. Stine's trying to get his own J. Jonah Jameson t-shirt; "the Marvel Age of Capitalism".

RACHE #17 -- (Pelz) I was another of those who was at least semi-rude about the Indian dancers at the PacifiCon; that is, I didn't bother to watch them, spending most of the time they were on stage in the Huckster Room until that closed, then standing outside in the lobby chatting. And if anybody asked me why I wasn't watching the performance, I told them of what I thought of Indian Dancers and their place at an sf convention. To me, the most incredible thing about their appearance was the attitude of the PacifiCon committee, who, as far as I know, got almost universal complaints as soon as the scheduling of the Indians on the Program was announced, and who usually answered along the lines of, "Well, we've booked 'em anyhow, and if you don't like 'em, that's tough. You're gonna have to watch 'em anyway." In many respects, that seemed to be a Convention designed to spite the interests of the attending fans.

FANTASY NEO #1 -- (Barr) Of course, the LonCon "Hugo" wrangle is now taken care of, with the ConCom restoring the Best Drama award after being swamped with complaints, and doing so with an attitude of, "Well, it's all your fault for not speaking up sooner." I think it may be a long while before London gets another WorldCon. ## The Norton story in Swordsmen in the Sky was first published in 1948.

