

FROM SUNDAY TO SATURDAY:

or: THE NEVER ENDING STORY OF DON FITCH

The sub-title up there is what Len Bailes called FSTS back in Apa L # 63, and he was almost correct, maybe. I expect that the story will end, one of these days, but in the meantime it will seem to be never-ending. The frequency with which the first person singular pronoun appears on these pages is somewhat distressing upon later re-reading, but mere mechanical attempts to avoid the use of it are invariably clumsy, and the more sophisticated attempts to avoid the appearance of preoccupation with the eternal ego have a feeling of falseness about them which I dislike. The technique of being personal without appearing excessively self-centered is one which is difficult to master, and most extremely difficult to practice when one is writing in haste, as is usually the case with fanzine material. Oh, well.

ON ANTHOLOGIZING: a note to Dwain Kaiser.

As one who thinks highly of some fan writing, and who believes deeply in the widespread dissemination of Good Things, I was much pleased to hear of your plans for an anthology of the Best of Fandom in 1965. Some questions have arisen concerning it, however, and perhaps these ought to be discussed.

There are plans afoot to produce a second "Best of Apa L" anthology, and it looks as though there might be some conflict of interests developing here. Frankly, I don't think that the amount of APA L material which you would be likely to reprint would harm the sales of that other anthology -- indeed, there is such an abundance of equally valuable material elsewhere that you could construct an excellent collection without touching anything from this apa, and if you feel that a few selections from it are necessary in order to provide a completely representative work, it is not improbable that you could get together with Fred Patten and Tom Gilbert and select items which they (who will be faced with an embarrassment of riches) will not be able to include in their volume.

As far as I can see, Fred and Tom have no Proprietary rights whatsoever over APA L material other than their own; the common-law (or fan-law) copyright resides solely in the writer/publishers. I, personally, do not expect to grant reprint rights of any of my L material (assuming that I might be asked to do so) without giving Fred first refusal. (There will probably need to be some sort of time limit on this, and probably also a reasonably definite commitment-to-publish on his part.) Of course, I would Wax Indignant (and possibly even Wroth) over any suggestion that I couldn't grant such reprint rights to anyone I wished.

There have been some comments made which implicitly question your ability as an editor of a work of this sort, and they do not seem to be entirely unfounded. You have at times enthused over material which did not appear to me to be outstanding, and you rather often display enthusiasm and admiration for things which are of such limited interest or topical nature that they could detract from that long-run value which is implicit in a good anthology. While it may be that Great Art is never produced by Committees (well...hardly ever; one thinks of the "King James" translation of the Bible) it would probably be wise for every fan anthologist (unless, perhaps, he be a literary critic of the caliber of Terry Carr) to approach the selection stage with a very open mind -- to solicit not only suggestions of material for his consideration, but also vetos; if several people disapprove of a particular item, and give reasonably cogent reasons for their stand, it may be presumed that a large proportion of the readers will be equally cool towards that selection, and after all, an anthology is published primarily to please the readers. The editor, of course, has the ultimate say concerning what goes into his publication, but editing is a difficult art; most of us would do well not to try to be too independent in practicing it.

Humm....parts of the preceding might be interpreted as a put-down of your ability, but in fact they were written more as a guide for myself ...one which I might very possibly not follow.

You've mentioned that the expense of producing this anthology will be so great that you'll not be able to give free copies to contributors; this is understandable, but it may also be fatal to the project. Almost every writer, even the most casual amateur fanwriter, believes somewhere deep down in his inmost core that something into which he has put several hours of his life ought to be worth at least a few dollars. He'll probably settle for less -- a free copy of the publication in which it is printed, say, and a look at the comments people have written about it -- but less than this borders on the insulting, and it's quite easy to say "No."

Perhaps, with great tact, you could swing it with the "I'm a ~~poor~~ impecunious student" plea, which we all can recognize and accept, together with "I need every penny in order to make this the best zine ~~ever~~ possible, worthy of its contents," and then offer the contributors a copy at half-price. On the whole, though, I suspect that things would turn out better if you made it a less ambitious project as far as ~~ca~~ expenses are concerned, and concentrated on Impeccable Quality all three ways (material, design (including typography) and reproduction). Good Luck.

Dan Alderson: "Break a Keck ex-coax. Go Axe." is Good, but might have been even more effective had the ...er...story?...been written in such a way that the line was spoken in chorus by several people. QX

Barry Gold: (I still call what'shisname "Ted Johnstone"): You realize, of course, that bound copies of APA L, if trimmed by the binders as usual, will be missing the first and last line of _____ #67's first page. Established collectors are sufficiently accustomed to this sort of thing that they are no longer bothered by it, I suppose, but I still feel a twinge of regret at the prospect of even those few unimportant words being lost to posterity.

The Ranch House sounds like something Not To Be Missed -- usually I dislike to pay more than \$2 for a meal, because that's as much as most -- even in the \$4-\$5 range -- are worth. From your description, the food at the Ranch House may well be worth the price, and God knows, really good food is not easily found in restaurants.

Speaking of crimes, your own invitation for share-the-driving passangers to the Bay Area might be viewed as a solicitation to conspiracy, or Something; to advertise for people capable of driving on an uncrowded highway at 70 MPH without getting nervous is somewhat careless in a state where the maximum speed limit is 65 MPH.

Your grammar, Barry, like that of the rest of us, in material written in haste, is not precisely flawless, but something like "...LASFans who can't tell Flieg & I apart" is apparently more than a haste lapse (and several other Ellers have indulged in the same usage recently); Is this use of "I" where "me" is called for by traditional standards a deliberate innovation for cause, or just a (con)temporary fad? Having once learned the rule "try how it sounds with the " X and..." deleted," I can never resist applying it.

Fred Hollander: Dropping by to pick up those APA L surplus pages the other week (remind me to bring an equal stack of crudsheets for trade, RSN), I was impressed by the attractiveness of the Cal Tech campus; there's less space than at, say, U.C.Berkeley, but it's well-utilized -- the buildings have some relationship with one another, and the landscaping (which is something I usually notice particularly) tends to tie the whole together. The long walk flanked with olive trees is particularly effective, with something of the Vista element of classic garden archetecture .. and maybe overtones of the grove of Akademeia. I must admit, though, to being disappointed with Lloyd House, which seems to be

Functional Modern at its worst. Functional Modern at its best can be extremely pleasing, but it's also extremely rare, and in this case the other residence halls were much more satisfying to the eye. A few unneeded curves in the proper places, or elements added purely for decoration -- these lend an exuberance which fits the human spirit.

I've been following your bit about "try looking long and close at a tree or a clump of growing grass" with some interest, trying to figure out (undecisively, so far) how much of your attitude is Greek and how much is Tao (to simplify things by using those words in a very general sense). The Greeks looked closely at things/nature, with joy (or perhaps *joi de vivre*), but they were not simply being appreciative; they were continually trying to Understand. Their curiosity, their intellectual playfulness (of which love of knowledge/wisdom -- *philosophos* -- was a part) and their abiding faith in Rationality are still influential strands in our lives. The Taoists (which I'm using most broadly to cover a whole span of Asiatic outlook) looked searchingly at Nature too, but their aim was not to Understand, it was to Accept -- to be submerged into it, to abandon their individual identity and become an interchangeable atom in the Universal Buddha. (It may be neither accident nor fad that Taoism/Zen/&cet. is becoming so popular today in some circles; in a society which is increasingly moving away from the concept of the Individual, a philosophy which stresses favorably this very abnegation of the Self is a convenient rationalization for something which is becoming increasingly difficult to avoid.)

Are you, by any chance, (since it's so similar to your expressions concerning the uselessness of fretting over things one can do nothing about) familiar with the precise wording of the Quaker prayer which runs something like: "Lord, grant me the vision to see those things which are wrong, the courage to do something about those which can be remedied, the grace to accept those which cannot, and the wisdom to know the difference" ?

Take what I've said in some of the previous paragraphs with a grain of salt, or something; it describes past feelings, not necessarily future ones. I've been topsy-turvied by an article by Eric Hoffer in the current ~~NY~~ Saturday Review -- his these, as I gather from preliminary skimming, is that the humanness which is the peculiar virtue and glory of Man is an antithesis of Nature; that man's human essence can be preserved only through eternal conflict with the Natural. As a further (and thoroughly paradoxical -- though perhaps resolved) development of this line, he postulates that the City is the greatest Naturalizing (and hence de-humanizing) force now acting on man. The article is full of disturbing ideas, very convincingly presented. I mentioned the Greeks up above; Hoffer is clear evidence of the continuing influence of Greek elements in our culture -- he would have had some fascinating arguments with Socrates, but though they'd have disagreed, they would have understood one another, because they shared that delight in examining the World, and in playing with Ideas. (I expect to find this same Greek spirit in Hoffer's earlier book, The True Believer.)

Fred Whitlege: I've always intended to make extensive notes on my reading -- it would be much more profitable that way -- but it's too much work, and too slowing; I settle for sometimes making a line in the margin, and jotting a key word and the page number on the back fly-leaf. Stencilling and publishing the notes wouldn't work -- they'd be nearly unintelligible; to write them up coherently would take a week or more per book, and produce essais of greater magnitude than I or the audience would have patience for. Up with that I could not put.

Russ Brooker: Despite what Hollander says in the previous Dist., most of us can tell him and Gold apart; we do sometimes have difficulty with some of the less active CalTech group, though. It looks as though we're now going to be

innundated with Pomona Fandom, and we're going to have More Trouble. If you and the Jims K.& S. continue publishing, though, it should be less difficult, because this is one good way of getting to know people. I hope this doesn't make you feel like a specimen under a microscope, but I couldn't help noticing that you (and the Pomona group, that is) stay so much together at LASFS & Kal's that one wonders, almost, why you come -- aren't there places in Pomona where you can talk to each other? Hum...as usual, this wondering answers itself; Fred Hollander's action in coming over and welcoming you to the meeting was atypical of fannish behavior. It isn't that people are not welcome, exactly (...or maybe it is), it's just that fans, for all their outgoing, expansive, gregariousness among themselves, have a strong tendency to shy away from strangers. With some persistence (but not too much, please; we already have one Dwain Kaiser, which is about as much as we can handle at a time) you can get acquainted with a few people, and through them gain entree to the ingroup of your choice. It's generally assumed that neofans publish wretched crudzines, but you seem to be carrying on the Grad Tradition (by now several months established) of trans-Kellogg Divide Fandom and are publishing a ~~good~~/~~crude~~/~~unreadable~~ fanzine. To continue publishing (as Fred Patten has mentioned) is probably one of the best ways of becoming part of the LASFS (assuming that you want to become part of the LASFS, eh Bruce?), if your writing gives an indication of your interests and attitudes. End of possibly helpful but probably unneeded Good Advice.

Mike Klassen: Do you reject the "Natural State of Man" as being that of a hunting-gathering, small-group predator, solely on the grounds that you "don't like this interpretation at all"? The examples you suggest, in discussing the question (without coming to any conclusion, one notices) lead me to formulate the theory that the natural state of man is that of coping with his environment. His excellence -- the quality which makes him the dominant species over most of the earth -- lies in his ability to face and overcome the challenges of his environment. Other animals adapt themselves to their surroundings; Man changes them to meet his needs or wishes, being only somewhat modified by that environment in the process. What I'm trying to say, maybe, is that the Natural State of Man is continually changing, and is relative to his situation. Or Something -- this is rapidly working itself up up into an extremely Complex Thing, not in the least helped by my uncertainty as to the meaning of "the Natural State of Man" in the original statement, whatever and wherever that was. I tend to think of the Natural State (in one sense) as being that of the diversified, self-sustaining farmer -- my imagination can't quite stretch as far back as the hunting-gathering stage, though some of the guys I knew over in Pasadena last year had experienced something very close to it not many years ago in the Southern U.S.; and looked back on it with great pleasure. They were, however, not practising it, so presumably they found greater pleasure in urban life.

Dwain Kaiser, again: My day-dreaming anthologizing attempts generally founder on the shoals of Harry Warner; it is his habit to fill a quire of stencils, four times each year (concurrent with mailings of the FAPA, and of these 96 pages I usually consider at least 30 to be of superior quality, and of that general (even supra-fannish) and lasting interest which makes them worth wider dissemination. Thirty pages by one writer, unfortunately, would make either an impossibly large, or an extremely unbalanced, anthology. *Sigh* So I usually don't get any farther than that. The other discouraging factor (aside from the inevitable Lack Of Time, which isn't really that serious, since it's not at all impossible to sandwich in the cutting of 3 or 4 stencils per week, if properly scheduled) is the problem of extracting artwork. I tend to read primarily for content, but I am affected and attracted (as I realize that many others are to an even greater extent) by careful and artistic layout, and by the presence of the (usually amusing) drawings or sketches which are so frequently used in fanzines to break up solids pages of text. Space ends; more later, D.v.