

THE
AMATEUR PRESS
ASSOCIATIONS
IN S-F FANDOM

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THE AMATEUR
PRESS ASSOCIATIONS
IN SCIENCE-FICTION
FANDOM

by Bob Lichtman

The National Fantasy Fan Federation

1962

STUFFY INTRODUCTION

It may be said with some truth that three years in fandom is roughly equivalent to sixty-five years of real life. The first year is equivalent to the first twenty-one: it is a process of discovering what is to be found in the area of endeavor and beginning to put it to work. At the end of the first year the fan has attained a status not unlike that of the man turned twenty-one; he is recognized as being someone with whom to reckon. Another year and a half passes and the fan enters his middle age. He is a respected member of the community; his opinions carry weight and younger fans look up to him and ask his advice on fannish protocol. By the end of the third year he begins his retirement. It is likely that he's been planning it all along, sort of making payments on immortality insurance, by joining a few of the amateur press associations, but now he really pulls up his roots. He calls a halt to publication of his general fanzine; he stops writing to a lot of people; he ignores most of the fanzines coming to his box.

About here, the analogy begins to break down, for while the man in Real Society eventually passes on to his greater rewards, the fan retired to the apas may go on for years. Even the most neo of neofens has heard of the FAPA Giants (not a baseball team), has heard FAPA referred to as "the elephants' graveyard." In belonging to one or more amateur press associations, of which FAPA is usually one, the old and retired fan can live fannishly for a period equivalent to hundreds of years in our mundane analogy.

There are numerous exceptions to the above relationship, of course, but in many cases it works about like this. Why? What do the amateur press groups have to offer? Why did they start in the first place? What makes an apazine different from a general fanzine? What about mailing comments? What are they, anyway? Wait a minute. One question at a time...

A LITTLE HISTORY

Amateur press associations, so far as I know, go back into the mid-nineteenth century, but the first group formed anything like the fannish groups was the National Amateur Press Association, organized in Philadelphia in July, 1876. It is still around today, 86 years later, and healthy. The NAPA was formed out of a need felt at the time of its organization for a national ayjay group encompassing all members of local and regional amateur journalism and printing clubs. As such, it might be compared to the founding of the NFFF but actually its standing in the field of amateurism is much like FAPA in ours.

The mundane amateur press groups differ structurally from ours. First, there is unlimited membership, made possible because most all the publishers use the printing press, which has none of the limitations of process like hektograph which has put an upper size limit on groups like FAPA. Anyone can join who is willing to pay the annual dues. Second, there is no activity requirement. Unless you want to publish a paper, you don't have to. (In NAPA, in order to vote in the annual elections, you have to meet certain activity requirements which are so low I won't stretch your Broad Mental Horizons by repeating them here.) This leads to a large membership, (well over 300 in NAPA, for instance) and a small activity rate. The average monthly bundle of the National runs anywhere from 80-120 pages, and though this compares with OMPA or N'AFA when stretched out to include three monthly bundles, most printed papers are smaller in format than fanzines. And being a member of one of these groups won't insure your getting the best in amateur journalism; many of the best magazines from these amateur printers are mailed privately. While it is not difficult, in most cases, to get on private mailing lists, the publishers generally don't go out boosting for new recipients for their papers. And then again, some of the very best papers go out through the bundles. Milton Grady's excellent SPECTATOR is an example of this, as is Harold Segal's CAMPANE.

THE CATERPILLAR BECOMES A BUTTERFLY

The first fantasy apa was founded by Donald A. Wollheim in 1937. Wollheim was inspired to do this by his membership in NAPA, and fanish activity in the general fanzine field was at that time at a very low ebb, the lowest it had been since publishing was initiated in the field of science fiction fandom.

By forming the Fantasy Amateur Press Association, (FAPA) Wollheim thought that all fan publishing would eventually be carried on in the association. This way, he reasoned, fans would be inspired to publish since they would be assured of receiving high-quality magazines on a regular return basis in the quarterly bundles. Times and events have fortunately proven Wollheim to have been wrong. FAPA and all later apas have proven to be nothing more than an adjunct to general fandom and fans went right on publishing subscription fanzines and fanzines for FAPA, too.

However, Wollheim did provide a home for those fans who do prefer to publish in the confines of an apa group. Witness the large number of fans who limit their activity in fandom exclusively to their FAPA membership.

THE SOCIOLOGY OF AN APA

What does an apa, any apa, propose to do? An apa proposes to be nothing more than a clearing house underwritten by its participants in the form of dues to pay the cost of mailing and administration. By establishing an annual minimum activity requirement, and providing for the expulsion of any participant who doesn't produce up to the minimum, an apa can more or less guarantee its members an equal return in magazines produced by the other members for the activity that the member puts in himself.

To illustrate this, let's take a hypothetical apa with exactly 100 members whose annual activity requirement is two pages; that is, both sides of an 8 1/2 x 11 sheet of paper. Each member publishes 100 copies of his magazine which takes him

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exactly 100 sheets of paper, unless he crudsheets a lot. He turns these 100 copies over to the Official Editor, or Mailer, who sorts these into identical bundles. In return, he receives a mailing containing a magazine of two pages from each member in the apa. There are 100 members so there are 100 sheets of paper and he gets an even return for his activity.

Of course in practise this never works out. In most apas, the member who does only the minimum gets far more in return than he puts in. On the other hand, the member who produces a large regular magazine doesn't get back as much as he puts in.

There has to be some sort of way to control all this activity. All apas (the Cult and Apa X excepted) have an official who is in charge of receiving the magazines from the members, putting them up into identical bundles, publishing an official magazine to tell the members what is in the bundle, and sending out the mailings to each member. In some apas the Official Editor, as the above official is usually titled, does all the other work, too--keeps up the finances, checks on the state of members' activity, etc.-- but in others there may be additional officers to lighten the work of the Official Editor. All these officers are usually elected on an annual basis by vote of the membership.

But why do apas exist, you ask. This is a very good question and one that is more difficult to reply to briefly than the others. Apas exist, I would say, because sufficient of their members find it advantageous that they exist. As long as enough members of an apa find it interesting and worthwhile, the apa is likely to flourish. In terms of amateur press groups, prosperity is having large and high-quality mailings, coupled with a united spirit on the part of the individual members. Many of the members are produced by their own enthusiasm into producing larger magazines than they might otherwise publish. Good mailings result and these tend to beget better mailings, working up to a peak. Then, for some reason or other, it is possible that several of the key members in this peak of enthusiasm will miss a mailing at once. Thus will

the quality of the mailing be lowered accordingly. Just as good mailings beget better mailings, so do bad ones beget even worse ones. There may be drop-outs as some of the members find out that there is no longer enough of interest to keep them in the apa. If this gets bad enough, the apa may cease to exist. However, more often what happens is that as a result of the drop-outs, a new bunch of enthusiastic members join and the cycle which is often a very long cycle, occurs again.

In short, apas tend to be self-perpetuating because they generate interest in participation. A bunch of people in a discussion group can talk only for so long before they get tired. This is true even of the most brilliant people. With a bit of turnover, introducing new people and new opinions into the discussion, the interest is regenerated and life goes on.

YOU CAN'T TELL THE APAS WITHOUT A PROGRAMME

In the next few pages, I plan to devote a paragraph or so to each of the apas. On a separate sheet, enclosed with this pamphlet, will be included a list of current apa officials, so that those interested may contact them for further information. In my evaluation of these groups I will try to be as objective as possible, but I can't promise that I won't be shading things a bit by my own reactions to my memberships in them.

THE ELEPHANTS' GRAVEYARD

The Fantasy Amateur Press Association is generally acknowledged to be the best of the fantasy apas, and I tend to agree. The low activity requirement of eight pages a year makes it extremely easy for deadwood to stay around the organization for years, producing eight pages annually to retain membership. This often leads to cases of blithering idiots producing eight borderline pages of sheer crud, but more often than not it keeps otherwise gaffiated fans from disappearing forever from FAPA's and fandom's ken. People like Rotsler, Burbee, Perdue, and Ashworth form some of

FAPA's "brilliant deadwood" as they are called. Discussion in FAPA is not essentially different than anywhere else, but is conducted on a generally higher level of writing and understanding than in the other apas. Or so it has always impressed me.

To join you must first send your application for waitlistership to the Secretary-Treasurer. Upon application you must cite credentials, which consist of "contributions, in the form of verse, drawings, fiction or non-fiction, published in two fantasy amateur publications that were not produced in the same metropolitan area," or having been "the editor or publisher, in a real sense, of at least one issue of a fantasy amateur publication (fanzine)." During your stay on the waitlist of FAPA, which is likely to be some six years or more if you apply after reading this Fandbook; you must respond to every copy of the FANTASY AMATEUR, FAPA Official Magazine, that is sent to you. One is sent each quarter, and a postcard to the current Sectreas is due. You are allowed two misses. Upon being invited to FAPA membership, around 1969 or so, you must again cite credentials. Credentials, both here and above, may not be more than one year old at time of citation.

THE SOCIETY OF INTERLOCKING MAILBOXES

The Spectator Amateur Press Society is perhaps the most cyclical group of all. Since it has but thirty-five members, it is more highly dependent on sustained high activity per capita on the part of a larger number of the members than any other group. SAPS will go through periods of high quality large mailings and low quality small mailings every few years or so. Currently it seems to be on the low swing, but I suspect that in a few more mailings it will be back on the way up. The prime emphasis in SAPS is on mailing comments, and at times the apa has been a bloody battlefield over how much emphasis MCs should get in SAPzines.

The SAPS waitlist moves rapidly; apply to the Official Editor for waitlist standing. A dollar fee is payable on application -- to pay for the cost of sending you the

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SPECTATOR, SAPS 0-0, while you're on the waitlist; non-refundable if you're dropped off the list for one reason or another -- is later applicable to your first year's dues. No credentials are required at any time, but you must respond to each issue of SPECTATOR as you receive it.

THE BILL DONAHO APPRECIATION SOCIETY

The Off-Trail Magazine Publishers' Association is a predominantly British apa, having been formed by a trio of British fans in 1954. OMPA tends to be sort of a private general fandom, since the emphasis on mailing comments in the apa is less than in any other fan-nish apa with the possible exception of IPSO. In fact, if you can't bear to see your material largely ignored by way of getting egoboo in print, you had better stay clear of OMPA, because you might be disillusioned to see something like half-a-dozen mailing comments on something you sweated ditto fluid over and were especially hoping would impress the membership. OMPA, despite having a predominantly American membership these days, still manages to maintain a British flavour in its mailings. However, if you are an American, I would advise you to think twice about joining this group. Not only am I interested in getting more British and Continental fans in the group, but Americans who have trouble meeting even loose deadlines will find it to be a gruelling scene with OMPA. Like, the mailing takes a month or so to get to you from England and you have roughly three weeks in which to produce a magazine for the next mailing in order to get it off on time. This is tight activity indeed and recommended only to the strong of constitution.

The Association Editor of OMPA receives applications for waitlist standing. A fee of \$1, later applicable to your first year's dues, is payable on application to the waitlist. Credentials must be cited on application, and these are essentially the same as for FAPA. You must respond to OFF-TRAILS, OMPA's Official Organ, each quarter upon receipt; use airletters when you do this to make sure your acknowledgement arrives on time.

THE NEOFAN'S PLAYGROUND

If you are a member of the National Fantasy Fan Federation, you are eligible for membership in the Neffer Amateur Press Alliance, the N3F's Very Own Apa Group. N'APA, as it is initialized, is a fairly new group, just finishing its third year of existence, and the mailings are somewhat below the quality of the groups already mentioned, because of the preponderance of young fans in the group. However, there are some excellent magazines circulated in N'APA, and they are worth joining for. (If you are not a member of the N3F and want to join N'APA, send your N3F dues to the Secretary-Treasurer of the N3F, and you will then be eligible to join N'APA.)

Applications for membership should be sent to the Official Editor. Dues are \$2 per year on a calendar year basis, or 50 cents per mailing for the remainder of a calendar year if you have missed one or more of the mailings already sent out. There are immediate openings in N'APA today, and you are invited to fill them. Write to the OE for further details.

PICK A SUBJECT, ANY SUBJECT

The International Publishers' Speculative Organization is fandom's newest and most unusual amateur press group. IPSO is less an apa than it is a combazine with activity requirements. Each mailing an assigned topic is set and all members are asked to write an essay around this topic. Members publish their section of the IPSO combazine in a special format and submit it loose to the Official Assemblers, who take all contributions and bind them together between two covers. The end result is a symposium of opinions on one given subject, provided that people haven't strayed or ignored the subject altogether, as is often the case. Thus far, as I write, four IPSO mailings have appeared and a fifth is well on its way. There has been a steady improvement in each one and I believe the apa is going to succeed.

The Official Assembler is

the one to write concerning applications for membership or waitlister standing. Credentials for joining IPSO are various. Either you can have had published, in three different fanzines, some of your own writings (no letters or artwork eligible). Or you can have sold professionally. You see, the emphasis here is on writing, not on publishing, so the credentials do not ask that you have ever published before. I might note in closing my comments on IPSO that the tight-deadline scene, as in OMPA, is present here, too. It is possible to subscribe to IPSO mailings. The only requirement is that you pay the subscription fee of \$3 a year (4 mailings).

THE NASTY BASTARDS OF FANDOM

The Cult is not particularly an apa group in the normal sense. It is a group of thirteen active publishing members who print and distribute a rotating magazine, THE FANTASY ROTATOR, (which goes under whatever subtitle the editor cares to give it when he publishes, which may include, and has, such outre things as BLACK BUTTERFLY and THE BITCH GODDESS SUCCESS), which is distributed amongst themselves, plus five active waitlisters and any number of inactive waitlisters (the latter only at the option of the publisher). In order to remain an active member or an active waitlister, it is required that you write a letter of comment on the Rotators to at least every other FReditor. Active members additionally have the responsibility of publishing an FR once every 39 weeks (more or less). For those interested parties who live outside North America or are in the armed services, and thus would, in either case, find it impossible to publish a regular and timely FR, there is also Associate Membership available; associate members must publish postmailed publications called FRactionals every so often to retain their membership, in addition to maintaining the above requirements for writing. (But any Cultist can also publish a FRactional if he wants to get something out right away or has too many comments to burden a publisher with).

The Cult's chief executive, judicial

officer, and bottle washer is the Official Arbiter, who is elected from the active membership once every 39 weeks (or cycle), and it is to him that one applies for a position on the inactive waitlist. When applying, you must write a page or more of letter, on any subject (your imagination may range freely here), as a sort of credential, to prove you can at least produce a readable sentence. Inactive waitlisters receive occasional Cultzines but are not obligated to comment on them. There is something called the Wult/Exult amongst inactive waitlisters and former Cultists, for which some people publish zines called "decimal oscillators" but that is too complicated (and mainly silly) a subject to go into here.

Personally, I do not recommend Cult membership to anyone unless he feels he is hardy of constitution and able to weather storms of personally-directed invective. The Cult is a rough-and-tumble group; and many have dropped out in disgust or anger, or both. But you may dig that scene...

DON'T CALL US; WE'LL CALL YOU

Apa X was begun in late 1961 in the wake of the demise of the Carbon-Reproduced Amateur Press and managed to remain a closely kept secret until the middle of 1962. The group follows the general operational procedures of the Cult, in that the semi-official magazine is published in rotation by active members, but there are major differences that are not pertinent to this discussion. No membership applications are accepted; if the group wants you to be a member, it will ask you. Like the heading to this section says...

DAMN' YANKEES MAY SKIP THIS SECTION

The Southern Fandom Press Alliance is one of the newer apa groups, about a year old at the publication of this booklet. Accordingly, it hasn't had much time to build up any sort of Southern (or apa) tradition, and the mailings are inclined to be rather uneven, though there are some definite high spots from a few of its members at present. I haven't seen any complete

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mailings of this group myself so I can't place it in relation to any of the less sectional apa groups. Membership in the SFPA is limited mostly to members of Southern Fandom Group, a sort of Rebel-NFFF, and membership in the SGG is limited to people whose residence is in one or another of the Southern States, those being mostly the states that were on the Other Side during the American Civil War of last century. At this point one would think that 95% of the readers were ineligible to join, but there is a minor loophole. I believe there are openings for a very few Associate Members of that apa; who would be people not living in the South. However, I am not sure of this. The Official Editor of the group, or one of the people of the SFG Directorate could set you straight on this score. If you are interested, I suggest you contact them.

LIVE MODERN WITH A BRAND-NEW APA

The Modern Amateur Press Association (formerly ISFCGapa), a subsidiary of the International Science Fiction Correspondence Club, is in some ways one of the most unusual apas going, because of the anomalies of the organization. Limited to only fifteen members on its roster, this is supposed to encourage members to experiment in methods of fanzine reproduction that would be tedious and impossible in a group of larger size. (In the Cult, this has been evinced by tipping in of photos and clippings, hand-colored covers, etc.) Mailing comments are discouraged by being devalued for activity credit; in order to maintain membership one must have produced at least four pages of original material before filling up the rest of his magazine with mailing comments. So far this has not resulted in very good mailings, but the group is young and may develop with time. You can help it.

The Official Editor is, again, the person to apply to for membership or wait-lister standing. No credentials are required, and so far the officialdom is being very obscure about whether or not one must also be a member of ISFCG; dues are \$1.50 per year. Despite its humble beginnings this group has possibilities, and if members take full

advantage of the limited circulation, the mailings could develop into things of beauty:

WHAT IS A GOOD APAZINE, ALREADY?

The good apazine has every requisite of a good fanzine, plus the addition of mailing commentary, and the fact that much of the material may be aimed to suit the interests of the apa group towards which it is directed. This means that every rule of thumb that applies to a subscription fanzine also applies in most part to a good apazine. However, there is one major difference, aside from the mailing commentary aspect. This is that, insofar as possible, the editor should try to mirror his own thoughts in his zine. Outside contributions are all very well and good, but as I see it, one is in an apa to express his own ideas.

I like lots of pictures in fanzines, because page after page of solid text, no matter how interesting, tends to leave my head swimming and circling about after too very long. In my own fanzines, I try to have a colorful cover, reasonably original headings (limited by the equipment I have available, some 20 lettering guides) and illustrations spotted throughout the issue so there is at least one on every double-page spread. Some of this enthusiasm for illustrations on my part is also due to an abiding interest and appreciation for the work of the better fan-artists, and also because I rather enjoy the mechanics and the challenge presented me when I am faced with a complex illustration to put on master or stencil.

Layout is important: Headings should be neither too large nor too small, and should be placed in a pleasing arrangement and position on the page. It is not up to the writer to say what constitutes a perfect heading, because it's rather an individual thing with every fan editor. This cannot be emphasized too strongly --- I think my own headings are, by and large, pretty good, but each editor should choose what pleases himself --- individuality is one of the strongest ingredients of a good fanzine.

illustrations should be placed in various positions on the page, and if there is any action or direction, the action should be heading towards the spine of the magazine, or inwards as it were. I don't know about you, but having the action or direction of an illustration face towards the edge of a page gives me a sort of funny sensation, as though the whole illustration were about to leave the page somehow.

Leave enough white space so your readers' eyes do not stray so much. Some apazine editors attempt to fill every square millimeter of every stencil, and the result is a hodge-podge that is so full that it is utterly unapproachable. Editors with pica type can usually get away with spacing a full (or a half, if you have one of the foreign machines like I do) space between paragraphs, but editors who use elite type should always do this, as much as possible, if they want to keep their readers—or at least this reader. I find it a difficult thing to plow through Rich Bergeron's excellent fanzine WARHOON, good though it may be, because there is too much squeezed together into a very small area. On the other hand, LIGHTHOUSE is exceptionally easy to read. A reasonable amount of margin is also desirable, not only from the viewpoint of appearance, but because many apans tend to make marginal notes and are annoyed if you don't give them someplace to write, or at least leave a sizeable checkmark.

From the strictly limited viewpoint of the archivist, each and every fanzine, including the veriest crudzine, and every apazine, should have somewhere in each issue a colophon. A colophon may tell nothing more than who published the fanzine; or it may go into details about what illustration, what sort of reproduction process was used and on what/whose machine, and like that. But it is essential that you have this information so that the reader who picks up your magazine for the first time will know who the hell you are without having to check back to the mailing listing in the official organ to see. After all, even if 99% of your friends know that you are Jophan and you always publish on an electric Gestetner with blue ink on pale green paper, there is

someone who won't know, especially the person who reads your fanzine ten years later (horrible thought, but it is likely to happen.)

At least one-half your apazine should be taken up with original, non-mailing comment material, or so I believe. This material can consist of anything under the sun, from natterings about your health to articles on scientifiction, but at least it serves the purpose of being new, interesting material in addition to the usual serving of mailing comments, and it gives the reader more of a chance to grab onto something for return comment, as well. I think the editor should write it himself, as stated earlier, but occasional outside contributions are perfectly acceptable, if they're worth printing by anyone's criteria. A letter column is a nice thing to have if you send out extra copies of your zine to non-members, but don't let it overtake the magazine and become an Old Man of the Sea.

WRITE YOUR OWN PUNCHLINE

That leaves the other half of the apazine to consider, the half that contains mailing comments. And here we enter into somewhat sticky territory, for no one has ever been able to agree, "just what the hell is a mailing comment, anyway? And when is a mailing comment a good mailing comment or a bad one?" We turn to that great reference work the FANCYCLOPEDIA II, and quote from the foot of page 103:

"Mailing comments are comments--i.e..short notes--as distinguished from formal review or criticism--on the contents of a pervious mailing (rather than, say, mailed to the members concerned). Reviewing a mailing in a magazine postmailed to the same mailing is frowned upon.

"Jack Speer began this custom in the third FAPA mailing and mighty was the success thereof. A few of the unenlightened who maintain that comments on comments are too much like diminishing spirals for their taste have been adequately dealt with by Vernon McCain who remarked that if they never commented on comments

it must be pretty difficult to carry on a conversation with them.

"Since, from their nature, all the intended audience may be assumed to know what they're about, MC's can easily become a very inner-circle feature of an APA, and commentzines or sections may often make the short descent to mere collections of notes. Mailing comments were the feature that led Sam Merwin to describe SAPS as a system of interlocking mailboxes."

Yes, we turned to the FANCY II for information and right away we forget it, because though it's a definition, in the strictest sense, it's a pretty bad definition. Or rather, it's a good definition of a bad mailing comment. Bad mailing comments are these "short notes" that the entry refers to.

The sort of mailing comments I like to read are written by people like Terry Carr, Bill Donaho, and Walter Breen. They tend to be long and discursive, and they do not particularly require that one have the material being discussed (i.e. the last mailing) sitting next to you for reference. Bad mailing comments are almost always so oblique and mystifying that one must refer to the last mailing for full understanding...and even then one is a bit puzzled.

Now, an example of a good mailing comment. This is Terry Carr writing a comment in the 98th FAPA mailing on Bill Evans' CELEPHAIS:

"The trip report was interesting in spots. I liked very much the description of the Ashland Shakespearean Festival. I've been wanting to take that in for years. Of course, the whole southern Oregon area is full of sense of wonder for me, since I was born and lived my first five years there and usually spent a week's vacation in the area every year till I was twelve or so. Going through there in early '60 rather shocked me: Grant's Pass is not a clean little town like it used to be, but a somewhat dirty small city. And there are tv areials all over the mountains where I used to live; when I went up there for my father's funeral in mid-'59 I found that my relatives were no longer sitting

around woodstoves listening to Bob Hope on the radio and reading The Gumps by lamplight, but instead sitting next to the portable electric heater watching detective shows on tv with the lights turned off. I got up and walked outside to stand in the night smelling the pine breeze and contemplating the dark silhouette of the mountain across the dry, boulder-strewn riverbed against the sky which was full of pinpoint stars. I scuffed my feet in the dust and gravel of the road and listened for an owl, but instead I heard canned gunshots from the tv inside. So much for nostalgia, I thought, and went inside to check the listings for an old movie."

--in LIGHTHOUSE #5

And then, for contrast, there's Dick Eney's mailing comment on the same issue of CELEPHAIS, which goes

"Splendid leisurely trip, but I wish I could think of more to say about it."

--in TARGET: FAPA

These two mailing comments pretty well point up what I'd like to make as my point for this little discussion on mailing comments. Namely, that it is all very well and good to mailingcomment merely on the material involved, being very literal and straightforward and not deviating from the path one iota. However, a whole magazine full of this is bound to be rather dull, and will not get very much comment in return, even if people do manage to plow through it.

It is far better to do as Carr did above, as Donaho does regularly, and that is to relate the material being discussed to your own personal experience, and take it from there. The results are not so much mailing comments in the strictest sense, other than the fact that they are organized and presented as such, but they are interesting brief essays which are tremendous fun to read, and which may offer the reader a chance to do something like that on his own nut.

And, if you can do that, you don't have to worry about your apazine being

popularly accepted and well-read. It will be, it will be.

MEANWHILE, BACK IN MUNDANITY

As mentioned earlier in this article, there are a large number of mundane ayjay groups from which the fannish ones surveyed above had their origins in organization and thought. It occurs to the author that a brief mention of what groups there are, plus an overview of the functions and benefits of the associations, might be a valuable addition to this handbook.

There are at least as many and probably more mundane amateur press associations as there are in fandom. The more well-known of these include the following:

- National Amateur Press Association
- American Amateur Press Association
- United Amateur Press Association
- United Amateur Press Association of America
- International Small Printers' Association
- Amalgamated Printers' Association
- British Amateur Press Association
- The Fossils, Incorporated

All of these, excepting the last, have membership of upwards of two hundred, and a large amount of deadwood (or "readers"), due to lack of stringent activity requirements. There is open membership in all cases, which means that the waitinglists which plague fannish apas -- and seem to cause so many new ones -- are non-existent here. If you have the money and the interest to stick with the groups, you are quite welcome to join. However, I must point out that activity of some kind is desirable, if only to introduce yourself to the membership. On the accompanying sheet to this publication, you will find addresses for some of the groups (I don't have them all) as well as the price of a year's dues.

The Fossils are an exception to the above. They are sort of an alumni association of amateur

journalism, the main requirement for entry being that you have published an amateur paper at least 15 years prior to your application. This means that, technically speaking, any fan who published a fanzine fifteen years ago and can prove this is eligible. Dues are \$4 a year, and all they get you outside of a whole lot of "fellowship" are four quarterly issues of THE FOSSIL, the official publication.

THIS HAS GONE ON LONG ENOUGH

After all these pages I've devoted to telling you how you should Run Out and Join An Apa Today, being very positive about it all, I rather fear that some of you may go and do just that, and find, to your disappointment, that apa participation is not, for you, all I've said it would be. Well, all I can say to this is that perhaps it just isn't your scene. Some fans enjoy correspondence, others dig going to conventions, and over 150 fans are members of various apa groups that I've outlined here. Don't feel bad or go blaming me if you try out the apas and they're not at all your cup of tea.

These Fandbooks aren't intended to turn you on to a sort of fan activity that you may not enjoy; they're only guidebooks attempting first to interest you in a given field of activity and second to give you some idea of what you'll find there.

—Bob Lichtman.

This handbook does not attempt to cover all phases of the field of science fiction fandom. For additional information, may we unhesitatingly recommend the following publications:

A Key to the Terminology of S-F Fandom (1962). First of the Fandbook series, is a short guide to the esoteric slanguage of the fan field. Compiled by Don Franson and published by the National Fantasy Fan Federation, it is available from the NFFF Publications Department for 20¢. Write to Ron Ellik, 1825 Greenfield Ave., Los Angeles 25, California

Who's Who in Science Fiction Fandom (1961) is your guide to the personalities in fandom at this time. This neatly offset forty page book is available from its compiler, Lloyd Douglas Broyles, Route 6, Box 453P, Waco, Texas; it is a detailed summary of questionnaire responses from a large cross-section of fandom and supplies invaluable personal information. A larger, mimeographed second edition is now in preparation. Price for the 1962 edition will be \$1.

Fancyclopedia II (1959). Out of print, but one you should know about. 186 large-size pages make it the best reference available on such things as the Exclusion Act, the Bheer Can Tower to the Moon, Claude Degler, and all the folklore and history of fandom. Fascinating and entertaining reading. A handful of copies may still be available for \$1.60 from Richard Eney, 417 Ft. Hunt Road, Alexandria, Virginia.

Second of a series of NFFF Fandbooks, published by the National Fantasy Fan Federation. For membership information, write: Janie Lamb
Route 1, Box 364
Heiskell, Tennessee

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