



Massive Archive of Fanzines from the Golden Age of Science Fiction

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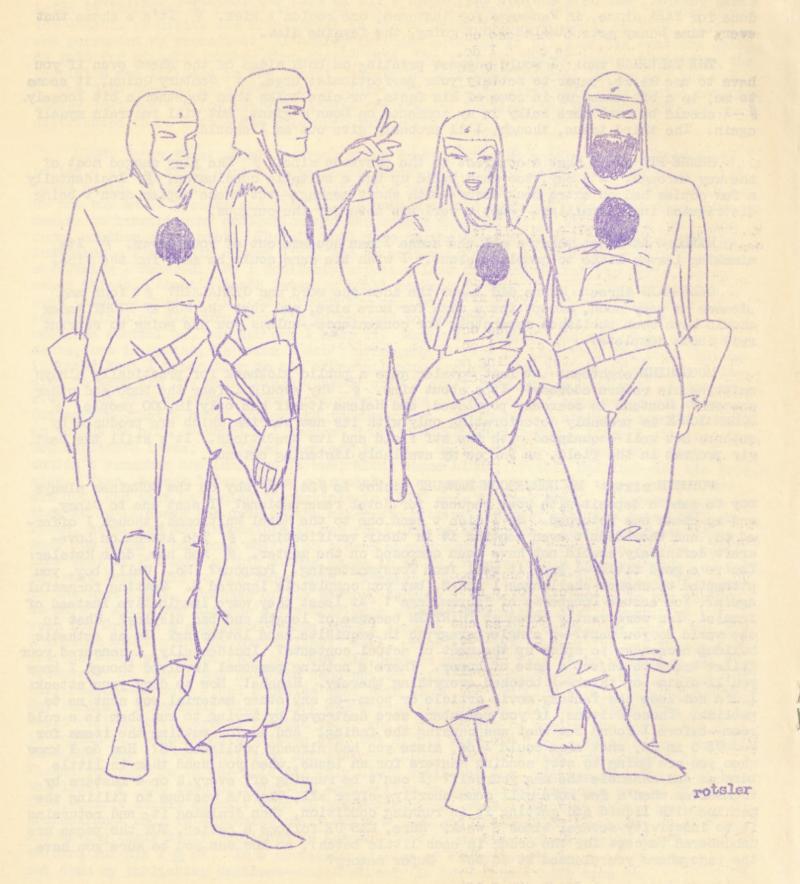
And <u>here</u> for additional images

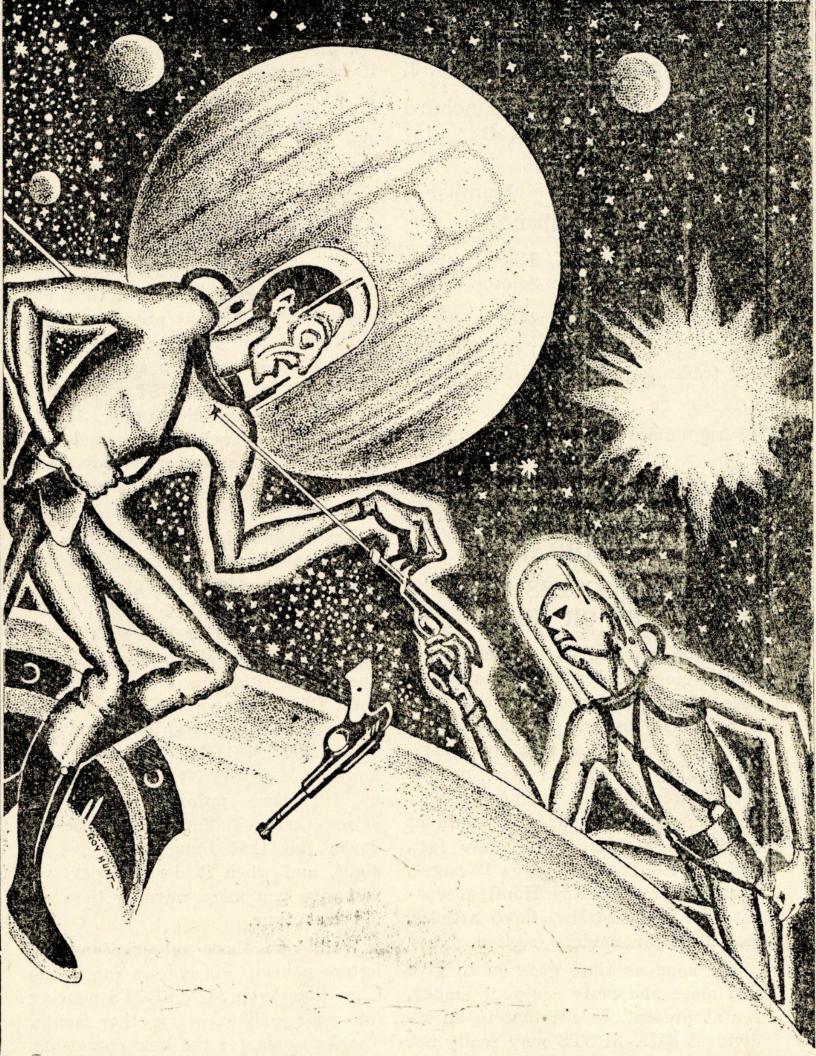
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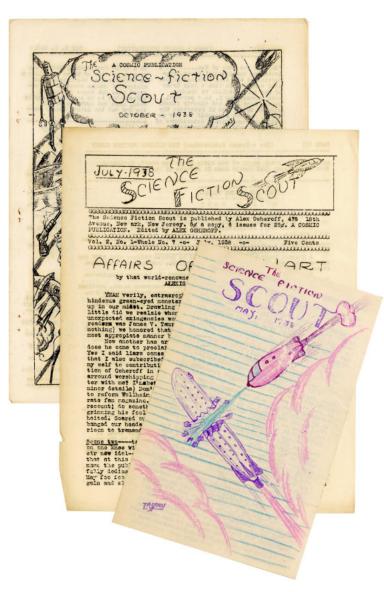
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# Massive Archive of Fanzines from the Golden Age of Science Fiction

[Day, Don] et al.

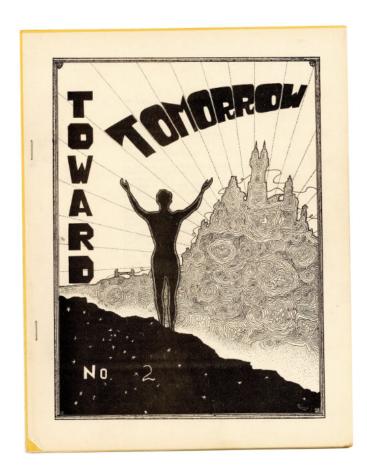
[Various Places]: [Various Publishers], 1930s-1970s. An immense archive of over 3,000 original fanzines and ephemera, mostly from the late 1930s to mid/late-1950s-- the years when scifi fandom was a close-knit group of correspondents, before the scifi boom expanded its audience. A small percentage of later fanzines (from mid '50s to the 1970s) are included, but the collection is primarily rooted in the Golden Era of Science-Fiction, from the late 1930s and 1940s.

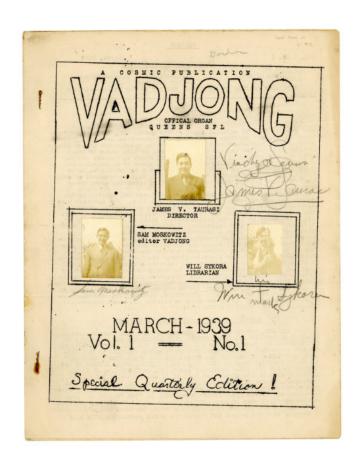
This archive shows the highly-organized and sophisticated world of mid-20<sup>th</sup> century fandom fandom, made up of far-flung individuals who had found one another by reaching out to into the ether, united by their love of dreaming of the future, while using present day printing technology and speaking to each other through DIY-publishing. While mostly published in America, some fanzines hail from the United Kingdom, Canada, Japan, New Zealand, Australia, and Mexico.

Ephemera includes convention programs, polls, notes and circulars from fanzine editors, ballots and constitutional papers of associations, and original illustrations; many of these items are scarce and hardly ever available in commerce[...]

Price: \$150,000





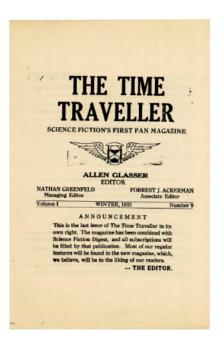


The condition is generally quite excellent for fragile, ephemeral publications of this era. Overall we would grade it Very Good+ to Near Fine, though of course certain issues fall below that grading. Many of the fanzines were mailed, so they bear the stamps, wear, and creasing that entails. At present all the regularly formatted fanzines are protected in plastic sleeves, housed in a series of 65 binders. Cataloging is subject to a slight degree of human error due to the nature of the material.

The archive's complete contents have been catalogued on a spreadsheet sheet which we are happy to furnish upon request.





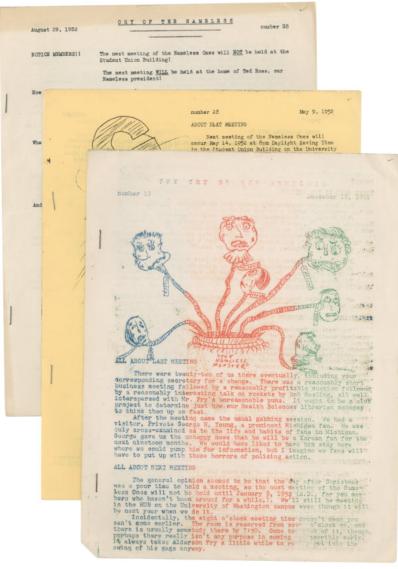


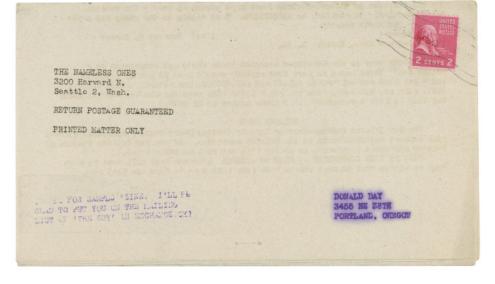
#### **PROVENANCE**

As trading was a large part of scifi fan culture, many of the fanzines bear different owners' names but a large percentage of the collection accumulated by Don Day. Donald Byrne Day (1909-1978) was a singular force in Pacific Northwestern fandom during the Golden Era. By day he was a postal worker in Portland, Oregon but in his spare time he also managed to edit the influential fanzine The Fanscient, found the Portland Science-Fantasy Society and independent publisher Perri Press, chair NorWesCon (the 1950 World Science Fiction Convention or Worldcon), and become "perhaps the greatest of the early bibliographers of sf" according to no less an authority than The Encyclopedia of Science Fiction. His book Index to the Science Fiction Magazines 1926-1950 is still considered a major bibliography on this subject. He would use his professional knowledge of the postal service to write a one-shot how-to guide to writing and mailing fanzines, which is included in the collection, entitled: Manual of Postal Instruction for Fanzine Publishers, or Get Your Blood-Pressure Down, Coswalt!

Around 1955 Day's involvement with fandom tapered off, but over the next few years he acquired the collections of other fans, which greatly augmented his own. Many but certainly not all of the fanzines herein were addressed directly to Day. A number are noteworthy sci-fi writer XJ Kennedy's copies, from back when he an active participant in the scene known as Joe Kennedy. Other copies come from the collections of fans such as Frederik Pohl, Francis Laney, Bob Tucker, and Walter Coslet and are addressed to them. Others are unaddressed, which can be expected as many were mailed in bundles.

Day's collection was acquired by Portland scifi bookstore owner Charles Garvin sometime in the 1970s. When Garvin's store went out of business in the 1990s their book stock was fire-saled and this collection of fanzines and ephemera were simply thrown into a dumpster. As luck would have it, an enterprising book scout climbed in and rescued much of it, and sold it to Scott Givens at Browser's Bookstore in Corvallis and Albany, Oregon. There it sat for many years in a back room of the shop's Albany until their change of ownership, and in 2022 we acquired the collection.





FAPA this now -ren- the and; made in this di-rection. Any ideas on the subject would b gros Way Be Coened For Postal my knowledge no special effort Inspection good ones at 32,75, sent postpaid. The remular retail prime on stancilla are 32,50 and 35,00 respectively. So much for that. plug. I just wanted 2 mention that stancils may b brought or boughtrom this adress at the menser price of \$2.25 per nuine. Expre 30 I mu that I would my Walter Coslet rather tired in the last coupl Box # 6 WINCH I WO PFOUR Helena, Montana | sur perus eneusera euotistical, 1 decided 2 use as it so happens (an it di seragerafa. Well any other zine, (there are exceptions 2. everythin). mag. 9 liter for some strange reason always looks down(in his heart) at have every one in fandom pub. a gine. Now who the hell will read the derned things with smiles of contentment on their discusted pus ess. A Does any on: know the actual number of fantines published every month now? It seems that theres quite a few nu ones(of which i b no xception), but with the present boom, and if it continues, well soon such rots all very confusing. I could wake neither heads nor tails. Anyway, it seems no changes into death, and promises that when she dies she'll he has bride, or some the stroke of twelve theres a very touching seen(heh) of wnich

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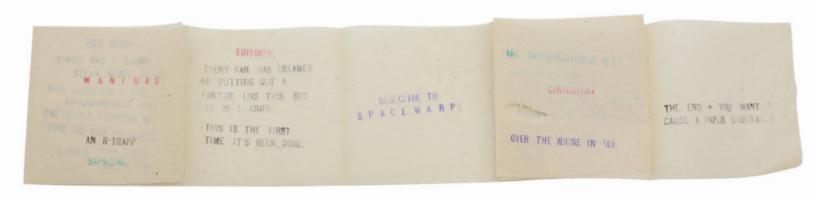
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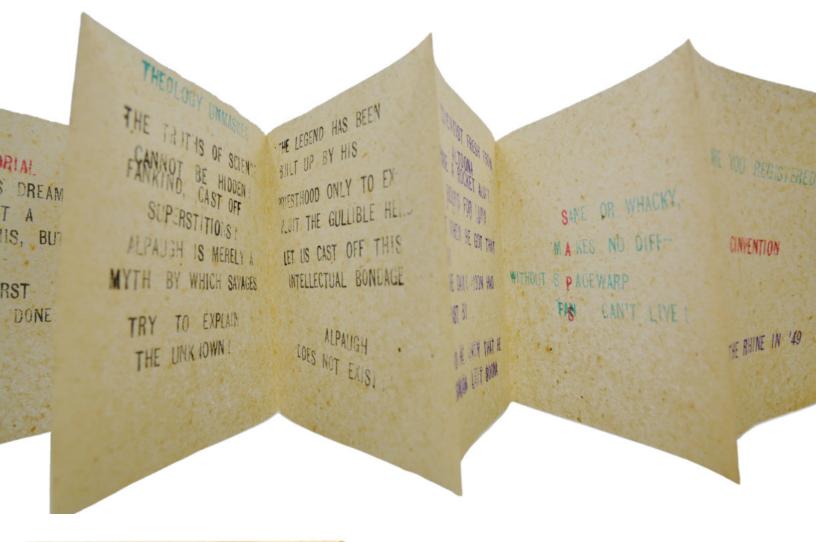


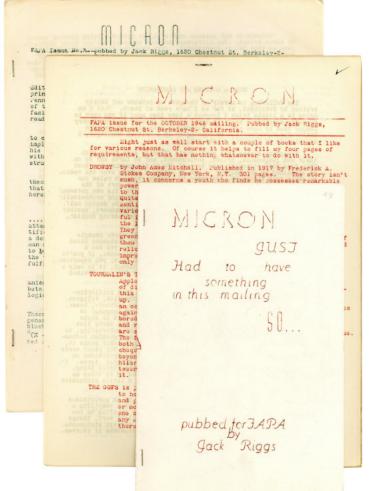
young writers and fans traded fanzines and in-jokes, shopped their stories and artwork, created associations and conventions, gossiped, and poked fun at one another.

In For Fans by Fans: Early Science Fiction Fandom and the Fanzines Rachel Anne Johnson writes, "Technological developments in printing allowed fans to reach a wider audience with their unique contributions to fandom and sf. A brief examination of the *Fanzine Index* shows that the majority of fanzines were mimeographed, but the fans used a wide variety of printing methods such as hectograph, carbon copies, handwritten, and print."

We can see this diversity of printing methods and formats in this collection, as well as trends within fanzine production and a gradual rise in professionalism and progressively slicker appearance heading into the 1950s. Novel formats present in this archive include a fanzine in the form of a paper airplane, The Comet, and two copies of a scarce, very ephemeral, small accordion-style fanzine seemingly printed on toilet paper in red, green and purple: Wanigas. A: An Infinitesimag from 1943 is a single sheet folded once measuring a mere 1 1/2" x 1/3/4". Walter Coslet's prolific output included postcard zines: a number of which are included. Female fan G.M. Carr's Gem Tones utilized a number of different papers for her fanzine's wraps such as paper doilies.







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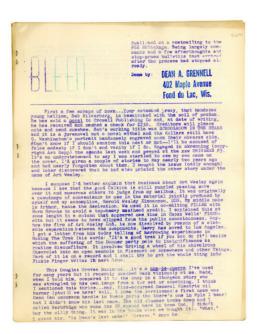
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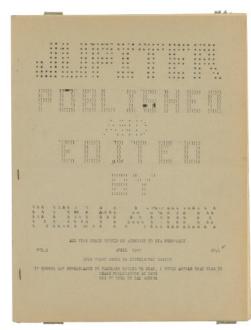
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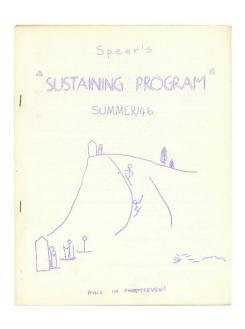


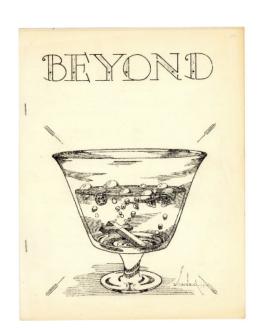


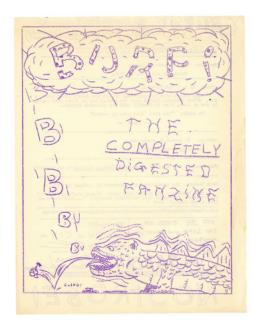




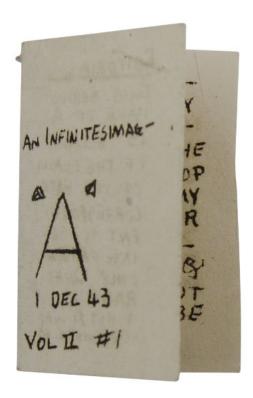














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MOLECULE (Haso, this time)
"the addressographed fanzine"
Another Coswal FAPAzine. Price, 2¢
to non-members, from Walter Coslet,
P. O. Box 6, Helena, Montana
Volume 1 July, 1947 Number 1
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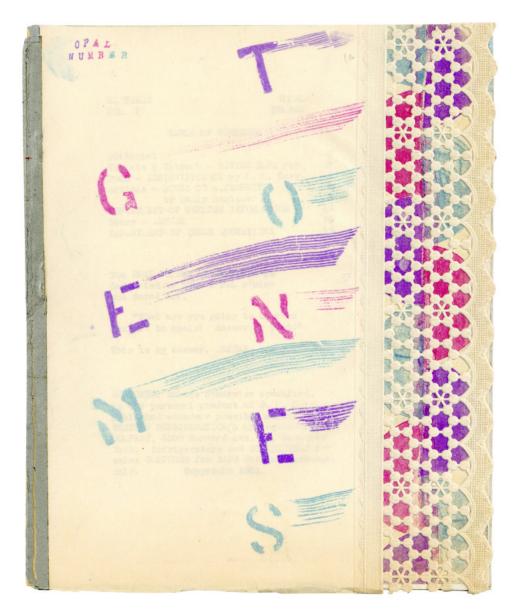
An indisputable highlight of the collection in an unusual format is the musical broadside *Hymn to Satan* by Tigrina (pseudonym of Edythe Eyde), a literal Satanic mass printed by hectograph. The author was prominent female fan in Los Angeles who would go on to publish the very first lesbian magazine in North America, *Vice Versa*. Within the context of the history of fanzines *Hymn to Satan*'s importance is difficult to overstate. Not only is it a work by a female fan in 1941-- not a total anomaly but very uncommon-- but the boundary-pushing nature of the work, coupled with the fact that it proceeds her notoriously scarce, sought-after lesbian zine by six years, put it at the apex of the history of fanzine publishing.

Johnson continues, "It is difficult to trace circulation data because no public venues sold fanzines, but Warner estimates that 'the majority of fanzines must have appeared in editions ranging from 100 to 250 copies, rarely selling more than two-thirds of the total press run.' Some fanzines sold for cash, and others operated on a system of reciprocation. In these cases, an article, story, or letter that appeared in a fanzine would automatically result in a complimentary copy for the contributor. Materially, the fanzines were generally standard letter size, sometimes



folded in half, and bound with staples. Damon Knight outlines the steps involved in creating a mimeographed fanzine in his memoir The Futurians: 'The editor cut the stencils himself, ran them off, collated the sheets, stapled the magazines, mailed them to an exchange list of other fan editors and to a few paid subscribers, and waited for the letters of comment which, far more than cash, are the rewards of amateur publishing."

The ephemeral nature of so many of these publications guaranteed that they don't circulate with the regularity professionally published books of the same time period do, either in the trade or at auction. Archives of this material, especially of such breadth and depth, are scarce today.

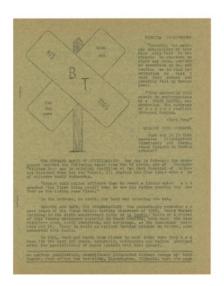


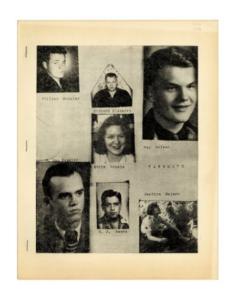












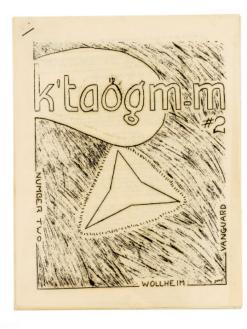








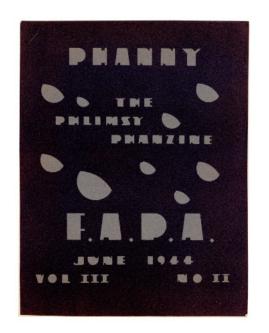




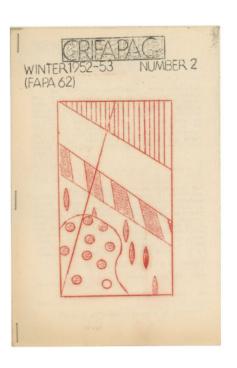












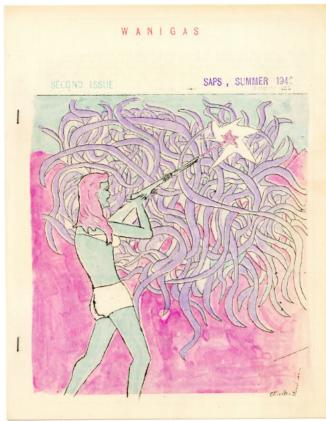


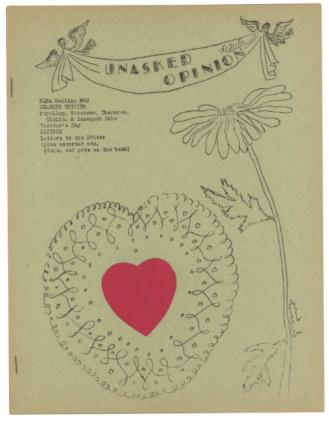
# Hymn to SHTHI Words & Music by Figrina

a soulding Publication

(All Devilfights reserved)







## **AMATEUR PRESS ASSOCIATIONS**

Many fanzines were distributed through amateur press associations, organizations in where members sent their zines to a Central Mailer for collation and distribution to all other members of the group. Among the largest here are groups such as Fantasy Amateur Press Association (FAPA), Vanguard Amateur Press Association (VAPA) and Spectator Amateur Press Society (SAPS). FAPA is scifi's oldest and press association, founded in 1937 by Donald A. Wollheim and John B Michel who were inspired by other non-scifi-oriented amateur press associations they were involved in, through which they discovered authors such as H. P. Lovecraft.

FAPA mailings were quarterly, and members of FAPA were required to write or publish eight pages of content per year. Originally, membership to FAPA was capped at 50 in order to accommodate those printing with hectographs. The organization began with 21 members, reaching its limit of 50 the following year. In 1943 the limit to membership was increased to 65 and has remained at that level since.

In-fighting, minor tiffs or differing opinions among FAPA members was rampant and many members spilled much ink on such matters in the pages of their fanzines or related ephemera. Officers were elected by ballot when needed, and constitutions were drafted and reformed. Present here in the archive are many ephemeral items and artifacts from the structuring of these associations, such as ballots, proposed constitutions, constitutions and other organizational papers.

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ddress:				
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# THE CONSTITUTION OF THE FANTASY AMATEUR PRESS

7-20)
this application, with \$1.00 dues, to: K.Martin Carlson, Secretary
urer, 1028 - 3rd Avenue South, Moorhead, Minnesota.

- POSCION: The Fentesy Amsteur Press Association operates in the general field of activity which has grown up around interest in fantasy fiction. The quarterly mailings distribute to its members material written or published by members.
- 2. MEMBERS: Not more than sixty-five persons can be members of the FAPA at any one time.
  Membership is open to anyone who can show so proof of his interest in fantasy

anateur activity
active (a) contributions in the form of verse, drawing, fiction, or non-fiction
writing, published in two fentasy anateur publications not produced in the same city

area or (b) position as editor or publisher, not merely nominal or trifling, of at least one issue of a fastsmy amateur publication.

The oredestial must have been published within the year prior to acceptance of the application. When wacencies occur, the secretary cells on the applicants first on the waiting list to cite oredestials and pay dues.

- 3. REMEMALS: To be eligible to renew his membership, a member must have published or had published in FAFA mailings or postpostings during the preceding year at least eight 8½\*zll\* pages or squivelent. The time list for renewal is 45 days efter t posting of the fourth mailing under his current membership.
- 4. FIRANCES: To pay the FAPA's operating expenses, dues are \$1.50 per year, paid at time of admission or renewal of membership. Contributions are accepted and surplus stock is sold. If there are insufficient funds to cover expense of the next mailing, the secretary-treasurer can amounce oqual assessment on all sembors, sufficient to pay for it, and members not complying will not receive that mailing.

5. MATLING: The official editor sends out identical bundles to all members immediately following the second Saturday in Movember, February, May and August. Meen individual members, or the official editor as an individual, send postpostings to all members, they are considered part of the mailing they were too lets to go in.

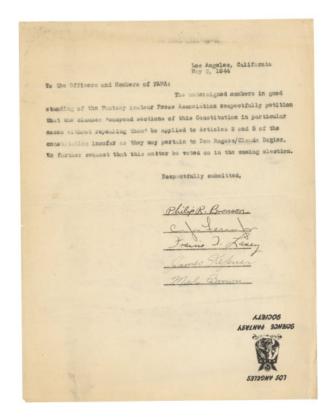
Members are not obliged to distribute their femaines through the FAPA, but all items included in the mailings are produced at the publisher's expense and are free to members, being considered exchanges. The publisher must send to the official editor at least sixty-eight copies of publications intended for the mailing. These publications may be printed, sinceographed, hektographed, photographed, or reproduced in any other may shich gives a sufficient number of identical and legible copies. They must represent to a substantial extent the work of the member who has put them in the mailings. While some relation to festuary is desirable, there is no restriction on the type of metarial included except lawfulness. The postage on postmailings is not to be paid by the treasury.

6. The following officers are elected:

(a) The president has general direction of the FAPA's affairs. He appoints members to fill vacated offices, and auxiliary officials for purposes not otherwise provided for. He has what power is necessary to deal with situations not otherwise covered by the constitution.

(b) The vice-president succeeds to the presidency in case it is vacated. He also gives interpretations of the constitution after two or more sides of a controversy over construction have been presented.





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г		- NFFF ELECTION BALLOT-	
		NOVENBER 1949	
	FOR	PRESIDENT RICK SNELRY	
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		N. P. F. F. ELECTION BALLOT OCTOBER 1951	
		FOR PRESIDENT	
		I. M. CARLSON	
	NOTE;		
	Nombe	POR DIRECTORS	
		EVA PIRESTONE	
1	After mail	RAY C. HIGGS	
_		W. MAX KEASLER	
		RICK SNEARY	
		RULES FOR VOTING:-	
		VOTE FOR ONE PRESIDENT AND FIVE	
		DIRECTORS, NO WRITE - INS ARE PERMITTED:	
		YOUR BALLOT NUST BE IN THE HANDS  OF THE TELLER BY DECEMBER 151	
		MEMBERS NAME	
	After you have voted, mail this Ballot to:-		
		K, J. KRUEGER, Teller 11 PEARL FLACE	
		BUFFALO 2, NEW YORK	

# VOTE FOR CHARLES WELLS INDEPENDENDENT-INSURGENT CANDIDATE FOR VICE-PRESIDENT

Are you tired of machine candidates who can't think for themselves? Are you tired of puppets in the Hallowed Offices of our grand and glroious organization? Are you tired of getting a mess no matter whether you voted Fugghead or Insurgent?

Vote the Independent-Insurgent ticket, and you won't be voting for a machine! You can't be voting for a machine, since I'm the only member of my party.

Vote the Independent-Insurgent ticket and your wo to is a vote for Chaos (which I have missed ever since Q folded.)

## THE INDEPENDENT-INSURGENT PLATFORM

- 1. Forbid any  $8\frac{1}{2}$  x 11 magazines in the mailings as an incentive toward individualism.
- 2. Forbid paper in fanzines, to cut down on mailing costs.
- 3. Allow only green ink and require all fapazines to be in Esperanto, so that Forrest Ackerman will join.
- 4, Allow only reprint material, since all the new stuff that gets into the mailings are worthless crud, anyhow.
- 5. Refuse further admission to pros, since they are the Greatest Menace fandom faces.
- 6. Abolish all opposing parties, since they are all fascist communists.
- 7. And finally, dissolve FAPA as a menace to Individualism and Independent-Insurgentism.

#### CONVENTIONS

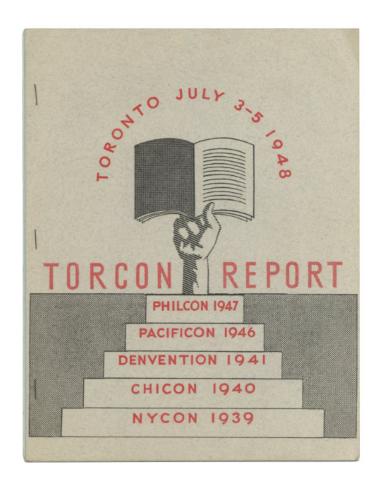
The archive captures the nascent stirrings of early science fiction conventions, where fans would gather for discussion, readings and entertainment. Conventions would later grow to play a major role in science fiction fandom, with the genre's most prestigious Hugo Award being selected by The World Science Fiction Convention (Worldcon)/World Science Fiction Society (WSFS) members and the award presented at each convention. Included in this archive are many items from the early years including adverts, programs, memory books, progress reports for planning, reviews, local shopping guides and more. Fans can be found eagerly coordinating rides to upcoming conventions in their fanzines and ephemeral items include an invitation to two open houses centered around Los Angeles' Pacificon including a gathering at Forrest J.Ackerman's house.

Among the ephemera included in the archive is "The Tucker Hotel Ground Plan," drawn by Bob Shaw. It illustrates a special, fantastical hotel for scifi fans complete with a "Dungeon + Torture Chamber," a cannon for "one-shots" (as onetime-only fanzines were called), and a bar that serves only milk for author Arthur C. Clarke. The thick soup of in-jokes in this and other convention programs, polls, and yearbooks that are included in the archive show what a close-knit community

TTCON

fandom was in its early days-- a few in-jokes so obscure it's possible no alive today knows what they were all about.

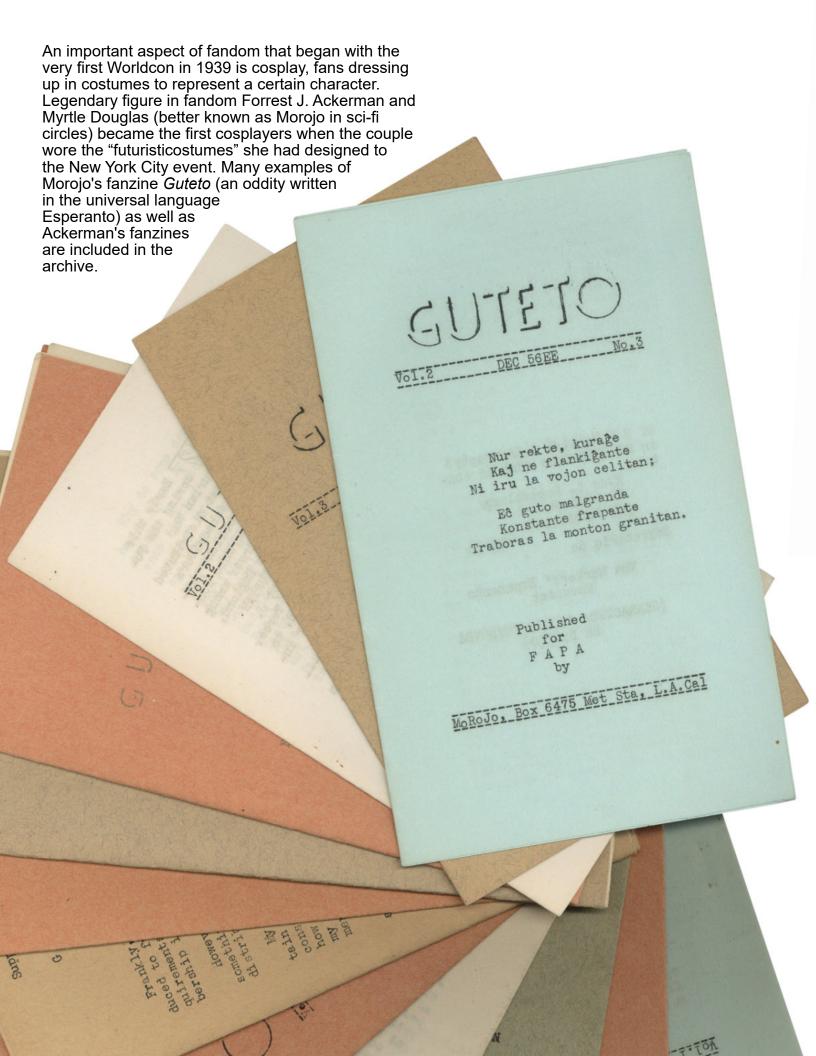














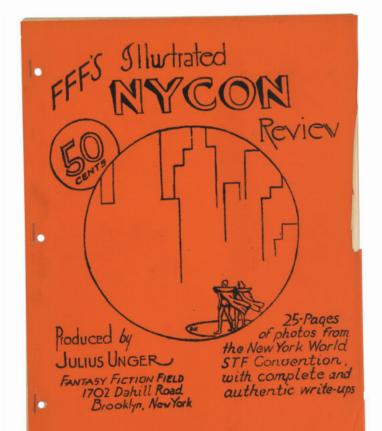


BUY YOUR NEWSPAPERS!

SCIENCE FIGURE NOVIES
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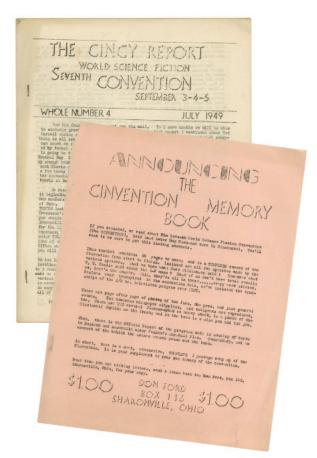
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THIRSTY? THEN DECARE! NEWS HEAS NEWS NEWS









# DIRECTIONS FOR "OPEN HOUSES"

ACKERMAN'S - Friday Morning, 9-12:30

Located I block from major intersection, Beverly Blvd & Vermont Ave. An "H" car, Beverly bus or Sunset bus will take you directly there. From either of the Official Hotels, take the "H" car going in the direction of the Convention Hall. At Beverly & Vermont, walk one block west to North New Hampshire, turn south on the east side of the street, walk one-quarter block: 236-1/2 N New Hampshire. The ride is about 15 minutes.

YOU WILL SEE...outstanding items from the collection of 20 years. Famous Firsts: First Amazing...Weird Tales...Science Wonder...Quarterlies...Astounding...pair of Miracle, Science & Fantasy....a copy of the legendary Thrill Book. Original artwork: Cover pastels by Brundage from Weird Tales...color masterpieces by Paul, Brown, Krupa, etc...black & whites by all the Greats. Books: OUTSIDER, Moon Pool, Ship of Ishtar, Worm Ouroboros, King in Yellow, Maker of Moons, Girl in the Golden Atom, Darkness & Dawn, Circus of Dr Lao, Ralph 124C41+, World Below, Fantazius Mallare, The Night Land, House on the Borderland, After the Afternoon, House of Souls, Dream's End, Darkness and the Light, Last Men in London, etc. Original manuscripts of Weinbaum's "Dawn of Flame", Dr Smith's "Skylark of Valeron", Francis Flagg's "Machine Man of Ardathia", etc. Stills from films like THINGS TO COME, Metropolis, Just Imagine, Island of Lost Souls, Dracula, and many others. PS: If you have anything left over after the Auction, the notorious "Garage" will have a few wares left for the unwary.

DISPLAY will be on a strictly look-see but don't-touch basis, as material is much too valuable to be promiscuously handled, and will eventually become the property of the Fantasy Foundation.

## SLAN SHACK

Sunday Morning 9-1:30

A few minutes walk, in the opposite direction from the Convention Hall, for those in the Convention Hotels. Go down 7th Street a couple blocks to Bixel, up Bixel to 643 South Bixel. From a distance, either the "3", "D", "H", "R" or "S" car will take you to Bix. By auto, SLAN SHACK is just off Wilshire a few blocks before Figuroa.

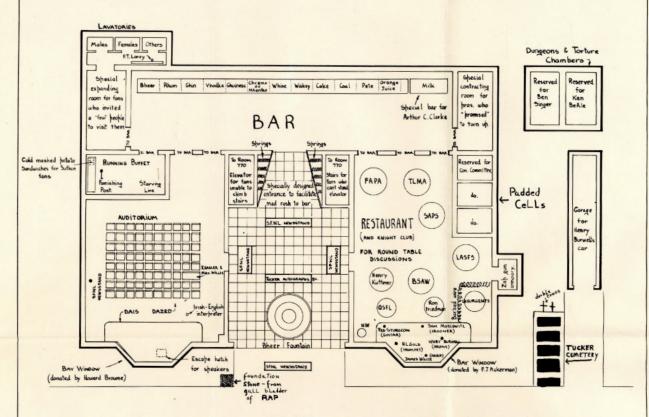
Here you will see the combined collections of noted bibliophile Walt Liebscher and high-powered collector Al Ashley, with their many notable books, beautifully bound volumes, outstanding illustrations—and the nationally famous hospitality of Hostess of the House, Abby Lu Ashley. A piano will be present, on which no doubt out-of-this—world music will be played by maestros Liebscher, Rothman, Perdue & others.

## THE TUCKER HOTEL

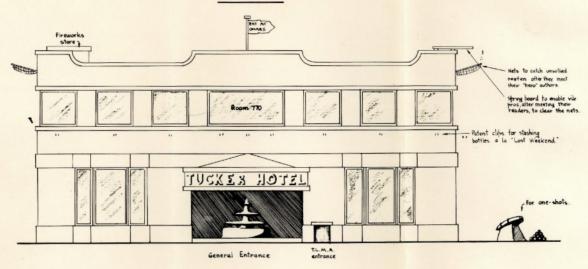
## GROUND PLAN

GRINDERS: Ken Slater, James White, Vince Clarke, Chuch Harris, Bob Shaw, Walt Willis.

DRAWN & QUARTERED BY: Bob Shaw



## -PLAN -

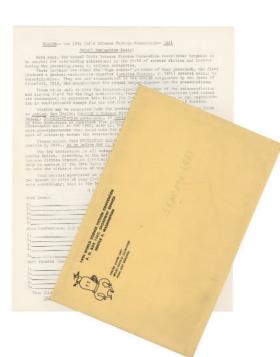


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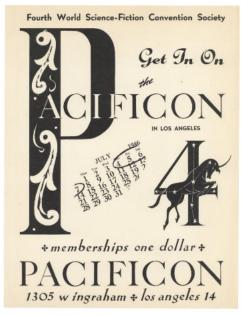


















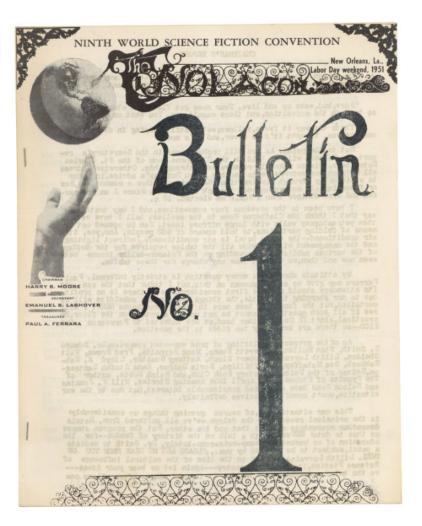


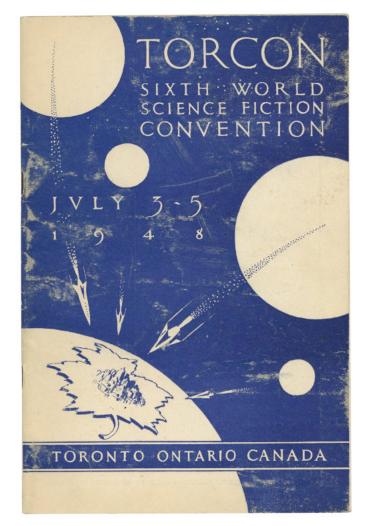


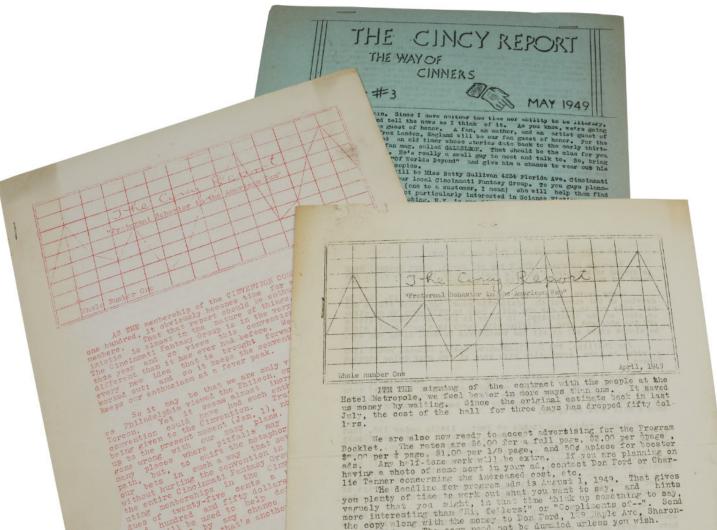












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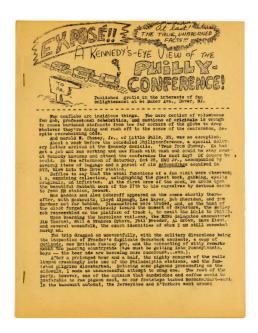
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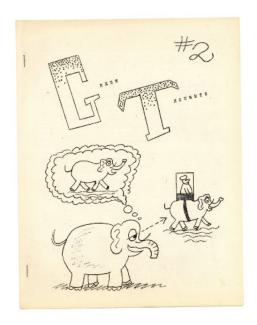
& I DO MEAN TORONTO

IF I MAKE IT TO THE TORONTO WORLD'S SCIENCE-FICTION CONVENTION, I SHALL CONSIDER IT AS PROOF POSITIVE OF THE EXISTANCE OF A SUPREME GUIDING BEING, AND WILL CONFRONT ACKERMAN WITH THIS IRREFUETABLE PROOF.

I plan on starting out a few days ahead of time on my 1947 Whizzer. Now let's see about 315 miles, average 20 miles per hour (I hope), about 16 hours on the road. homomom. Now if the wind comes in from the east I'll be able too..... Then again a west wind will......If it dosen't rain my V-belt wont slip. Then there's that cylinder head gasket that's blown twice, and the head itself is pretty weak. Better get a spare. Gotta find how many Whizzer dealer's on my route. How many tires and tube should I carry. Better bring the air pump. I suppose I'll need all my wrenches and other tools.

Harold W. Cheney, editor, publishor, and staff artist, —don't I get any credit Master?—— Smack! shut up Claude, you made too many mistakes.——584 East Monroe St. Little Falls, New York Spectator Amateur Press Society







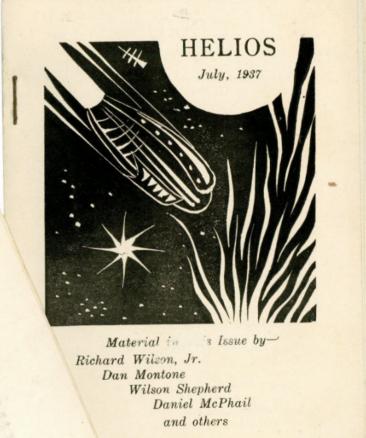
## **AUTHORS, ARTISTS, and GIANTS OF FANDOM**

Many famous science fiction, horror, and fantasy authors got their start writing for or editing fanzines. Authors whose work is included in this archive are a virtual who's who of genre fiction from the mid 20<sup>th</sup> century: Marion Zimmer Bradley, Arthur C. Clarke, James Blish, Robert Silverberg, X.J. Kennedy, Harlan Ellison, Lin Carter, E.E. "Doc" Smith, Fritz Leiber, Ray Bradbury, Stanton Coblentz, Roger Zelazny, Frederik Pohl, Robert Bloch, Poul Anderson, John Campbell, Philip K. Dick, August Derleth, Larry Niven, and Theodore Sturgeon. Noteworthy artists whose work appears in these fanzines, or in few cases, as original artwork included in the archive include Hannes Bok, William Rotsler, Richard Bergeron, George Barr, and Vaughn Bode.

Nearly all major editors and figures in fandom during this time period are included as well: Forrest J. Ackerman, Tigrina (Edythe Eyde), Robert Lowndes,

Donald Wollheim, Sam Moskowitz, Walter Coslet, L.R. Chauvenet, Jack Speer, Myrtle Douglas (Morojo), and the disgraced Gatsby-like figure Claude Degler.





### 10 8 NAVIOR

The Anti-insurgent Fapazine

### STENCIL GAZING

This issue of GEMINI is definitely unpredicted and unpredictable, and I make no spology for anything contained herein. I had intended to quit FAPA and fandom simultaneously in order to have more time to work on my book-- yes, like every other "smart fan", I'm writing one, a stefnovel which will be entered, if it turns out well, in the Shesta contest. If it doesn't turn out that well, I'll either peddle it off to a pulp if they'll buy it, or maybe even publish it as a lambook. It demends large gobs of time and effort. For instance, I have,

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Astra's Jower MARION Z. BRADLEY 309A Ninth Street. Levelland, Texas.

July 1949 F.A.P.A.

STENCIL GAZINGS

An Editorial

With this issue, ASTRA'S TOWER converts to a FAPA publication, and thereby withdraws from general circulation. Unless you are a member of FAPA, the chances that you will see another copy of A-T are something less than those of Sol going nova. This issue is published to close out our subscription list and satisfy our readers that we weren't dead.

Only - we are. One-half of ASTRA'S TOWER died on February 21st with the death of my dear friend and co-editor, Stephen Weber. The remaining half has been procrastinating on the very lonely and sorrowful task of getting out this issue. Stephen's title of "Associate Editor" was more or less honorary, but he helped me wonderfully with moral courage, never-failing interest, and the cheerfulness that comes from shared labor.

Steve Weber was the first fan with whom I ever corresponded, and always remained my closest fan associate. The whole history of ASTRA'S TOWER, from its first sketchy plans under the name of ALTITUDES, is tied up with my memories of Steve; his joking comment on my procrastination -- I resented them from anyone else, but took it in good part from Steve; he was himself a good-natured deadline-hater. His frank and honest disagreements with me on policy, and his chummy letters and criticisms, made a delightful task out of editing this old magazine. It is a ghastly business to work on it alone, but I am going to keep on publishing, and try to make it the kind of fanzine he always hoped I would publish-a better one. For me, at least, something has gone out of fandom forever, now that he is not here to share it. I don't think fandom will ever mean as much to me again.

There's nothing I can say about Steve except that I, and fandom in general, will miss him terribly. He wasn't well known, and there were few fans who ever met him personally, but those who did, never forgot him. For years fandom owed Steve Weber a great debt and never knew it, for it was from Steve's private collection that many book editions reprinted in FAMOUS FANTASTIC MYSTERIES were borrowed.

Those who knew Stephen Weber well, will know what I mean when I speak of a personality that shone through past all barriers. I can think of no word for him but lovable. And perhaps it is fitting that my last tribute to Steve should come from the fantasy he loved. Ray Bradbury wrote them, and I can think of no one to whom they so justly apply.

"He walked among us and was fine and good".

And for my own part, and for Thyril Ladd, and for all those who knew Steve with any degree of closeness, I add -- "And we loved him."

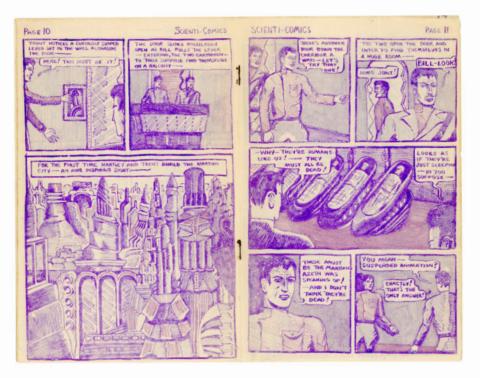
### Veteran

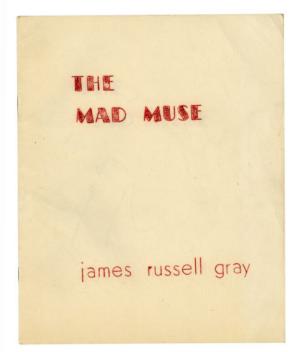
Then the Red Gods called forth red sacrifice And thirstily their vampyre mouths drank death; From pole to pole men felt their blasting breath -With unnatural hunger of live life slain twice. And you, whose eyes looked only on the stars Found doubly-damned approval of the sight; You saw the monster's gory fetid blight --And thought you wore the gallant cloak of Mars (Continued on next page)

Volume I But it occur Number 3 some of my own fi Just one mo:



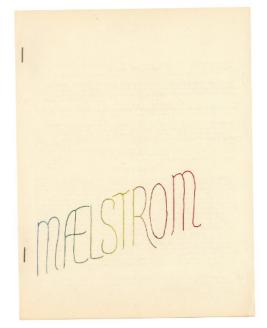




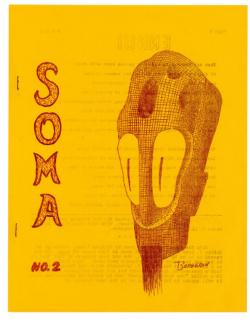


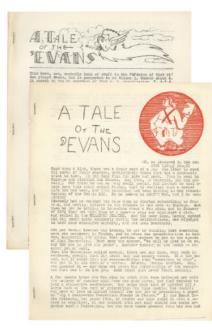






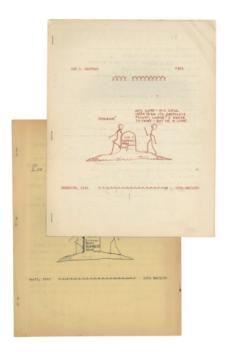


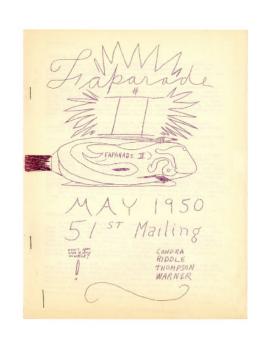




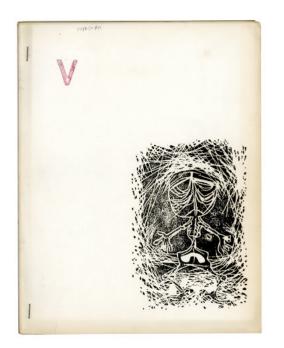






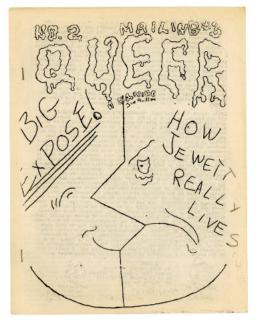


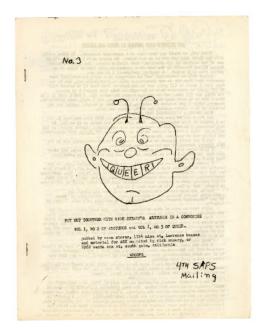














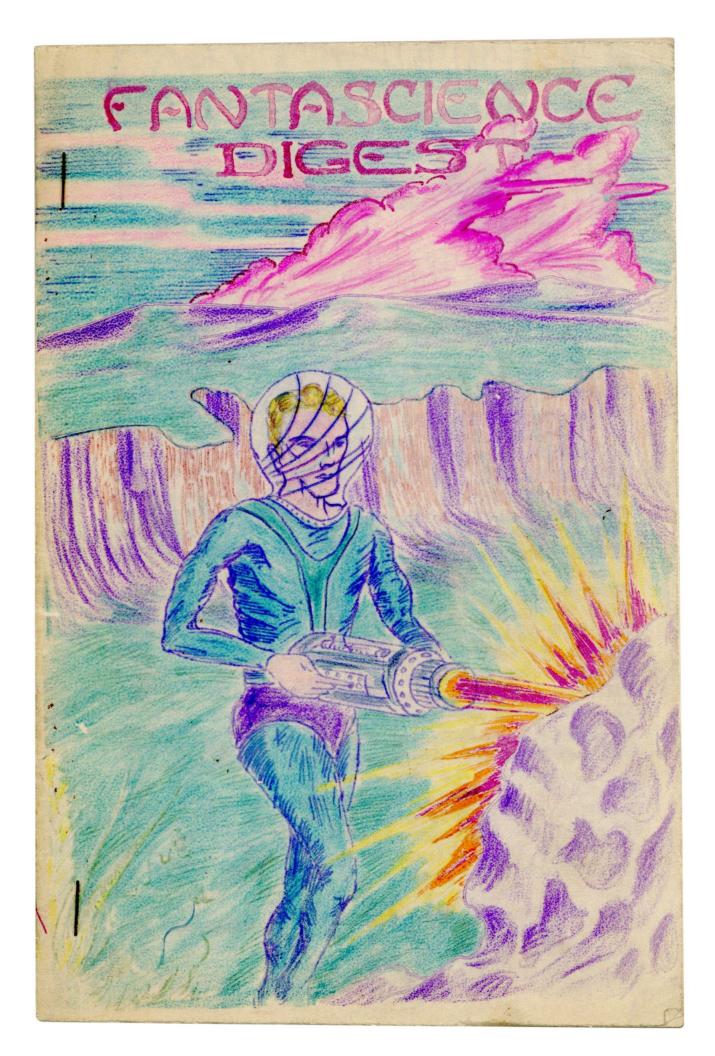




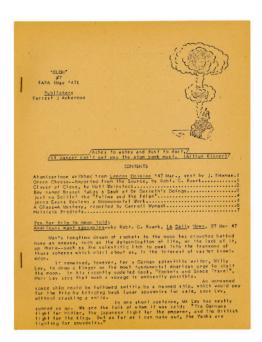










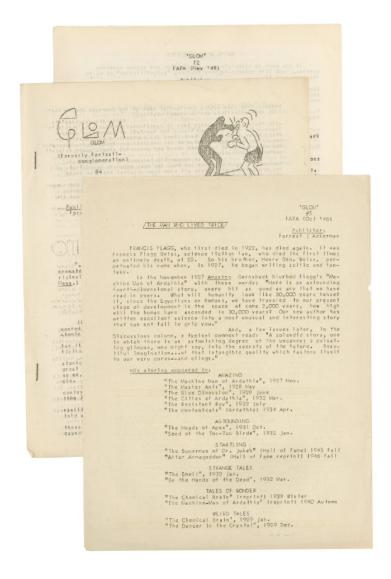




### **ERAS OF SCIENCE-FICTION FANDOM**

This collection starts at the tail end of the Great Depression, when chronic unemployment and dire economic prospects had put a damper on book publishing and consumption, but technologies such as mimeograph and hectograph machines allowed for cut-rate home publishing. The launch of the first cons meant that fans could finally meet face-to-face, which aided greatly in their establishing a well- defined subculture.

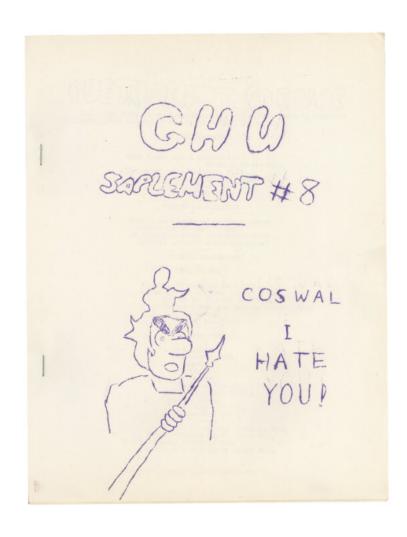
This new closeness also exposed cracks in the foundation of fandom, most notably with the Claude Degler scandal in the late 1940s. Degler, a fanzine publisher/editor, was revealed by Jack Speer to have created a vast array of publications under pseudonyms (many of which are sought-after by collectors and included in the archive). Degler dropped out of fandom in disgrace. His breach of trust can best be compared to modern day "catfishing" and perhaps the use of bots on social media; fandom at this time was not unlike a proto-internet, but unfamiliar with such deception. Before his exposure Degler would found the first publication devoted to "flying saucers," which brings us to another era in fandom and popular culture-- the era of UFOs. A number of key figures in early UFOlogy make appearances in this archive too, such as Amazing Stories editor

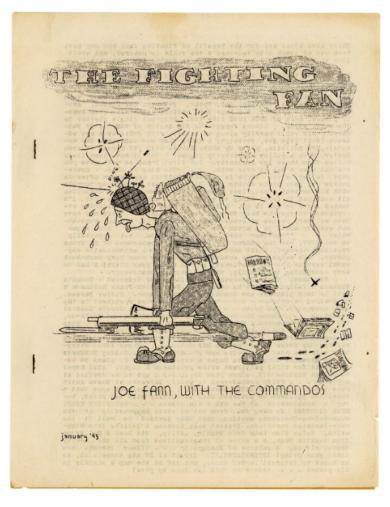


Raymond A. Palmer, John Keel, Richard Shaver, and UFO debunker Philip J. Klass. Just as Degler's deeds roiled scifi fandom, the "flying saucer question" (with all its pertinent Cold War anxiety) divided fans in the 1950s and beyond. Their debate can be traced through these fanzines.

With America's entry into the Second World War, many fans were young men who found themselves deployed, where they published fanzines from faraway locales such as Ethiopia and complaining of army-issue stencils. Three Americans stationed abroad in Japan, Burton Crane and Helen & Sheldon Wesson, published the FAPAzine The (Unspeakable) Thing, which featured beautiful covers by Japanese artists that presage the influence of anime in scifi culture by many decades.









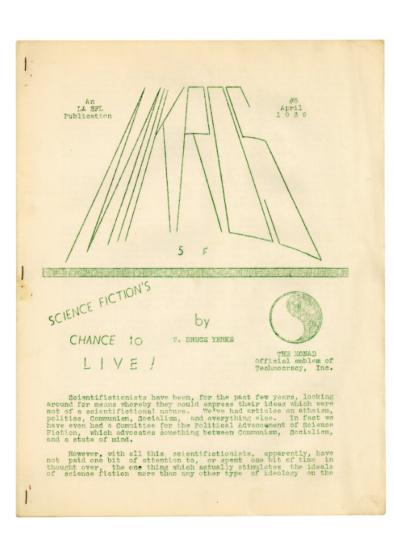


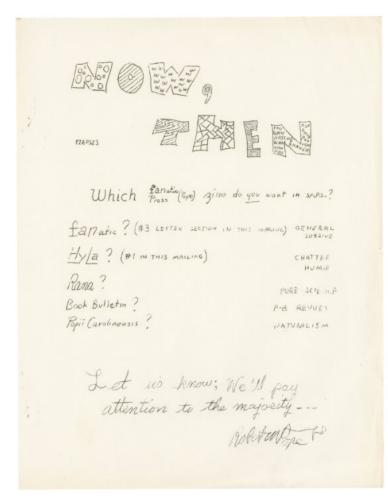










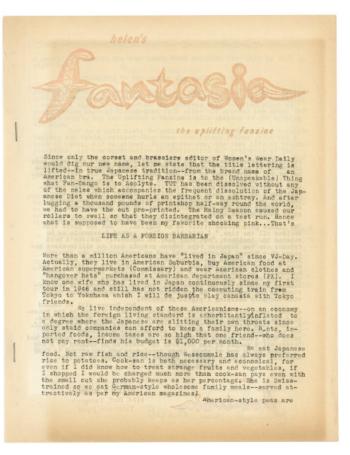


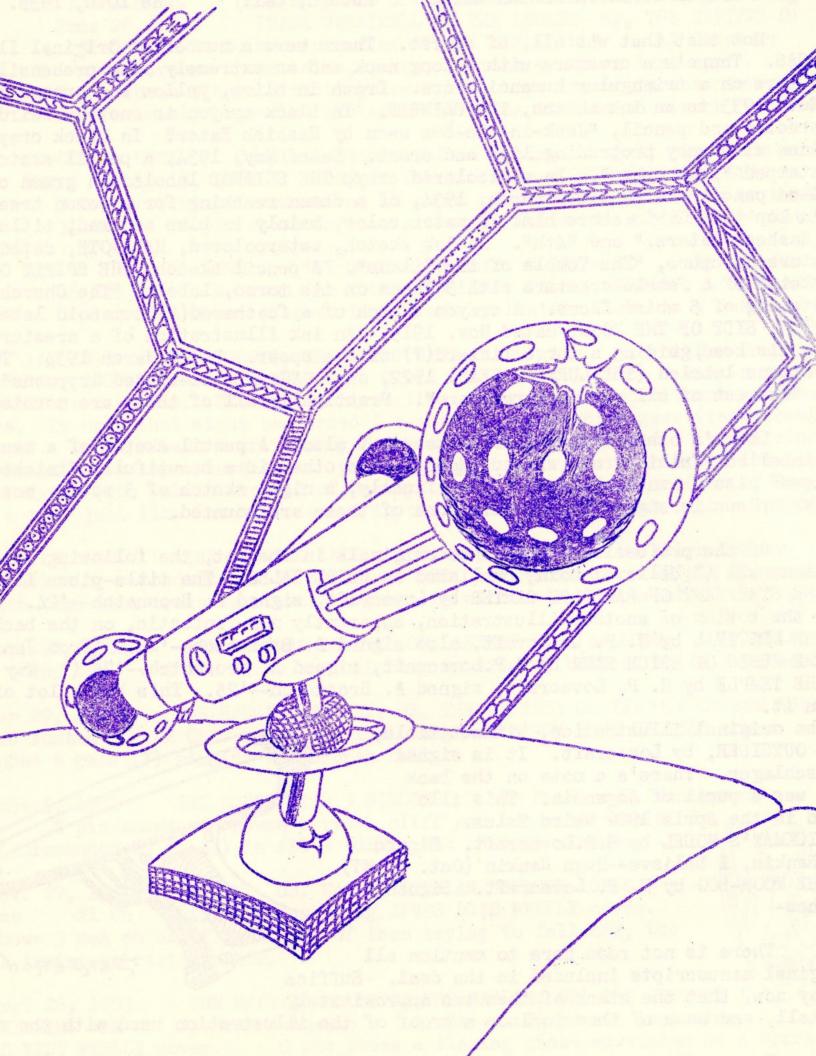


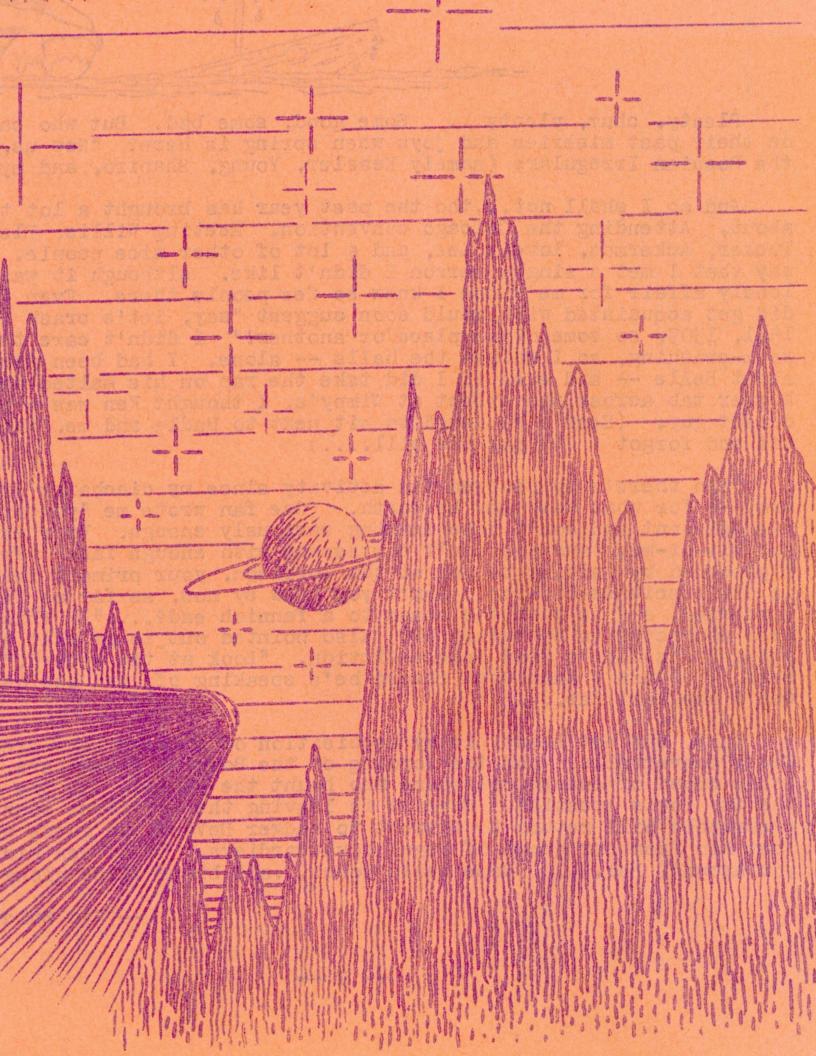
Walter Dunkelberger's fanzine *Nuz from Home* is a good example of a WWII-era fanzine that was prolific and innovative, featured letters from fans all over the world as well as photos of servicemen and others-- printed on photo paper and either stapled or glued to the mimeographed pages.

While fandom of this period has been (largely correctly) characterized as white, male, and largely unconcerned with politics debates about race and gender do take place in these fanzines, and the role of women is more prominent than a casual observer might think. For example issue #3 of James Kepner's Toward Tomorrow (published in Los Angeles in 1945) is devoted solely to antiracism. The editor's thoughts on the wrongs of prejudice and racial discrimination are paired with a short bibliography and discussion of Black literature. Female writers and fanzine editors include Marion Zimmer Bradley, Helen Wesson, Tigrina, Ann Dietz, Edith Furcsik, and Morojo. Regional groups of fanzines are also included, especially Seattle's The Nameless Ones. The rare first issue of their very first fanzine, The Cry of the Nameless, is included, as are many other of their publications. Don Day was instrumental in the formation of the group.









THE MICHIFAN

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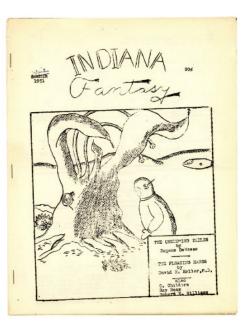
PARLIGHER Resisting that a single individual is unable to be read for faction, we are gothering together the readers of science-fiction and fentesy in Michigan and correcting vicinity.

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Mailings: MONTHIE. This would distribute all material while it is still fresh, and would prevent source sallings. Fortnetlings would be nunecessary and outlassed.

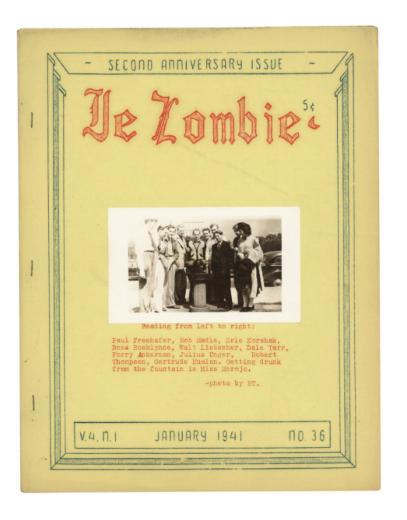


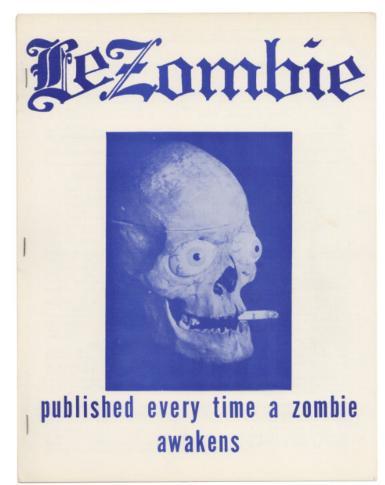


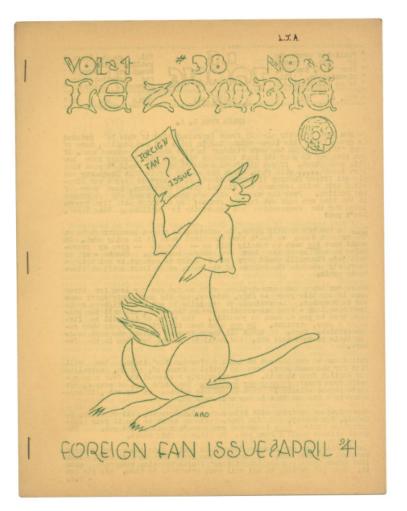


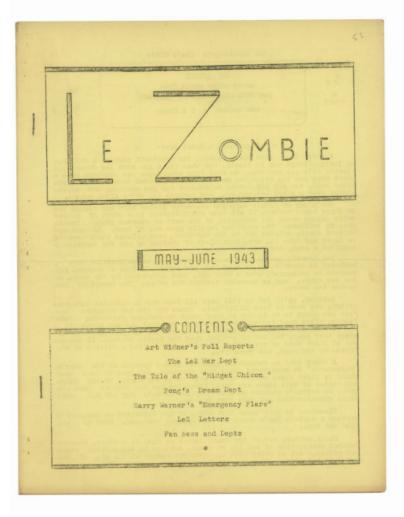




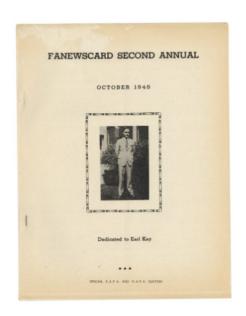


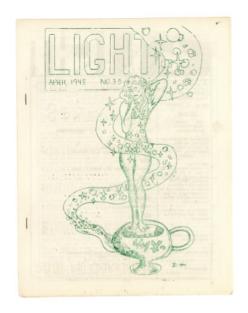




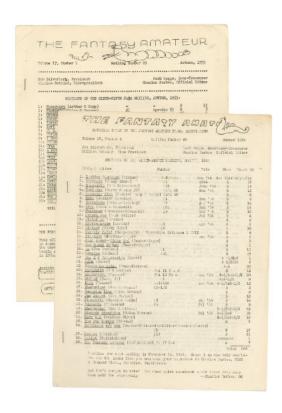




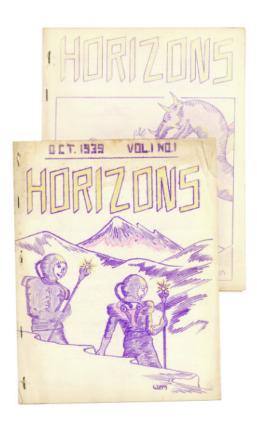




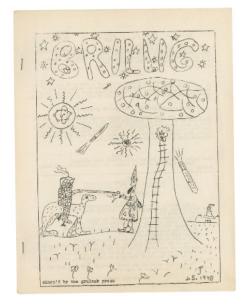
Researchers and readers can follow the trends of fandom throughout the decades with the substantial collections of certain fanzines in this collection. There are 76 issues of *The National Fantasy Fan*, spanning from 1945-1949; 41 issues of *The Fantasy Amateur* (1938-1954); 39 issues of *The Fantasy Collector* (1964-1969); 38 issues of Harry J. Warner's *Horizons* (1939-1954); 33 issues of Leslie Croutch's Canadian fanzine *Light* (1943-1954); 28 issues of Walt Dunkelberger's overwhelmingly prolific fanzine *Fanews* (1945-1948), which was issued at a rate of one per day at point; plus many more runs and substantial collections as well as one-shots, ephemera, and bulletins.



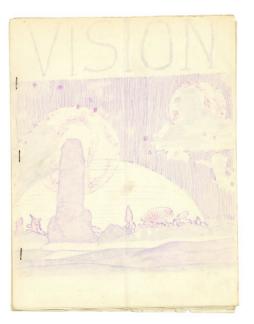




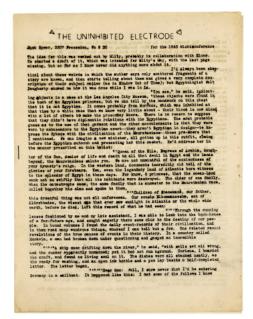










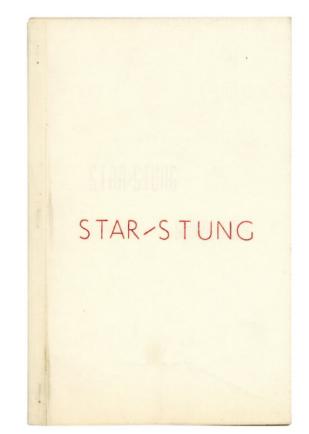


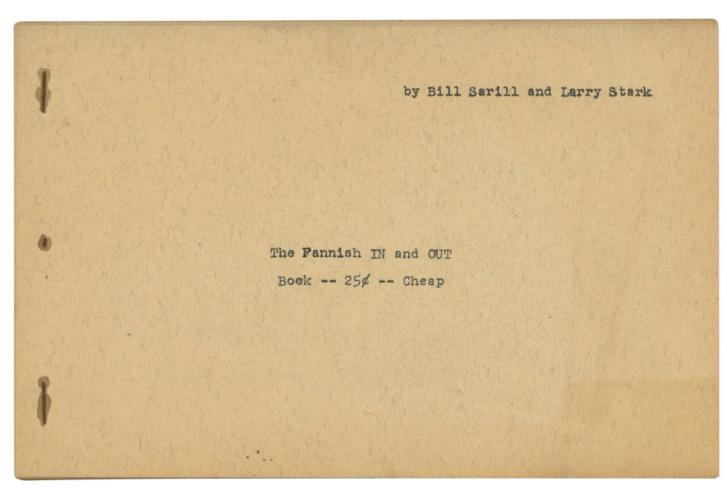




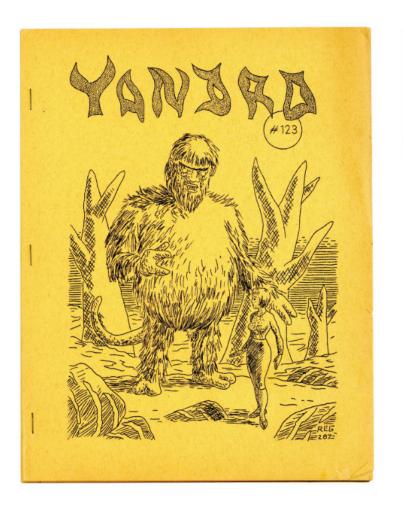


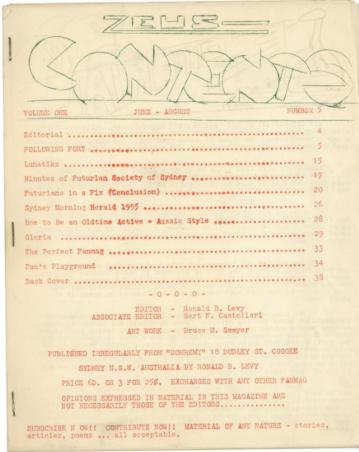
This archive presents a comprehensive picture of American scifi fandom in the 1940s and early 1950s, as well glimpses before and after that period, an era that is fading fast from popular memory. Already to peruse these fanzines and ephemera is to step back in time to heady, unfamiliar soup of gossip, humor, amateur gumption, creativity, and countless in-jokes-- a kind of social media-before-the-internet frozen in printer's ink. It will undoubtedly be of use to historians of 20<sup>th</sup> century popular culture and subcultures as well as literary and publishing historians, critics of genre fiction, and art historians in evaluating what the every people-- the fans-- were up to in those days and what were (as best can be expressed in mere words and drawings) their dreams.

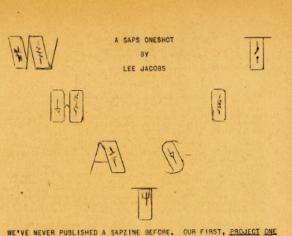












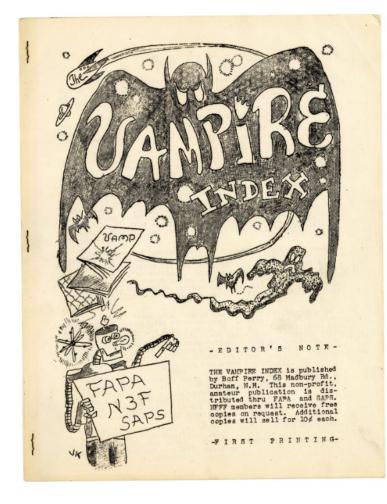
WE'VE NEVER PUBLISHED A SAPZINE BEFORE. OUR FIRST, PROJECT ONE WAS STENCILED BY A FEMININE FRIEND AND MIMCED WITH BUT SLIGHT ASSISTANCE FROM US BY FRANK KERKHOF. OUR SECOND, DRAW ONE ITHE FOAMING FANZINE), WAS ENTIRELY STENCILED AND PUBLISHED BY KERKHOF. THEE ISSUES OF Q OCCURED WITH LES 'M'ES COLE AT WORK. THE CURRENT MBAOC CAME THRU LABOR BY HAL SHAPIRO.

'TWAS A NICE LIFE HAVING OTHERS RUN OFF YOUR CRUD. WE ENJOYED EVERY MINUTE OF IT. NOTHING TO DO NOW, WE THOT AS WE SENT OFF MRACC TO THE AIR FORCE, BUT TO RELAX UNTIL WE HIT THE ELECTRIC MIMEOS AS A CIVILIAN IN DO.

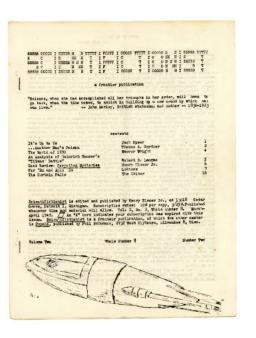
WE WERE WRONG, OF COURSE. THE RADIO STATION WHERE WE ARE CUR-ENTLY LOAFING HAS JUST PURCHASED A NEW \$120 A B DICK MACHIME. IT'S BEEN LEERING AT US! WE CAN'T REFUSE THE CHALLENGE-HAVE YOU EVER BEEN LEERED AT BY A NEW \$120 A B DICK MACHIME? SO WE ARE PURCHASING A REAM OF PAPER, SOME STENCILS, AND WILL CUT AND PUBLISH A ZINE ALL BY OURSELVES. WE DON'T KNOW WHAT WILL BE IN IT, OR WHETHER IT WILL BE LIGIBLE, BUT WE'LL HAVE FUN!

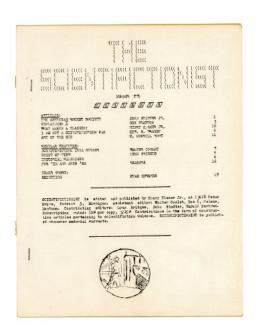
INCIDENTALLY, THIS IS A MILITARY TYPER--ALL CAPS.

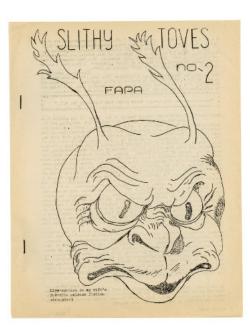
OTHER HAMS WHO WORK AT KAWAR READ STF. I SCROUNGE MY GALAXY'S FROM THEM. BUT THEY AREN'T FANS. IN FACT, THEY THINK FANNING IS RATHER SILLY. BUT MY COPY OF FANSPEAK IS STRANGELY MISSING...

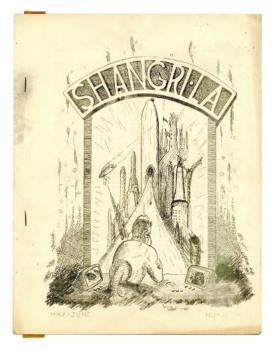


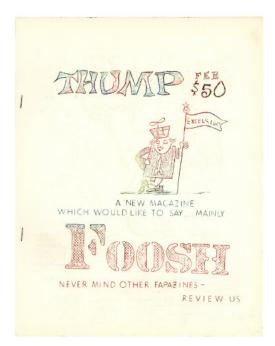






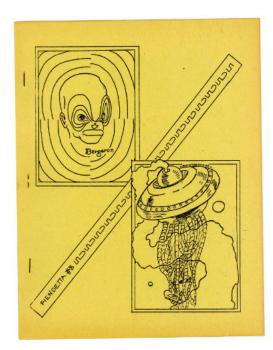






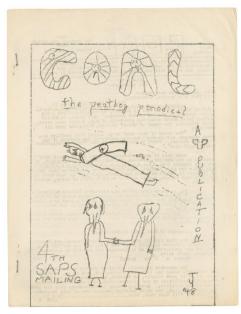


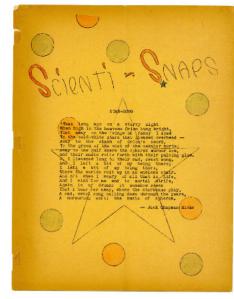


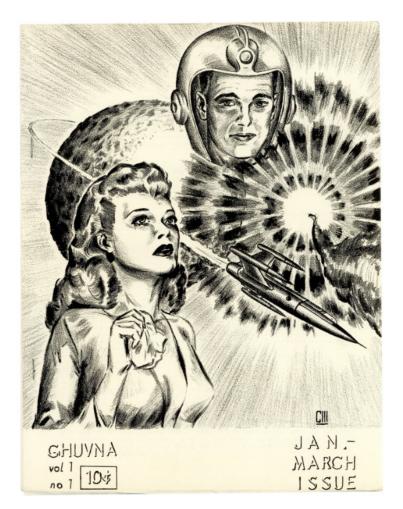


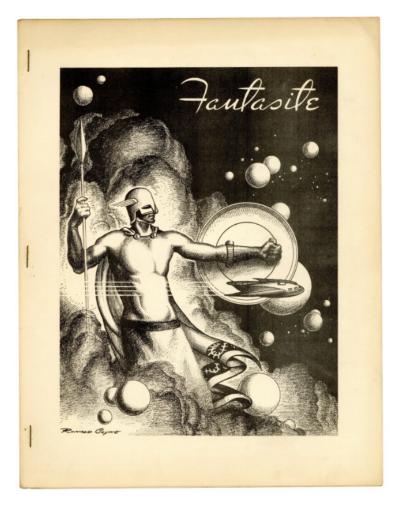




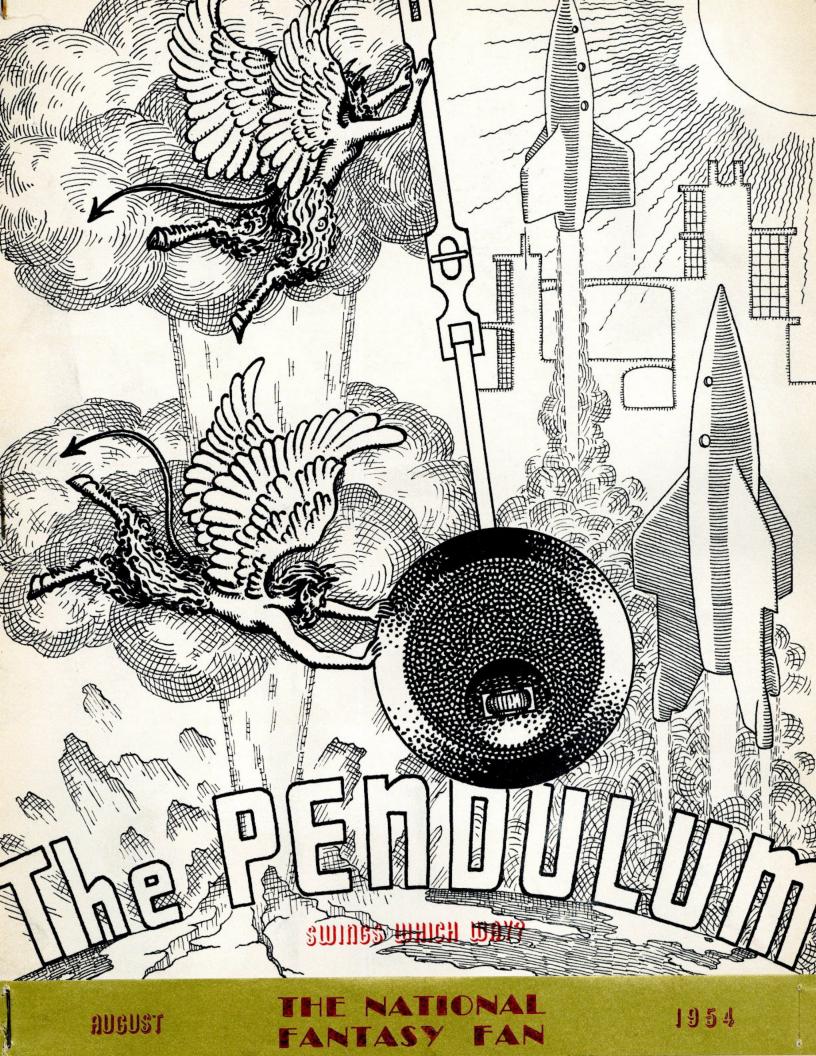


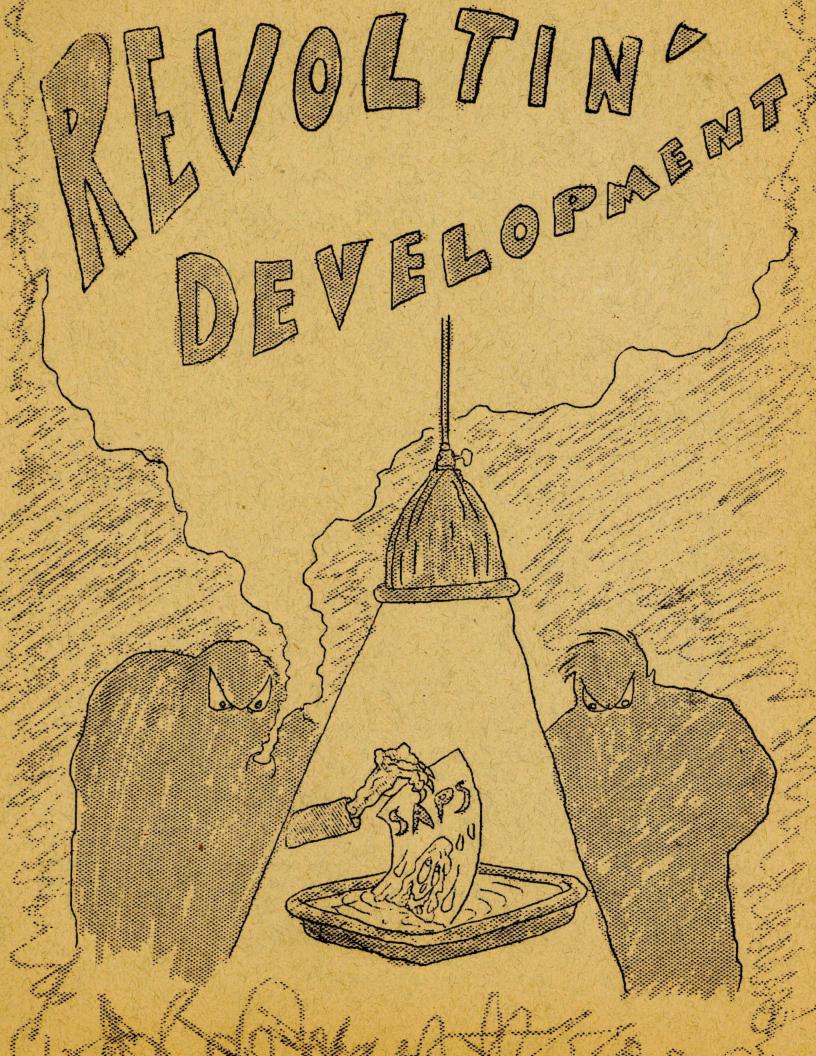






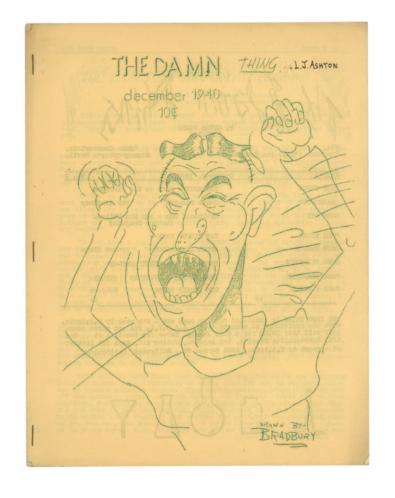


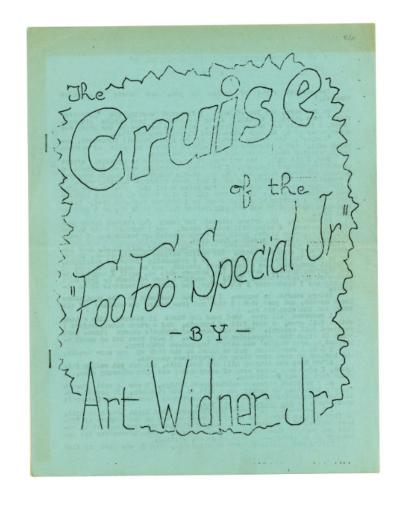


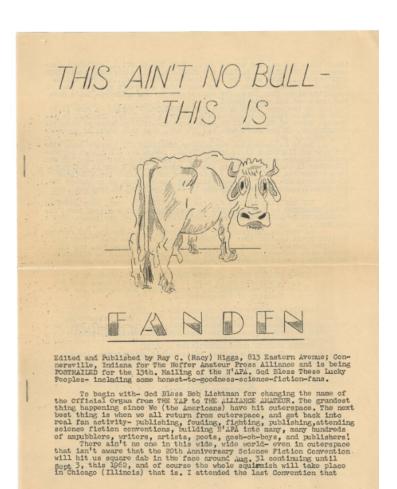


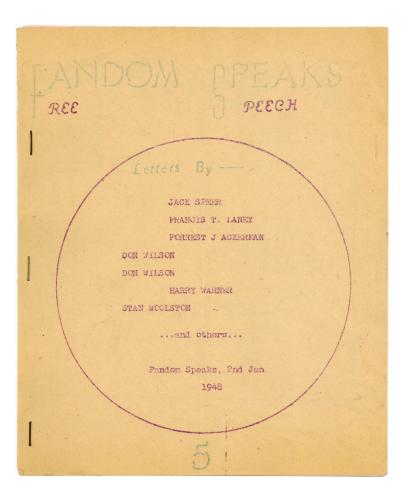


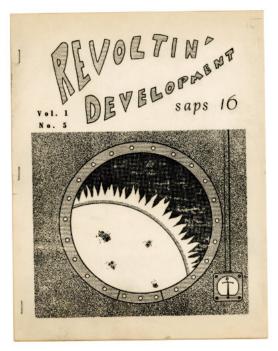


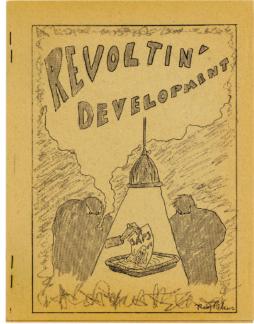


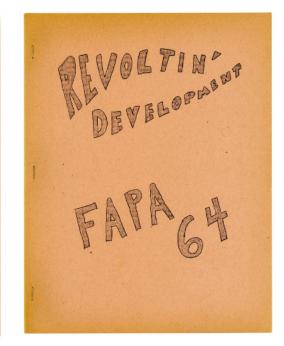






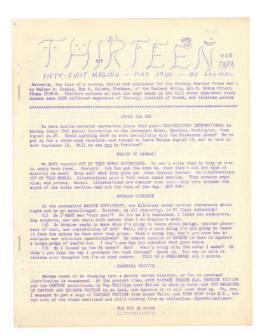




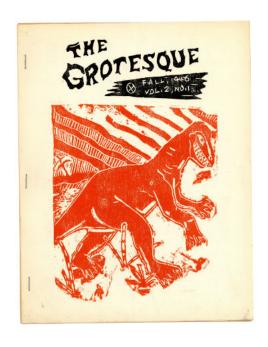


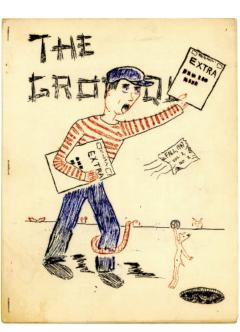


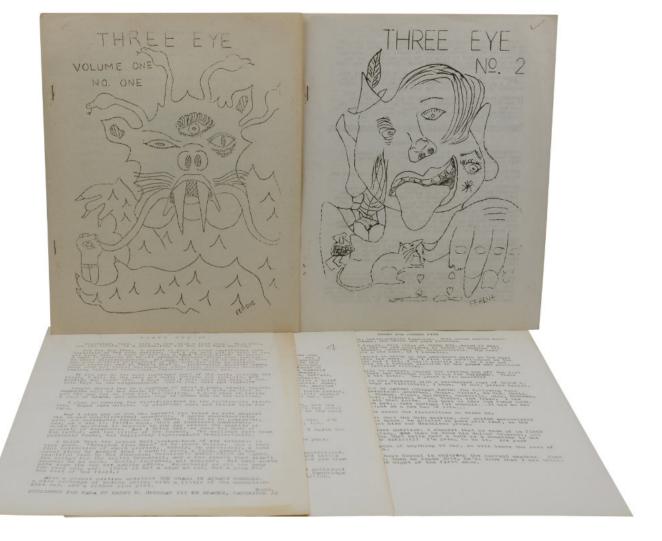




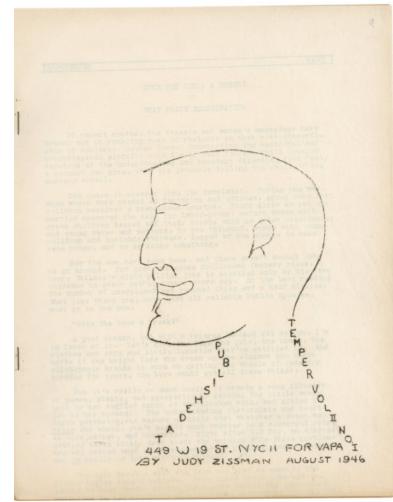


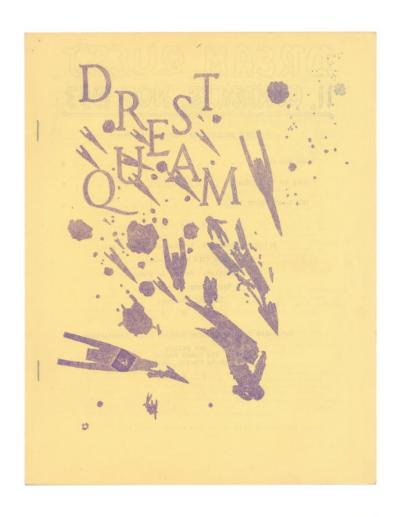


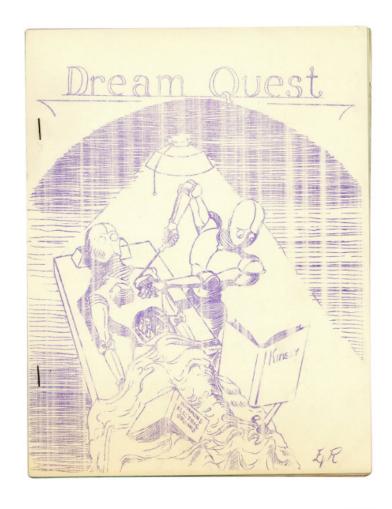


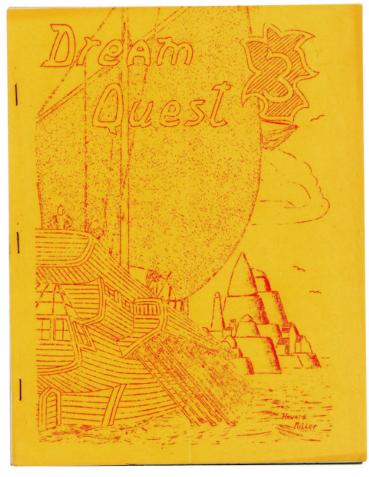










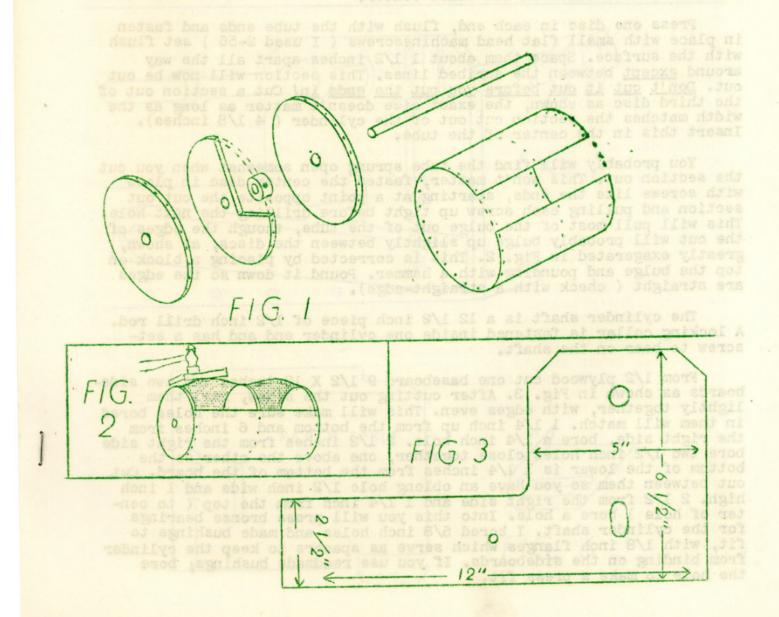


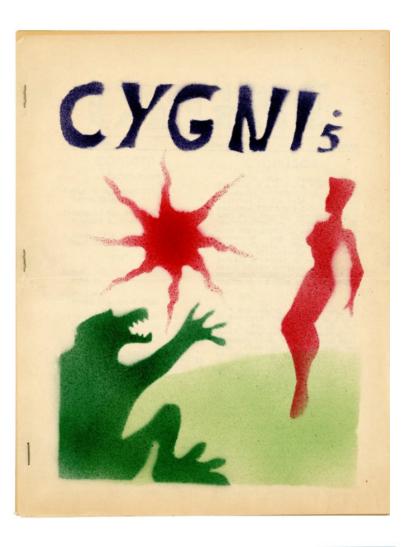


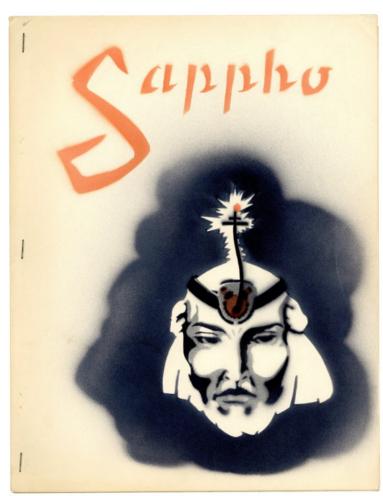
# BUILDING THE

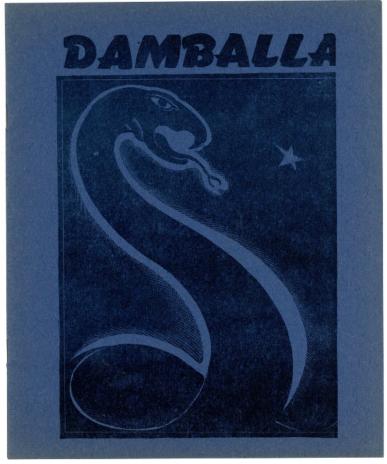
## AHMF \$3.75 MIMEO

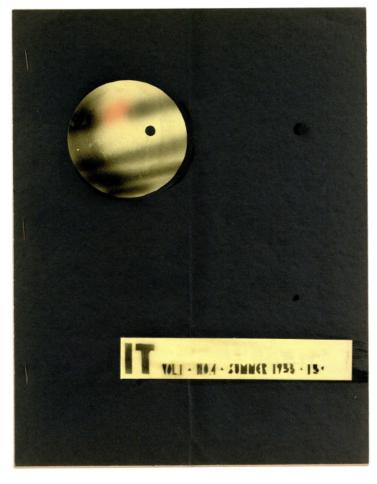
## A REVOLTIN' CONSTRUCTION









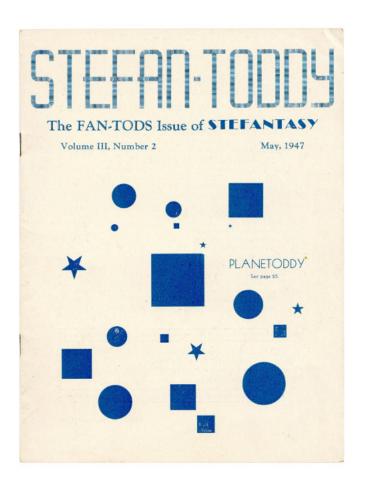


HAEMO GOBLIN

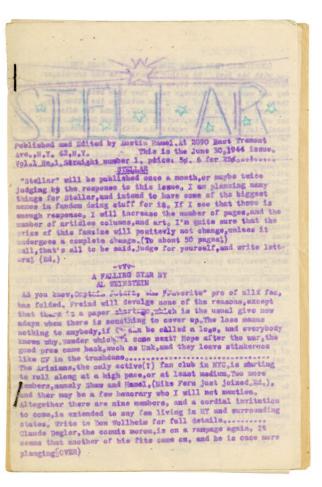


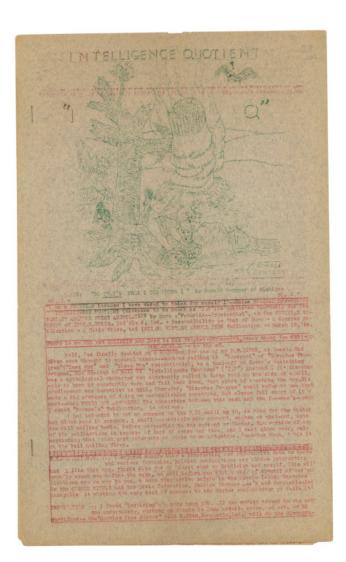








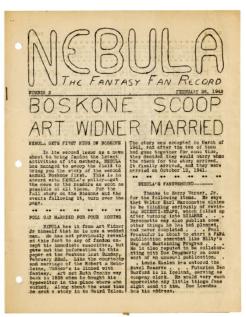


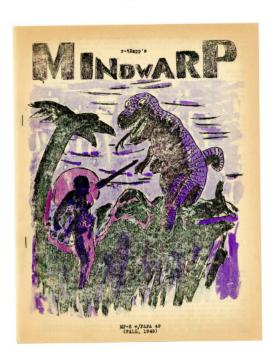




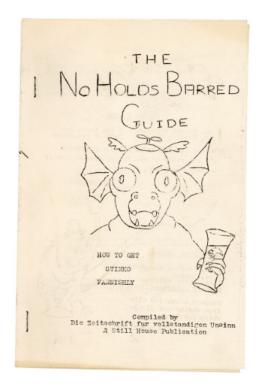


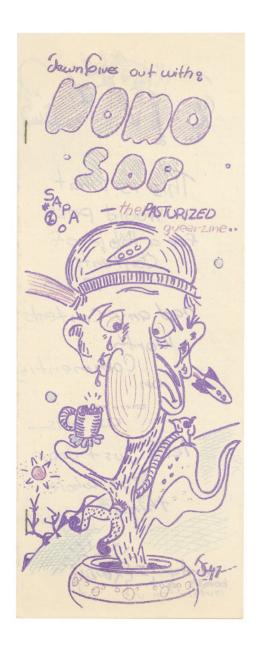




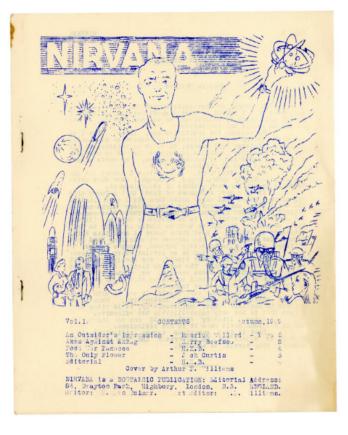










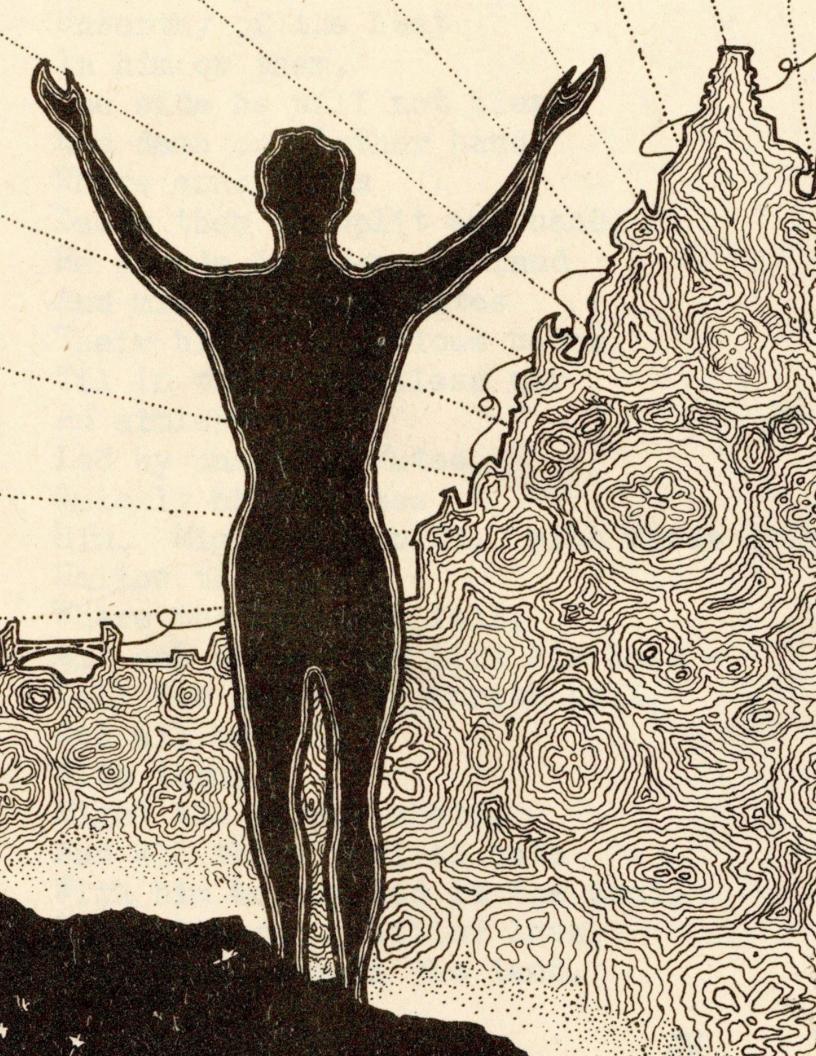




CON

Rick Sneary Reviews
THE 5th HORSEMAN (Broadcast 16 Aug

This program was on life after pretty. I like most people have p



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