



Contents

page

THE NATIONAL FANTASY FAN FEDERATION: An Introduction*****1
Stan Woolston

SON OF ALL OUR YESTERDAYS*****5
Harry Warner, Jr.

WHAT IN GHU'S NAME IS A FANZINE?*****9
Frank Balazs

THE PURPLE MONSTER*****12
Donn Brazier

THE DIVINE MADNESS OF COLLECTING*****15
Don D'Ammassa

IS THERE SEX AFTER FANDOM? or, The Heartbreak of Satyriasis*17
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1

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The National Fantasy Fan Federation: An Introduction

by Stan Woolston

When fans meet, it's customary to introduce oneself. As President of this group, I've welcomed some new members in the past, and would like to have time to welcome many more. But it's a hard tyrant, so it would be best to cut down my timestealing from late night hours and see if a simple "introduction" might be in order here.

Like any other introduction it will not be complete. I cannot say the Federation is only what I mention, because it, like a person, is a growing thing. Members make up the club, and what a member is at one time is not the same thing as later. We tend to borrow interests, expand activities, and, I suspect, resonate. Maybe I shouldn't use the latter word if I wanted to keep my terms "on track" but I'd rather use terms that hint at what I think and let the fannish mind grab my meanings. Extrapolation is more than a word; it's found in letters, and everything else that touches on interfan communications.

Members working together make up the club. The officers listed in the clubzines are only a part of it. The official magazine, The National Fantasy Fan, brings news of fandom and prodom, and what bureaus and Neffers are doing and planning. The letterzine can (as letters can always do) touch on any interests fans have, positively and negatively (likes and dislikes). Opinions on books or fanzines or cons; can be reflected in its pages-- and the interests of any bureau may be sounded at any time in the letters. If someone starts a local club or wants advice, they could just write to the Fanzine Advisor, but they could also write a letter to Tightbeam. If they are enthusiastic about a book, fanzine or anything else, they can say so in a letter-- and it may seem a personal essay, a review, critique, or whatever is in the mind of the reader so those who see it will feel what that fan feels. They can send a free ad to TNFF for their new fanzine, or tell what books they'd like in a classified ad there-- or write it as a letter in Tightbeam. And so on... even tell news in a letter instead of writing Sheryl Birkhead and telling her, so she can send it to either Tb or TNFF, whichever is closest to the deadline when she gets it.

Because members may collect books, fanzines or magazines, there are activities aimed at this in the N3F. The Collector's Bureau is one of the items mentioned in the official organ so

members can write in for details, or join, by writing Don D'Amassa. As with other Bureaus, sometimes information will come by the Manager sending a publication done specifically for them. At times a page or so may be used in NFFF on a Bureau, beyond the necessary information so interested people can get involved. Sometimes the Manager will write a letter with details, or to answer a question.

It would be possible to describe other bureaus, such as the Manuscript Bureau, but members can also write Donn Brazier (who publishes Title in general fandom). Donn will appreciate information on a fanzine-- their frequency, type of reproduction, and type and length of desired wordage and artwork. It is obvious that some artwork might be too complicated to be copied, so either photostencilling or offset will be needed to get the best from the material... but others may be very worthwhile additions to a dittoed or mimeoed zine. Donn has the experience to see that authors with little fannish time or experience can get their material to the faneditor who faunches for it.

Howard DeVore manages the annual SF-Fantasy Short Story Contest, where people who have sold no more than 2 stories of this sort can enter for cash prizes. These are prizes, for we don't purchase publication rights. This means that if someone buys a story, the author will keep all the money they make. But the NFFF will be happy if we can encourage others to write more SF: we need more authors. Stories up to 5,000 words are sent in manuscript form (double spaced with the title on the manuscript, and title of the story on each following page, but no name of the author... that goes on the entry form). Feel free to submit stories; inform Howard at the con or by mail if you need entry forms, as it contains the rules and has space for your title, name and address. (When Howard sends the manuscripts out in a bundle on November 1, to the Judge, Terry Carr, Terry will tell Howard the winner by title; then the author's name and address can be found and everyone told... and prizes sent from the Treasurer of NFFF.)

The Writers' Exchange is now headed by a Canadian, whom we understand understands the language well enough to provide the needed linkage with those seeking to serve as a self-criticising group for each other's SF and fantasy manuscripts. In the beginning, the Story Contest was managed by the head of the WE, so it is suitable that the two be mentioned together.

You can see that to introduce the NFFF is to touch on activities and fans-- for that is what the whole group is. Right now David K. Patrick manages the club's amateur press association, which is where fanpublishers group who are interested in producing fanzines where members can discuss common interests. This is a quarterly apa (the Neffer Amateur Press Alliance, or N'APA), and is one way fans communicate in the NFFF, as in general fandom.

The right to opingonate in an spa is the right to be free. If another Official Editor of N'APA is in charge when you write Dave, he'll send information on.

One of the problems of introducing a group is that there is so much to say. I suppose it would be possible to just copy the title of the bureau, name and address of the manager, and let the two influence a fan to discover what was involved. But what would the New Fanzine Appreciation Society be? It has a specific interest for those interested in fanzines (especially new ones), but how far should it be described before interest in it is shown by someone? We get around this with members by having a group to welcome them, and comment on interests if they fill out the activities and interests areas on the membership application. If an interest in fanzines is shown, the Manuscript Bureau, Fanzine Advisor and NFAS can be mentioned. And so it is-- with bridges of interests linking what is presented to members, and the response dependent on how the fan shows interest.

And the collector can send in ads for free publication in TNFF. The curious can ask Bureau people (or elected officers) or write Don Franson to get answers on SF, fantasy, fanzines and the NSF-- in a column he writes for the official magazine.

For timebinders the questions asked Franson is not the only way to go; they can read the History page Kaymar Carlson provides, and so dip into the past to see how fandom is similar and different than before...or if curiosity is more on today than yesterday, they may feel the urge to send in news. I think the News Bureau should be mentioned, and address listed, in something for everyone at a convention to read-- and so it is not just for the club that we are set up. Curiosity knows no bounds of the club, and while we are doing our fanac in correspondence or through the mail with publications, we still touch on interests of many another fan. That is why we like to attend cons, as fans do everywhere-- to feel the "homecoming" feel of visiting with others with mutual interests. So drop in the NFFF Room to talk, maybe read a few fanzines, and... well, there may be quite a few things to do. And YOU might suggest something to liven the conversation or action there. The room is open for fan and pro without limitation-- we're hosting, not monoploizing it.

Is that all? No, correspondence by round robin (RR), individual letter and tape is available to members-- and sometimes overseas fans will seek correspondence. Joanne Burger's Tape Bureau has its own correspondence branch, as well as providing copies of SF con talks and radio shows. Even TV shows are on tape to hear! Joanne will probably have a room at the Australian con in '75-- why not send her a tape and welcome the Aussies, or something similar? At least consider the uses of such a thing if you like to talk with others with mutual interests, and can't attend yourself.

Five directors act on matters financial, and in setting

policies. The President must see that the policies, either of the Directorate or as spelled out in the Constitution and By-Laws, are enforced. Appointed officers keep things going, many continuing from year to year with Janie Lamb serving as Secretary-Treasurer for many years. She is involved enough so that besides her S-T job she's been Hostess and a Director before-- and once half-promised to run for President some day. So far, for no reason I know of, there has never been a woman as President... which is offset by two or three ladies as Directors most years.

Does this describe the NEFF? No. But I think it is introduction enough-- except to say that if you're interested, you can write Janie Lamb (the Lamb) at Rt. 1, Box 364, Heiskell, TN 37754 for information. It might be best to say that dues are \$3.50 at DISCON II to get membership for the last quarter of '74 and all of '75. Oh, Janie is Hostess again this year with co-hostess Martha Beck. The room won't be off limits for taking memberships, but we will also have a table and want all who attend to know we aren't trying to get members at the room. We just want to be a part of the convention-- and if you want to be a part of a group called the National Fantasy Fan Federation, we'd be glad to hear about you and your interests. The right to join is the right to be active.

Ask at the N3F Hospitality room for the Short Story Contest entry blanks, membership form or any addresses you might need-- there is sure to be SOMEONE around who can help!

Son of ALL OUR YESTERDAYS

by Harry Warner, Jr.

Suppose you decide to write a history of fandom in general or of one particular aspect of fandom in particular. How do you go about it?

That was the basic question which needed answering when I set out to tackle All Our Yesterdays. We need more histories of fandom, both the eras that have already been covered and certain specialized sections of fandom which have been given only broad historical treatment. Maybe some other people will be inspired to go to work on fannish history, if I outline the way I went about it.

Fannish history writing is different from most historical topics. On almost any imaginable field, you can find books, magazine articles, unpublished theses, and other materials which have already been produced on the topic you're going to write about. You go over those, quote or rewrite the best portions of each, then you do your own research into such matters as seem to require more information, and you write your historical work.

You can't do it that way in fandom. Only Moskowitz' The Immortal Storm and All Our Yesterdays are full-length books on fan history, and neither goes beyond 1950. There's no index to show which issues of what fanzine published brief historical articles about fandom, and even if you knew what issues you needed, they're out of print and you might waste years tracking down copies. No matter what topics you choose for fan history, you'll start basically from scratch and do all the work yourself.

I've relied basically on fanzines as source material for the first book and for the book about the 1950's which I'm now working on. I feel that an account of an event published in a fanzine which didn't produce howls in the letter section of the next issue about inaccuracy should be more reliable than what this or that fan remembers about that same event, perhaps a quarter-century later. Second-high in importance as a source for information are the fans who were active during the time under consideration and weren't deeply involved in feuding and fussing about the subject I want to talk about. Someone persuaded Ackerman to sit down in front of a tape recorder, for instance, and in an hour-long monolog he cleared up more matters for me about Los Angeles fandom than fifty letters might have evoked. John Baxter wrote a half-dozen closely typed, single-spaced pages about Australian fandom that are a godsend, dealing as they do

with an era that saw few fanzines come out of that continent. My correspondence files aren't kept in proper order, but I've still managed to get a lot of information from them. It's surprising how much information can be found in mundane publications for certain purposes in fan history writing: the rise of the paperback book for instance, had eventually a major effect on fandom by decimating prozine letter sections as a place to recruit fans and practice letterhacking, and a book about the nation's publishing industry can supply more facts on the paperback trend than any fannish source would offer.

My note taking procedure after a couple of false starts developed into almost exactly the same method which John Gunther used for all those "Inside" books that made the best-seller lists a quarter-century ago. I didn't learn about the similarity until I read a book about his working methods after All Our Yesterdays was complete. I copied off any information which I might be able to use from a fanzine, a letter, or other source on cheap paper, singlespaced on one side. I headed each of these note-paragraphs with one or two words in capital letters, designating its general topic. Occasionally one of these note-paragraphs would fill a whole page but more often, I would put eight or a dozen on a page. After a batch of these pages had piled up, I would cut apart the separate paragraphs, sort them by topic, and paste them onto the pages of looseleaf binders where the topics were arranged alphabetically. This made some extra work in a sense. But I tried it the other way, and found that it was a much greater nuisance to find the right notebook, leaf through it to the right page, remove that page from the binder, insert it in the typewriter and make my notes on it, then put it back into the binder at the right place.

When I had eight or nine binders bulging with notes and felt ready to start work on All Our Yesterdays, another decision was necessary. How should I organize the book? I could make it chronological, devoting one chapter to each year in the decade. That would have forced a terrible amount of leafing around to find all information on a given person or topic. I could picture the 1940's as the embodiment of one particular trend like the growth of fandom and make its growth the plot of the book, with all other topics branching out from that. I didn't think fandom had a sufficiently important development in the 1940's to justify that method. I could write fandom's history through the personalities of the most important fans, or I could tell the story of the 1940's through fandom's organizations. In the end, I decided to use no organizing method at all, devoting individual chapters to this and that phase of fandom and trying to squeeze in as best I could the matters not important enough to have their own chapters.

There are two major flaws in All Our Yesterdays, neither of which, curiously, has caused many complaints. I didn't include a big chapter on the prozine letter columns, even though that was

a major form of fanac in the 1940's. The book was getting too big without it, and since Moskowitz had also skimped this topic in his history of the 1930's, I thought I might someday cover prozine letterhacking's complete story in another book. The pictures weren't as numerous or as good as they might have been. I should have started earlier to collect photographs. But it was really quite hard to find clear photographs of fans at work and play during the 1940's. Good, low-cost 35mm cameras were just starting to come into popularity as the decade ended. Most of the photography done in fandom in that long-ago decade was created with cheap snapshot cameras which produced semi-fuzzy photographs.

I didn't hear as much flak as I'd feared about one decision I made about fan history writing. I deliberately omitted certain matters which could have hurt old fans or their relatives. Only when a definite effect on the course of fannish history resulted did I include mention of criminal behavior or marital problems. I intend to follow exactly the same policy in the book about the 1950's. Already I've had one hassle in a small apa about how I'll handle an episode involving unproved charges about a fan's sexual habits. I'm not going to use his name. Someday, someone might write a muckraking history of fandom. I prefer not to use history-writing as an excuse for casting a volley of first stones.

The main difference between All Our Yesterdays and the book about the 1950's will be the latter's inability to include as many fine details and minor fans and events. Fandom had spread over most of the world by the 1950's, after being confined mainly to English-speaking nations in the previous decade. The number of cons increased in the 1950's and there was no global war to cancel cons for nearly half the decade. Subfandoms began springing up during the 1950's, each with its own BNFs and special traditions. Comics fandom became a major force, the apas multiplied, and sputniks started to turn fannish dreams into real space travel. To cover all such developments with the thoroughness adopted for All Our Yesterdays would result in a book at least twice as big. Even if Advent would consider publishing such a bloated manuscript, how many fans could afford to buy it, the way publishing costs are rising? I'll do the best I can, but some fans of the 1950's will be disappointed when they find themselves mentioned nowhere and not every local club will have its own history detailed.

I hope I live to see my fan history writing have the effect that I'm most anxious to have; inspire other people to write histories of their own. It should be easier, now that some of us have broken the ground, for others to plow the territory more thoroughly. Needed most urgently is a general history of fandom covering everything from its start to the present in one volume, for people who want to get acquainted with the hobby

quickly. New histories should be written of the decades already covered to provide fresh looks at those matters and fill up the gaps in existing books. I doubt if I'll write a book about fandom of the 1960's, but if I do, I hope I'll be the second to do so, both as a labor-saving device and to contrast my own view with those in an existing book. We need a few book-length manuscripts on certain aspects of fandom; one on the way fans have influenced the professional field, another on the history and significance of fanzines, and a volume on the sociology of fandom. I've been told by someone who should know that a book like the last-mentioned could become a college text, because fandom offers such a good example of group dynamics in action.

Gleaned from a letter--

The first draft (about 140,000 words) of the second fan history book was finished in late June, 1974. Although Advent plans to publish it, it does not plan to do so for two or three years which allows time to verify small matters or get more information about others. Harry would like to borrow photographs in person at DISCON if possible ((since this will be presented to fannish eyes AT DISCON, it may not help Harry for the con's duration, but I'm sure he would appreciate any loans of photographs etc.-- he mentions borrowing in person to avoid sending materials through the mail if possible)).

Anecdotes, personalities and fannish legends are emphasized in the second book, the sort of thing to make the book easier to read than All Our Yesterdays.

In case you have material of interest to send him;

Harry Warner, Jr.
423 Summit Avenue
Hagerstown, MD 21740

What in GHTA's Name is a Fanzine ?

by Frank Balzas

What is a fanzine? In reality, it turns out to be whatever the editor wants it to be. There are a few things that sf fanzines have in common: they are published by people interested in fantasy and/or science fiction and/or fandom and/or publishing and/or communication. There are fans who have never read or now read very little science fiction, but everyone is interested in communication with other people on varied grounds. Science fiction and fantasy can serve (and usually does) as a common or general meeting ground, but, frankly, it is not discussed even a majority of the time. Here, I am speaking of all fanzines in general. There are zines (even a shorter term for fan magazine) whose main concern is sf, fantasy, and the authors and concepts involved. There are others that never mention or seem to think about such things.

Generally speaking, two differentiations are made between these two varying emphases: sercon and fannish. Keep in mind that the differentiation in this case is on subject matter and treatment--- i.e., types of material. A quick definition of these terms is: (1) Sercon-- material concerned with fantasy and science fiction, whether it be in criticism, dicussion, or review. (2) Fannish-- material concerned with the manifold aspects of fandom, the fans, their lives, their whatnots....

Fanzines are usually "classified" by tags which purport to tell how material is handled by the editor. The three basic "types" are genzine, personalzine, and apazine.

Genzine: A general fanzine that contains articles (whether sercon or fannish, etc.), letters of comment, editorials, reviews, artwork, and miscellaneous material. The genzine is arranged in these compartments and is usually dependent on outside fans or readers (folks besides the editor) for material. Examples of some well-known fanzines that are genzines are Outworlds, Yandro, and Prehensile.

Recently, a further category has been applied to various

fanzines usually considered genzines: that of "semi-prozine" or semi-professional magazine. The only zine of this type successfully pinpointed seems to be Algol. Basically, it is also intended for a non-fan (or mundane) audience). Algol has numerous ads (unlike most fanzines), does sell a large (compared to other zines) number of copies, some in bookstores, and is said to regularly pay contributors for material.

Personalzine: A fanzine is always the editor's baby, but perhaps this type of fanzine can be considered even more so than a genzine. It is less ambitious. Usually personalzines are entirely editor-written or very close to this. Often, there are no neat sections of reviews and letters and articles; most personalzines do not use articles, rarely use letters, and reviews are editor-written. One issue may be all editorial (so to speak) while the next all letters and the next all review. The editor may ramble on about whatever he wishes: his trip to Europe, some good films or some good books he's recently experienced, a tangle with Bell Telephone, personal problems, or the latest sf convention.... All this is fair game in a genzine, of course, so I'm not sure how to differentiate the two. Many fanzines have such a fine meld that the definition (whose importance is debatable) depends on the reader. As a rule, though, personalzines, are shorter and published more often, solicit little outside contributions (but enjoy feedback as much as anyone else), and are much more common. Because of the transient nature of a personalzine, it would be absurd to list particularly well-known ones. Their circulation is usually lower as well.

Apazine: Apazine is short for amateur press association magazine. The actual zine itself consists of "mini-personalzines" and "mini-genzines". The usual way an apa works (there are some exceptions) is that an Official Editor receives x number of identical copies from each member. He, then, collates these into one bundle and sends it on to each member. The members, then, write whatever they wish (in comment, rebuttal, or just-to) in their apazine and the cycle continues. Note that "apa" is the collection of apazines, while "apazine" is one single apa contribution.

The best way to get an idea of what I'm talking about is to get some fanzines! What you're holding right now is a fanzine of one sort or another. Don't try to classify it-- fanzines aren't made to be classified-- it is just a convenient label to get a quick idea of what you're talking about.

A few addresses of fans presently pubbing zines (as of Aug. 1974) and who, I expect, will still be doing so in the near future:

Charlie and Dena Brown: LOCUS, Box 3938, San Francisco, CA 94119. An sf news magazine; sample copy is 40cents.

Bill Bowers: OUTWORLDS, PO Box 148, Wadsworth, OH 44281.
An excellent genzine; sample copy is \$1.

Bruce Arthurs: GODLESS, 527-98-3103, 57th Trans. Co.,
Fort Lee, VA 23801. A polite letter or 35 cents should do for a
copy.

Linda and Ron Bushyager: GRANFALLOON, 1614 Evans Ave.,
Prospect Park, PA 19076. Another fine genzine; sample for \$1.

Ed Connor: MOBIUS TRIP, 1805 N. Gale, Peoria, IL 61604.
The first "fantome"; sample for 75 cents.

Frank Denton: ASHWING, 14654- 8th Ave. S.W., Seattle,
WA 98166. A polite request or (I think) 50 cents.

Mike Glycer: PREHENSILE, 14974 Osceola St., Sylmar, CA
91342. 50 cents.

Andy Porter: ALGOL, Box 4175, New York, NY 1-017. \$1.25 a
sample.

My address is Frank Balazs, 19 High St., Croton-on-Hudson,
NY 10520, and I'm usually working on something or another. Send
me a few stamps and I'll see what I have.

(Frank mentions, in passing, a newszine-- the term is self ex-
planatory- and is just that- a fanzine of/for/about news for the
fan- or anyone who is interested.)

The Purple Monster

by Donn Brazier

Introduction: In the 1930's a great profusion of hard-to-read, multicolored fanzines were produced by the hectograph process; some of these fanzines, perhaps a little faded by the passage of years and exposure to oxygen in the air, are rare collector's items. As the years passed through the '40's and 50's the hectograph process fell into disrepute and was replaced by the less colorful but more controllable mimeograph process. In late years, fans with the financial capability have discarded the mimeograph process for the photo off-set method, usually requiring the actual printing by a commercial publisher.

However, the hectograph process has not vanished from the fanzine scene completely. Many personalzines and apazines, or even some genzines of small circulation, are still done by the hectograph transfer method even if machines have become available. Mae Strelkov has produced some hectograph zines remarkable for their flowing, subtle artwork; and she has used the most primitive and ancient form of the process which will be described later. Even when her TINKs turned into TONKs with mimeographed text, Mae still used the hecto process for artwork. Michael T. Shoemaker hectographs OXYTOCIC and Ned Brooks does the same with his IT COMES IN THE MAIL, though both use machines. I, myself, have a machine in addition to the simple gelatin film which I occasionally use for some pages or decoration in TITLE.

The Basic Process: A powerful dye, the first aniline or coal-tar dye, was first created synthetically by an 18-year old, William H. Perkin, in his mother's kitchen sink. The country, England; the year, 1856. The original gunk was black, and the cast-off from an experiment to make quinine which failed. However, young Perkin was impressed with the intensity of the color and started fooling around with the stuff chemically until he had created "mauve", a purple color. This dye was easily soluble in water and stuck to organic materials in a variety of colors after the basic substance had been modified with other chemicals. Thus, there are red, blue, and green, in addition to black and purple. The purple seems to be the most intense in the ability to transfer to paper.

One can draw in a master sheet (non-absorbent paper) with ink, hecto pencils, or nowadays a hecto carbon of the color desired may be used for typing and drawing. Differences in technique will be taken up later; at this point in time it is sufficient to know that one creates a 'master'.

This master is then brought into contact with a moist surface, and here is where the old-fashioned pan or gelatin film technique differs from the so-called direct process or spirit

machines. In the old way, the master is placed face down in the gelatin/water/glycerine surface where a lot of the ink or 'carbon' from the master is transferred. Each blank sheet of paper positioned and gently rubbed to make good contact with the gel will be printed by another transfer. In the machines the blank sheets are individually moistened as they go through and make contact with the master fastened to the drum.

Supplies: An experimenter can make his own gel/water/glycerine mixture. Back in 1939-40 I made up a mixture whose base was orange Jello; it worked to make about 35 copies of FRONTIER. Mae Strelkov outdid that by actually boiling old bones to make the gelatin! One can buy the mixture already prepared, and even the pans to pour it into, though I remember using a large, shallow cake tin. This route ends up pretty messy and the solid gel surface develops pits and holes of horrifying size, whereupon the stuff has to be reheated and repoured. Better, if you want to remain somewhat primitive, is to buy an outfit that consists of a cheap frame to set on the table and to which you clamp a commercially prepared gelatin film; it can be used over and over for a long time except that you have to wait until the ink from the first master sinks to the bottom of the film before trying page two.

Purple pencils, often called copying pencils, are easy to find in office supply stores; so, too, are black, blue, green, and red carbons, though not as common as purple. Yellow inks, pencils, and carbons may exist, but I have never seen any. In this country even inks are difficult to find and finally I bought a junk-type dealer's last 15 bottles of ink after writing all over the country and searching all the stores in St. Louis. In a book like the SCIENTIFIC AMERICAN CYCLOPEDIA OF FORMULAS one can find recipes for the gelatin mixture and inks, too, but if your interest is in the fanzine rather than messy experimentation, talk to an office supply house and get commercial products.

The carbon paper, so-called, comes in sets: a blank sheet, a tissue insert, and the carbon. Typing a master requires the carbon to face the top, blank master sheet. Thus, you end up with your original typing on one side and the color master on the other. Thus, when doing titles or drawings, keep in mind that the reversal requires a machine to set right again on the copy. If you draw on the back of the carbon, transferring the color to a master sheet underneath it (as one uses an ordinary typewriter carbon), the image can be transferred to a pan or film which then is backwards on the gel but comes out OK on the copy.

Some Hints: The process will not make a large number of copies. The color in the gel keeps sinking and spreading out, so fast dexterity is required. And artwork works better than typing because fine detail is lost first. If you get 100 copies consider yourself fortunate. Sometimes a little more water

applied with a sponge to the top of the gel surface will bring out brighter colors, though the image spreads out to become more blurry.

In typing the carbons I have found that using a mimeograph plastic backing sheet (not the thin plastic cover but a purchased backing plate) helps to transfer the color to the master without indenting it. Since the dye must make good contact with moisture, it is easy to understand why indenting should be avoided.

Michael T. Shoemaker has good success with a machine and has written some operational hints for TITLE #28. Briefly, the amount of fluid on the sponge that makes contact with the blank paper seems to be the most highly significant variable; it is one which I have yet to lick 100% of the time.

Mae Strelkov says she can do hecto work without purpling the fingers. She is, ipso facto, a genius. I get so stained that a whole day will go by before I can wash the stains away, though washing in rather expensive "spirit" with which the machine is loaded will rinse the color away.

I suggest mimeography (Tom Edison's invention) rather than a spirit machine; though a simple gelatin film will get you started for a cost of probably under \$15.00-- 100 carbonsets for about \$6.00, frame & film \$12.00, purple pencil, 25 cents--- uh, let's make an inflationary cost of under \$25.00. No special copypaper is needed though the commercial paper works best at \$2.25 or so per ream.

The Divine Madness of Collecting

by Don D'Amassa

Who was the editor of FUTURISTIC SCIENCE FICTION magazine? What was the title of Philip Jose Farmer's novel about an inter-racial love affair? What SF anthology was edited by Leslie Charteris, author of the Saint series? Which gothic romance ends with a nuclear war? What was Bram Stoker's only science fiction novel? It is extremely unlikely that you will be able to answer any of these questions unless you are one of those helplessly obsessed people known as Collectors.

Collecting takes an almost infinite number of forms. Some people collect pulp magazines, others digest magazines, still others both. Some collect paperbacks or hardcovers, comics or fanzines, artwork or original manuscripts. There are thematic collectors, specializing in a particular author or group of authors, a particular type of story, works from a particular publishing house, or works of a sub-genre, such as space-opera, Burroughsiana, Lovecraftiana, etc. There are Collectors who specialize in pornographic SF, or non-SF by major writers generally identified with the field. Some deal only with foreign language publications. There is almost no classification that does not attract its own small group of adherents. And then there are the most haunted group of all-- Completists. Completists aren't happy unless they have all of everything, and when they do, they are unhappy because there is nothing more to collect. Completists often branch out, adopting whole classifications of borderline novels into the SF genre, occult novels, spy novels with ambitious plots, supernatural horror, avant-garde, and everything else that they can justify labelling "SF". Completists generally die at an early age, penniless, choking on an overdose of bookstore back room dust.

One of the most necessary tools for collecting anything is an index or listing. You have to know what everything consists of before you can be certain that you have it all. Consequently there is an ever increasing number of published indexes, listing contents of anthologies, single author appearances, contents and frequency of issue of prozines, pseudonyms, translations, title changes, or series listings. There are nowhere near enough. Those that do exist are hopelessly outdated in a short period of time. Just as one example, the most complete SF Title Change Index (Viggiano-Franson), published by the National Fantasy Fan Federation, has not been replaced or supplemented in over seven years.

There are other hindrances to efficient collecting. Many Collectors do not live in urban areas, and have very limited

access to bookstores with large stocks of out of print books. Mail order houses do exist, some dealing with SF only, but their rare items are in heavy demand and priced accordingly. Many Collectors also feel that they are cheating if they resort to specialists.

Even Collectors living in urban areas, surrounded with bookstores, find difficulties intruding. Some small paperback houses do not distribute in some parts of the country. And cities inevitably include a larger number of Collectors, so there is an increased demand for the limited supply available.

There is no complete solution to this problem, but it might be lessened by cooperative action. The Collectors' Bureau of the National Fantasy Fan Federation hopes to function as a clearinghouse for information desired by Collectors. Through correspondence and a published newsletter, the Collectors' Bureau hopes to provide members with listings, unpublished indexes, and other information deemed useful. Material will be solicited from those who express an interest in Collecting. Existing private indexes would be made public, preventing needless duplication of effort. Participants will be able to exchange want lists with one another, or run them as Want Ads in the Bureau newsletter.

It is time for Collectors to become organized and militant. We have been despised for too long as obsessed, squinty-eyed weirdoes. In the words of A.S.W. Rosenbach, "After love, book collecting is the most exhilarating sport of all." Precisely.

Is There SEX After Fandom?

or,

The Heartbreak of Satyriasis

by Reed Andrus (May 7, 1974)

The girl regarded me with fear-dimmed eyes. I immediately deduced that she was frightened. She alternated her gaze between my bushy eyebrows, the stor-tossed night, and her twisting fingers. The plane suffered another jolt. Now I was frightened, too. My training took control at last, and swallowing the knot that was lodged in my windpipe, I affected my best Douglas Fairbanks bravado, leaned over and said, "Don't worry. These planes are designed to withstand worse shocks than the ones we've been experiencing."

The girl retreated further into the corner of the seat. It appeared that I had been partially successful--now she was more afraid of me than she was of the storm. That would never do; she was reasonably attractive and the possibility existed that we might be de-planing together in Madrid. Visions of lechery danced through my brain, and those base instincts over-rode Department of Treasury Instruction No. 1: YOU WILL NOT TALK OR FRATERNIZE WITH THE PASSENGERS UNLESS THE CONVERSION IS INSTIGATED BY SAID PASSENGER. I might have added, "OR MAKE AN ASS OUT OF YOURSELF" but that was something the Department never thought about, much less the normal sexual urges. So, all by myself, I hit upon an idea that would have sufficient grounds for defense if I was ever called on the carpet for my actions. I invoked D.O.T. Instruction No. 2: WHEN ENGAGED IN CONVERSATION BY A PASSENGER, AGENT SHOULD RESORT TO UTILIZATION OF COVER STORY. I proceeded accordingly.

"I've made quite a few of these trips myself. This isn't the worst storm I've ever been through." Aha! A glimmer of interest was discernible. I pressed forward. Every summer for the past five years, I've taken a trip to the continent to get story ideas, and rest up for a while." She sat up in her seat, plainly forgetting the outside weather.

"Y-You're a writer?" A major breakthrough! I exulted silently. The wench was mine! "What do you write about?"

"Why, I write science fiction mainly." From that point on, she was hooked. I spent the remainder of the six-hour flight extolling the virtues of my particular genre, its perils and pitfalls, and even signed her address book, "yours truly, andy offutt." In the course of the conversation, I found out that she was (1) single, and (2) a secretary taking a European tour on life savings. She

also knew very little about science fiction; matter of fact, she knew very little about anything. I knew the next evening would bring tremendous benefits, stories of orgasmic pleasure that would entertain my fellow Sky-Marshalls for hours. I chuckled to myself, licking my lips when she wasn't watching.

She got off in Lisbon. I continued, alone and fantasizing, to Madrid.

But, the die was cast. My cover story had worked so well that I determined to make it an integral part of my future journeys. Unfortunately, never again did I meet such a likely prospect; my little white lies bored most people with whom I came into contact. My gross desires and hopes were frustrated, but the Department would have been proud of me--I had invented the perfect cover story. Science fiction as a basis for conversation carried undreamed-of practical applications.

I use that story to illustrate those practicalities. It's substantially true, though I have purposefully diminished the extent of my lustings. In those dear, dead days of flying horniness my first theory regarding science fiction took root. Even though I had yet to become an active fan, the knowledge gained by more than a decade of reading SF produced significant results. For my fellow travellers, I offered a plausible excuse for being on the plane, allaying their suspicions that I was a lower form of gun-toting life; for myself, I gained the meager satisfaction that perhaps, for this trip at least, I would not be singled out and identified by some left-wing anarchist Commie with hand grenades in place of testicles. I now knew those years of ostracism had not taken place in vain; the youthful peers who sneered at and criticized my literary tastes could be deleted from my list of painful memories.

This realization dawned with awesome implications. Science fiction could be useful within the rather insular lifestyle of a federal agent, what might be made of the outside, civilian world when that learning was applied? Off hand, I remember at least two other instances where SF aided practical considerations.

The first was in college, a small, conservative cluster of academicians to which I returned after my brief stint as a flying guardian for TWA. My major was History, a branch of learning seemingly incompatible with my previous experience. Wisely, I chose a second major--English--and the dam broke almost immediately. After writing a singularly scathing retort to an abominable film review in the school's newspaper, I was called in to see the editor, a (shudder) upperclassman.

"So you didn't think much of my review, huh?" He lit up a cigarette, planted his feet on the desk, and blew a cloud of smoke in my face.

"Well, sir, I felt it had its good points." My parents taught respect for one's elders, especially if the elders happened to occupy positions of relative power. "But I thought that perhaps you might have included the names of the director, screenwriter, and the effective transition from the novel to the screen. I mean, granted that Raquel Welch exhibited mammariferous qualities never before seen in motion pictures, but..." I was attempting to impress him with my control of the vocabulary. It didn't work.

"Okay, wise-ass. You think you can do better, I got something here that's crying for treatment. You want to handle it?" He handed me a pass for the film, Silent Running. He smirked, not knowing that I knew what he knew, and more besides. I concealed my grin of pleasure and walked out of the office.

I received many commendations for that piece of work, justifying my theory of SF's practicality. The frosting on the cake arrived with a phone call from a disc jockey of a local radio talk-show. He mentioned that he'd seen my work, and wondered if I might be a guest on his program, discussing the merits of science fiction in the medium of films. I agreed, subsequently managing to perlay that opportunity into a steady radio spot. The payment was non-existent, but I countered that drawback by watching free movies from that time on; reviewers get passes.

Ultimately, my personal feelings and theories collided with active fandom. My wife and I moved to Cincinnati where I luckily stumbled across the Cincinnati Fantasy Group. At the urgings of fellow enthusiasts, I joined the NSF, and began to co-edit a fanzine. My life's predicted pattern swerved distinctly. Goals have been rearranged. But my viewpoints have withstood even this drastic value shift. Fandom is more than a way of life: it is more than just a ghoddanned hobby. Fandom is a thought process unique to a relative handful of the world's population. It is useful and can be applied to almost every situation; it gives incentive, and it provides markets for the results of hard work. Fandom is the arena for verbal and social interaction, without which the world would be a shabbier place. Fandom has allowed me to put these ideas down on paper...uh, well, so it has some bad points, too.

Just the other day, fandom demonstrated its willingness to subsidize a struggling, young writer when I allowed the CFG's fearless leader, Uncle Lou Tabakow, to believe that he played a better game of gin rummy than I did. From there, we may progress to bridge. But never pool. No. Not pool. I am a practical man.

But I'm not that practical!
