

KTEIC



SHARMAN DiVONO, the Bellydancing Mechanic, as seen by Alfredo Alcala

Space Vigil Urged to Avert Earth-Asteroid Collision

By THOMAS O'TOOLE, *The Washington Post*

WASHINGTON—In a script that could have been written in Hollywood, the National Aeronautics and Space Administration has been advised to put a close watch on thousands of asteroids and meteors in the far reaches of the solar system in case one moves onto a collision course with Earth.

The space agency's Advisory Council said a collision with one of the 800 known sizable asteroids could destroy most of life on Earth, just as a collision may have wiped out dinosaurs 65 million years ago, according to one theory. The council said the only way to avoid an impending collision would be to detect the possibility far in advance and deflect the approaching body with a hydrogen bomb.

"In the 130 million years the dinosaurs roamed the Earth, they failed to develop the technology to avoid their own extinction," the council said in a report to NASA that appeared in the newsletter *Science Trends*. "Homo sapiens has developed an adequate technology."

The panel urged NASA to attempt to detect all asteroids and meteors larger than 30 to 60 feet in diameter whose paths cross the Earth's orbit and track them for years to come in case they wander onto a collision course with Earth.

"If a collision appeared imminent, the orbital modification needed to avoid the collision could be determined and a mission deployed to nudge the object off its collision path," the panel said.

The council said a spacecraft carrying a hydrogen bomb could be sent out to attach itself to the body, and a radio signal could be sent from earth to explode the bomb and change the body's course.

The main reason the council proposed the "Spacewatch" is the growing acceptance by scientists of a theory proposed two years ago by Nobel-Prize physicist Luis Alvarez of UC Berkeley that the dinosaurs were wiped out when a giant asteroid collided with Earth.

The collision, according to the theory,

threw so much dust into the atmosphere that it blocked out the sun for years, destroying the Earth's plant life and plant-eating animals such as the dinosaurs.

Alvarez found a layer of iridium, a metal uncommon to Earth but abundant in space objects, in numerous samples he took in Europe of the Claystone Layer, formed in the geologic time that separates the Cretaceous and Tertiary periods. More recently, he found the same iridium in the Claystone Layer in eastern Montana, supporting his theory.

The NASA council came up with another rationale for its plan. The same radio telescopes and radio antennas built for Spacewatch could peer deeper into space to search for life on other worlds.

The council estimated NASA could start the watch for \$500,000 a year, which would buy a computer to log the asteroids tracked by an existing telescope. A larger program involving radar and at least one additional telescope would cost as much as \$50 million.

We have reached a stage of civilized barbarism where our swords reach round the world and our clubs affect generations unborn.

22 Feb 81 Well, I "did" Aquacon last weekend and I guess I was adequate as Toastmaster, except the ConComm didn't tell any of us much in advance about anything. The G. Benfords were there and I spent some time with Phil & Betty Farmer and all in all, it was a pleasant enough time, I guess. (Not exactly High Adventure, though.)

This weekend was another CAPS banquet, and it, too was pleasant. Saw the CAPS gang. MARK EVANIER arranged for another of his Big Time Comedian friends to amuse us; Jeff Altman of pink Lady fame. Sharman (our Vice President) is a bellydancer in her nifty new costume. A party at Don Glut's (very sudden & informal where I spent some time talking to the Swedish cartoonist Nitka. He has a particular problem that few people can sympathize with: all he does turns to money. The problem is, he doesn't feel like drawing, yet he has 4pp a week to do in 2 mags in Europe which maintains his 5% in one of them--a very large sum. He's looking for a woman that interests him, knowing that will bring him out of it. Meanwhile, he's crying all the way to the banque. In between I went on moving, collecting endless boxes and packing them. And I managed to finish the ZANDRA sequel, no mean task, considering that I felt utterly lost in in for about 2½ years. Came out a bit long, but what the hell. No two words alike, of course.

The new music of any age always seems odd and undisciplined to the older age--and sometimes they're right.

THE KING OF QUOTES HITS THE BIG (Bland) TIME:

In the March Reader's Digest is this one by me, page 176, "Points to Ponder." After over two years of sending them extra Xeroxes of QUOTEBOOK pages they finally picked one of mine.

It's about \$1.59 per word; not bad, though I got David Gerrold (you remember him) something like \$7 a word. But that's because paid him \$35 and me \$35 and I deducted 10% and sent him the balance.

The funny thing I look forward to is to see how many people read Reader's Digest. It's like some actor said, "You make a quick movie in Spain, strictly for the money, knowing no one in the USA will see it, and everyone does."

William Rotsler:
To be civilized means that you know enough not to eat with your fingers; to be cultured means that you know why.



THE BELLY-DANCING VICE-PRESIDENT is seen below through the drawing of Alfredo Alcalá, drawing himself in dancing with her. Sharman DiVono, VP of CAPS, did a belly-dance at our latest CAPS banquet. Mark Evanier got his friend Jeff Altman to do a comic turn; June Foray & Daws Butler were our guests. I did cartoons specially for them, which they seem to like (captioned by Mark E.) and had a long talk with Daws, who I first met during the taping of the old Stan Freberg radio show in the 50s.

MA BELL STRIKES AGAIN

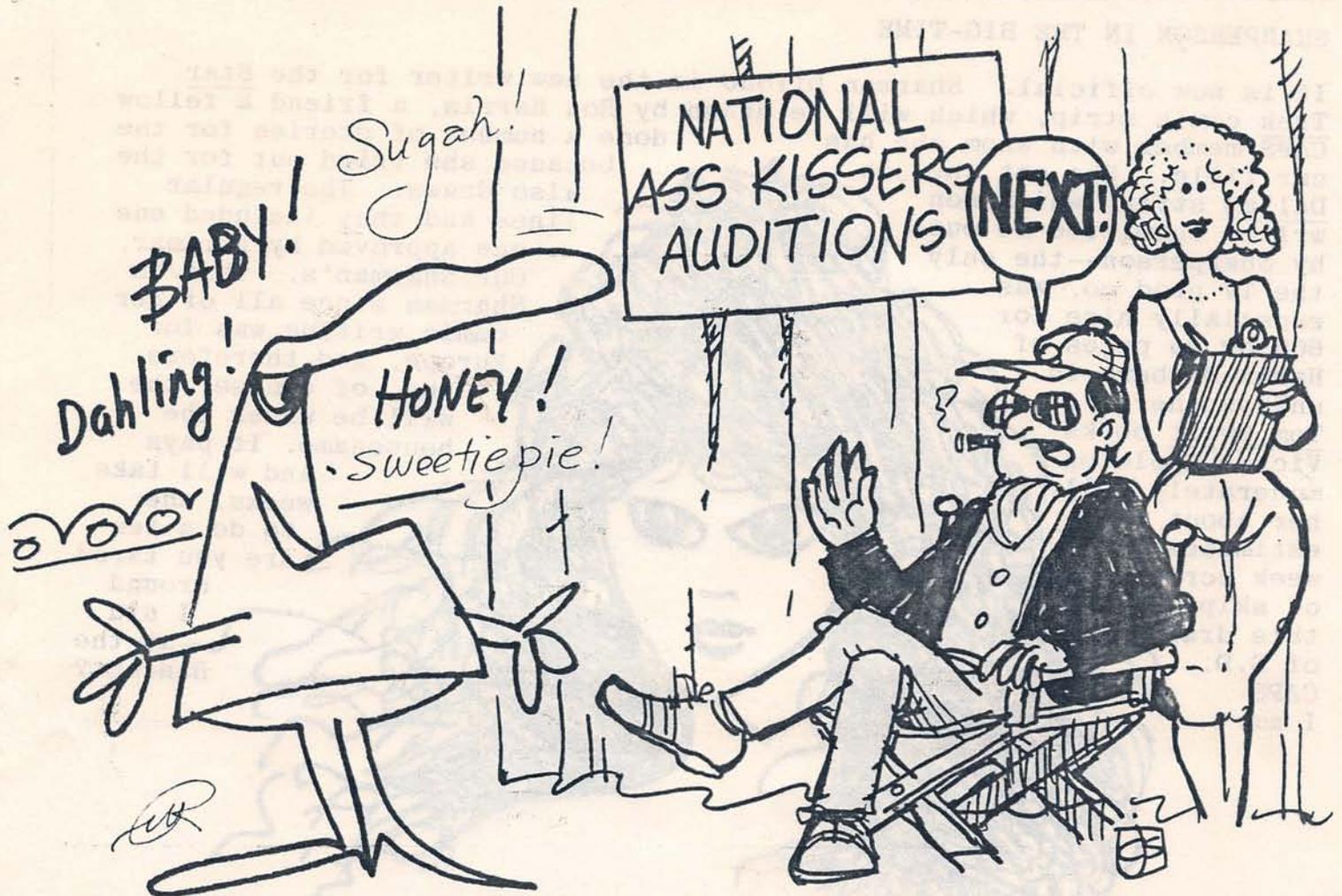
They gave us a number here at the new Venice address and we quickly found out someone else still had it & it was active. Then I discovered that someone else, calling a totally different number, could get

us instead. Alas & alack. I went to the Phone Co and after interminable delays they say tomorrow, 4 Mar, we will have this number:

(213) 391-0344

The weather here, despite the recent rains, has been very nice. We

God appears differently in various parts of the Bible. In Genesis He is creative, in Job petty and mean, in Revelations revengeful. Jehovah, Desert God of Vengeance, is the hero of the Old Testament, while Jesus, the Gentle Redeemer, is the heroine of the New Testament.



(On Cinema) "'Tis a pity evil is not so easily unmasked in the real world."
(Sharman DiVono)

are still not settled in, still unpacking boxes, etc. This place is more rent & less space, so I guess what we are buying is the weather. I'm not able to completely build my "writing machine" (the complex, very womb-like, of desks/cabinets/bookcases/etc) as I had it before, but it is adequate, I suppose.

Cats are the only animals who act as though they know they have a destiny.

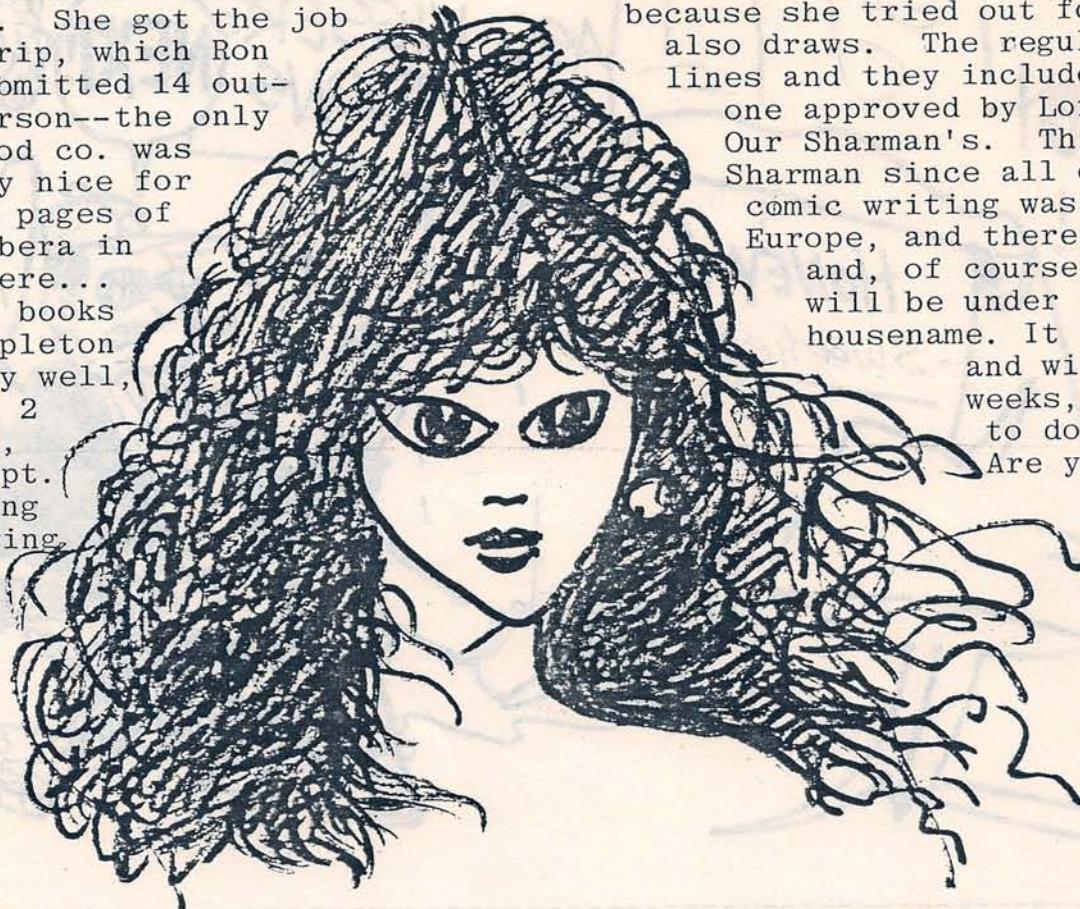
Hatred of others is the first reaction of self-haters.

The greater part of life is learning when to tolerate fools and when not to.

Biology has not changed very much in all of man's history, but our relationship to it has changed drastically--and most of it in the last generation.

SHARPERSON IN THE BIG-TIME

It is now official. Sharman DiVono is the new writer for the Star Trek comic strip, which will be drawn by Ron Harris, a friend & fellow CAPS member with whom she has done a number of stories for the car field. She got the job because she tried out for the Dallas strip, which Ron also draws. The regular writer submitted 14 out- lines and they included one by Sharperson--the only one approved by Lorimar, the TV prod co. was Our Sharman's. This is especially nice for Sharman since all of her comic writing was for 600 or so pages of Europe, and therefore Hanna-Barbera in and, of course, the unknown here... will be under the Tom Swift books housename. It pays Victor Appleton moderately well, and will take her about 2 weeks, she estimates, to do a ten week script. Are you tired of skipping around this drawing? I did of S.D. at the CAPS Banquet?
I am.



Autobiography is the last refuge of the ego.

Visitors to Los Angeles, then and now, were put out because the residents of Los Angeles had the inhospitable idea of building a city comfortable to live in, rather than a monument to astonish the eye of jaded travelers.

Jessamyn West, Hide and Seek, Ch. 22, 1973

It is the lazy, the curious, the indignant, the greedy and the restless who have made every significance advancement in science, art, literature and society.

AND JUST WHAT IS *FUMETTI*?



An answer to the burning question from William Rotsler
2104 Walnut Avenue, Venice, CA 90291 (213) 398-1214



FUMETTI is a slang Italian term for stories told with photos and speech balloons. These stories--mostly soap opera--are very popular in Italy, Spain, South & Central America, and to some extent in other countries, especially those with bad or no television.

These are graphic stories, done in panels *ala* comics. I am producing an initial series of six stories for *HEAVY METAL* magazine. These are 6 to 13 pages long, in color, done mostly with collage techniques, miniature sets, and so on. The series is called *Star Traders* and is co-authored by BILL WARREN and myself. It is just the right length to be a book and already I am getting a little interest in Japan and Europe.

But this is definitely a group effort. Without the cooperation of various members of science fiction fandom, and of other friends, all of whom are doing it for nothing, it would not be at all possible. I am drawing upon many of the costumes which already exist in local fandom--and prize-winning KATHY SANDERS is doing the rest, as well as appearing in the story.

Here are some of the people involved:

JOEL HAGEN, he of the alien skulls, is building my main starship, which will probably be his best to date.

DON SIMPSON, that resident alien among us, has already made many things for us, from forearm electronic controls to giant alien spiders and a giant alien spider robot.

DALE ENZENBACHER, the reknown sculptor, is designing and building an alien for one story.

ED & PAM KLINE are not only making some superb weapons, but Ed brought me "Eon", his mutated=shetland-pony character and we have given him a role in half the series.

ART COSTA has loaned us one of his great helmets.

EVAN HAYWORTH is now living with me, helping me build a 16' x 16' studio in the back, and is making waldos, evil god statues, and other stuff.

GEORGE CLAYTON JOHNSON will play Krasnak the Benign.

SERGIO ARAGONÈS, of *MAD* marginals, will be playing the dashing owner of a robot factory in space in two stories.

LARRY NIVEN, JERRY POURNELLE, JULIE FUNN, TOM STERN, and other local fans & proz will be doing bits. BRUCE PELZ is playing Jod, the villain, with VIC KOMEN as the naive young lad and ALLAN ROTHSTEIN as Captain Bernie Pennypacker, the "Star Trader" himself.

KAREN SCHNAUBELT, that sudden new star on the s-f costuming horizon, has offered her extensive collection and will be playing a part.

VICTORIA RIDENOUR, a professional costumer, has also expressed an interest, as has MARJII ELLERS, and I hope to engage the imagination of other local fantasy costumers. There are also a number of SoCal model makers who have offered starships and the like.

KATHLEEN SKY, STEVE GOLDIN, DIK DANIELS, TOM DIGBY, ALAN WHITE and many others have saved up tons of odd bits of plastic for us.

And for the men KITTEN NATIVIDAD, star of many a Russ Meyer film, will be featured as a robot owned by Allan Rothstein--and robots need no clothes. (KATHY SANDERS, as queen of a 3-star system, will get her male slaves, too...)

This first set of adventures will have robots, wild alien flora, strange alien fungoid forests, castles, starships, naked ladies, magic (of

a sort), rayguns, fighters, orgies, adventure and all that good stuff we all like. There will be location shooting (at Vasquez Rocks--where else?--and at Bronson cavern, probably the least-known and most photographed location in the history of the movies.)

A *fumetti* story is something like a movie--and isn't--and something like a comic book story--and isn't. It really is it's own form, more complicated than you might think. An artist can draw anything, but we have to build it. As a result, professional special effects people like TOM SCHERMAN, FRAN EVANS, WILL GUEST and others have offered help, information and encouragement. SHARMAN DIVONO is playing a major role.

But the starship-type story is not the only one we have in mind. I am already looking for other markets. The Marvel magazine, *EPIC*, is interested, but for them I will try to do something different than that for *HEAVY METAL*. Probably a medieval fantasy. But more likely what we call the "Anywhen" series...a device to get certain people into real and fictional worlds which are very real to that person. The Arabian Nights, Ancient Rome, where Hitler won, etc.

My idea of the "right" way to do *fumetti* is to do only those kind of stories which you cannot find--or cannot easily find--in other media. Thus I would never do a soap opera, a detective story, a western (unless there was some really good switch) and will concentrate on fantasy and science fiction.

So we are looking not only for "space stuff" but Roman, Babylonian, Nazi, medieval, King Arthur-esque, pure fantasy and so on. Looking for people, costumes, locations.

One location we have already used is the Halloween, 1979, *Alien* set built by BOB BURNS. This will be BRUCE PELZ's ship.

But remember, no one gets paid. Only the naked ladies. I will pay for certain costume, prop or model costs if consulted in advance. The set up costs on this are over \$5,000 plus about \$1,800 more to build the studio...and I haven't even had one print made. While I was in Europe, however, in 1979, I photographed a lot of castles, forts, and futuristic settings for use in this project.

I've also received much encouragement from many people. ELIZABETH WALCOTT is a steady plastics "connection." FERRY ACKERMAN has offered me anything he has in his collection. TED WHITE deserves a special place for his early, positive and trusting go-ahead. Various members of the Society for Creative Anachronism have offered themselves & their armor & costumes. SHERRY GOTTLIEB, of Change of Hobbit, has offered exhibition space.

I only have to do it, you see.

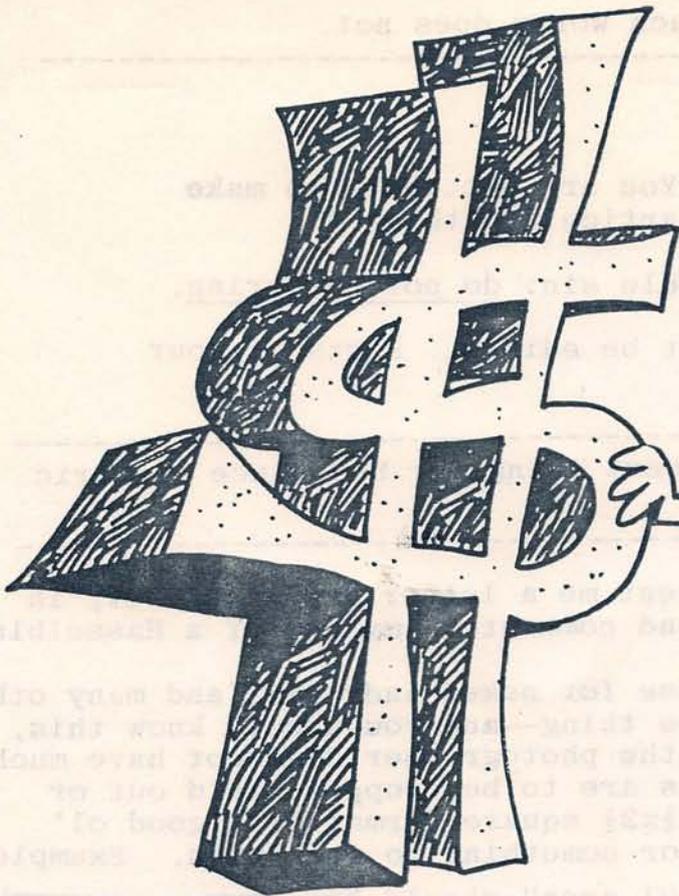
But I shall. It has taken much time. First to find a place to work and get set up, then to move to a new place and set up there. It shall happen, however--if only because I am in so deep I gotta!

So if you or anyone you know is interested in getting involved, please contact me, 9:30am to midnight, 7 days a week.

Are you interested in building animated figures? Monsters, aliens? Do you build models? Not only starships, but castles, temples, gods, gadgets, ground vehicles, airships, and hand props. Do you design and/or make costumes? Do any of you want a national/international audience? (That's all I can give you, except for photographs, until that distant day when this thing gets into the black.) I'm looking for really nice male bodies to be robots (no beards or moustaches) and/or slaveboys. I want "swimmer-type" bodies. I also want male & females for costumed parts, bits and minor roles.

Act now. Act without thinking.





THIS IS A BILL
FROM BILL ROTSLER
8420 RIDPATH DRIVE
L.A. 90046

PAY UP
OR FEEL
GUILTY

In working on QUOTEBOOK I use old manuscripts, outdated stationery, surplus xeroxes, etc for the pages upon which I tape the slips of paper with the quotations as I organize them. I ran across this page, which is my billing form for certain magazines that require I do so. Cheaper than typography & more effective. I guess.

A child's play is a child's work.

TWO NOVELLAS:

A Patron of the Arts
by Julia Markus
The Tears of San Lorenzo
by Barbara Reid
May paper, \$4.95

To the left you see the folly of picking a common phrase for a title. I think this is the 3rd "patron of the arts" since mine.

GREG BENFORD & I recd a bit of a bonus. In Italy that big, fat, about 165,000-word

SHIVA DESCENDING will be printed in two volumes--so they are paying us twice. Comes from doing a book with no two words alike.

KTEIC MAGAZINE is a letter-substitute issued with unrelenting regularity from William Rotsler, 2104 Walnut St. Venice, CA 90291. Copyright c 1981 by William Rotsler, all rights returned to artists & writers, good persons all. This should, of course, be treated as a letter, not a fanzine. Thank you and goodnight.

Worry has survival value, but too much worry does not.

MORE RULES FOR MASQUERADES:

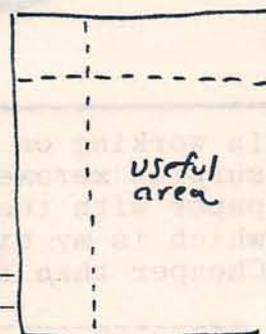
- 1: Do not lecture your audience. You are not there to make protracted statements of your particular "thing."
- 2: Do not commit the one unforgivable sin: do not be boring.
- 3: Parts of your costume should not be edible. Parts of your costume should not fall off.

Lightweight paperback books are the best thing for bed since electric blankets.

None other than Dean A. Grennell sent me a letter and within it, in the usual Grennellian prose, I found comment on my use of a Hasselblad. I doth respond.

I use a Hasselblad because for naked lady pix (and many other uses) it is a fine camera. For one thing--and you should know this, being a professional editor type--the photographer does not have much, if any, control over how his photos are to be cropped, laid out or handled in a magazine. With the $2\frac{1}{4} \times 2\frac{1}{4}$ square format of a good ol' Hasselblad it gives the art director something to work with. Example:

Covers: Only the area marked "Useful area" should be used for the primary subject. Reason: the top band is where the title goes (about 20-25% of the shot); the left hand band on the spine (again, about 20-25%) is for blurbs, teaser pix, etc. Working with a $2\frac{1}{4}$ you almost automatically give any editor leeway.



Hasselblads are also useful for easy double-exposures, and I've found their lenses to be good. The disadvantages are: expensive as hell, only Hasselblad accessories fit (except that the Japanese & others have made a lot of adapters). And the image is reversed.

That last one for some reason has never bothered me. I can go, in a high-speed pressure situation, from the reversed-image to the straight image on, say, a Nikon, and never miss a bet. You can also put the Hasselblad over your head, at arm's length, and shoot by looking up into the $2\frac{1}{4} \times 2\frac{1}{4}$ screen. (Tricky, though, as you now have a reversed image and it is upside down.)

There is another plus that has nothing to do with the good/bad qualities of the camera itself, and these are psychological. I have found that people take you seriously as a photographer, as a pro, when you are carrying a Hasselblad...and when you have two, as I do, plus a couple of Nikons...they do whatever you want. It's amazing. Total strangers will heed your guidance, voluntarily keeping out of your way, get other people to "obey" and so on. Amazing. You can walk in anywhere, too.

Of course, the chic thing is to appear as though you are unaware of all this attention.

To be imaginative you need raw material, which is why as you grow older you acquire more building blocks and more ways to fit them together in new patterns.



Cowboys are America's last real romantic symbols.

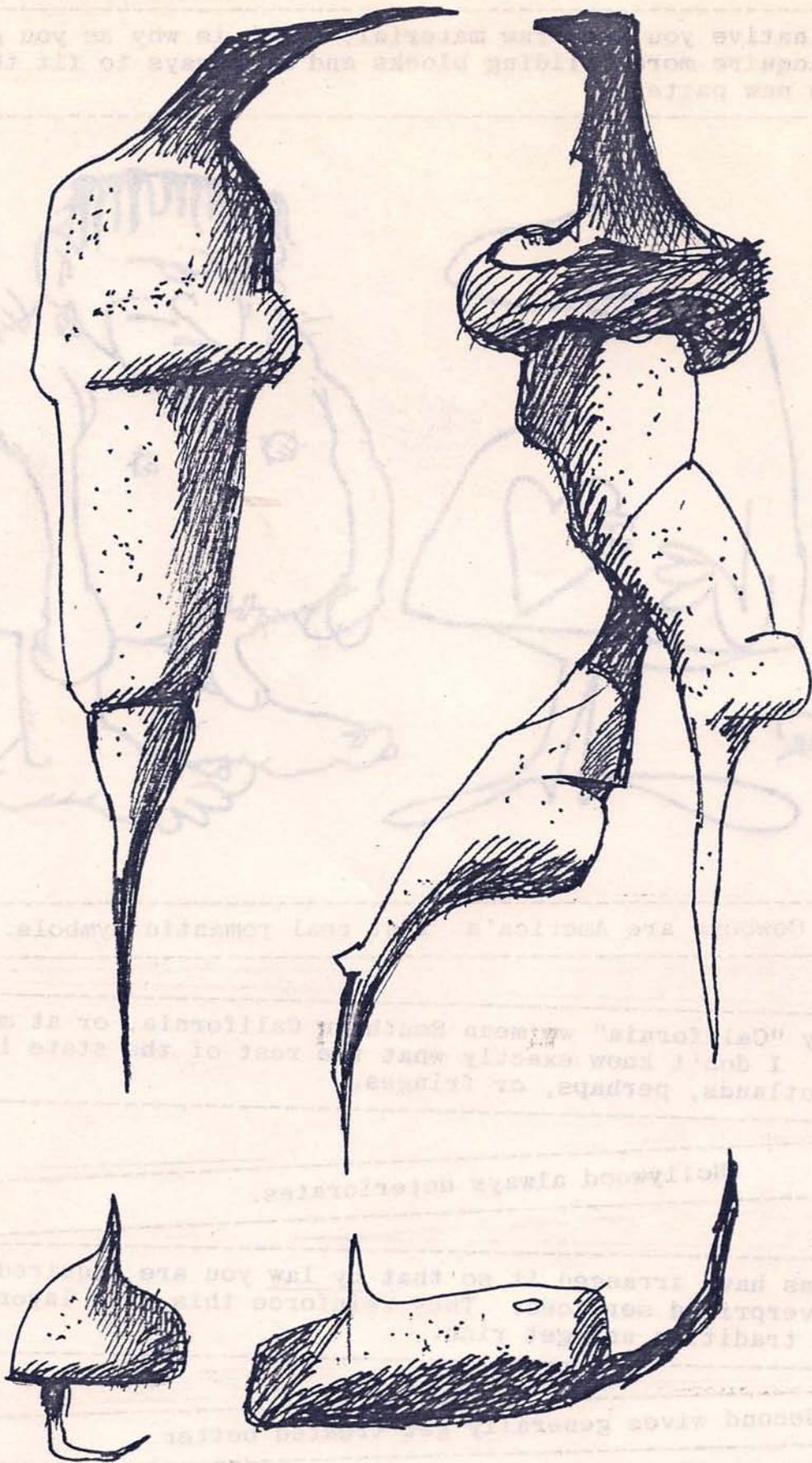
When we say "California" we mean Southern California, or at most, San Francisco. I don't know exactly what the rest of the state is. Not suburbs; outlands, perhaps, or fringes.

Hollywood always deteriorates.

The morticians have arranged it so that by law you are required to take their overpriced services. They reinforce this with layers of guilt and tradition and get rich.

Second wives generally get treated better.

An all-male heirarchy, a celibate all-male heirarchy, the Roman Catholic Church, is the leader of the opposition to women owning their own bodies.



ALIEN VEGETABLES

William S. Foster

Genius has nothing to do with education; if anything, conventional educational systems get in the way.

5 Mar 81 Last week I went to the phone company to get a phone. (They were out of pizzas.) They gave me a number--398-6578-- and a phone with that number. I told people about it. But they found out someone else had that number, was not planning to give it up, etc. so we had a partyline. I complained and they gave us a new number. It took several days and five minutes after the phone man left I get a call on the new new number--391-0344--to find out it is the same number as the Burns Detective Agency. I was rather rude to the phone company and they say, in a day or so, they will give us a new new new number.

The thing is, all through this, were were other people, dialling (and dialling carefully) other numbers, who consistently were getting us. Evan says he heard from some acquaintance that this area (Venice, which means the General Telephone Co, not the Pacific which handles Hollywood) has switching equipment installed in 1893!

I am not happy.

The supply of ignorance exceeds the demand because those who have it insist on sharing it.

10 Mar 81 +Our new house is just down the street from the Fox Venice, which is a rather nifty movie theater because it has one-night showings of good old classics, foreign films, etc. So last night Evan & I went to see Fellini's Casanova (yes, his name is in the title). It was visual lush, almost too lush, like rich fruitcake. But booooring! We walked out at the end, not even bothering to see Fellini's Roma.

+New new new telephone number: (213) 398-1214.

Cancel all others.

People calling the old number got: (1) clicks; (2) busy signal when it shouldn't be; (3) a referral operator giving the new number of the Burns Detective Agency; (4) a strange woman who wouldn't even say hello but rap out non-sequiters like "Why don't you put your pants on?"

Also people calling a totally different number & dialling carefully, would get us.

I hope the new number will help.

+We started to put up one of those Sears sheds this past weekend, found: (1) many parts were not labeled; (2) some were mislabeled; (3) Evan's shed was 8x11'3 $\frac{1}{2}$ " instead of 8x12; (4) parts were misformed, in the sense that holes, slots, etc were in the wrong places.

So we are taking his 8x12 shed back and my two 8x16 sheds back & getting our money & building, with our own plan, a set of studios (one 8x12 & one 16x16) with 3/4 ply floors over 2x6s, 2x4 frame, and ply walls, with skylights. Actually probably come out cheaper & a little more efficient.

We catch the disease of death at birth and never get over it.

In the last 6-8 months I've bought a sander, a bandsaw, a workbench and other things from Sears--and not ONCE have the directions matched the reality. I'm not stupid, I know how to read plans & figure things out. Grump. Grump.



I LOVE
GETTING IDEAS

THEY MAKE MY
EARS TINGLE

run

To appreciate love, we have to have been unloved. To appreciate liberty, we have to have felt at least the fear of slavery. To appreciate life, we have to have ducked the shadow of death.



Does anyone have any idea of what Dan Steffan's drawing mean? There is no prize.

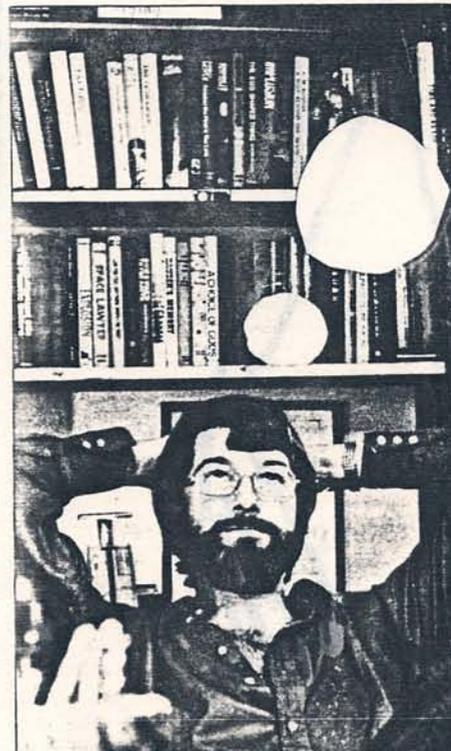
Pick a Phobia, Any Phobia

Achlophobia	Fear of crowds
Acrophobia	Height
Agoraphobia	Open spaces
Ailurophobia	Cats
Anthophobia	Flowers
Anthrophobia	People
Aquaphobia	Water
Astraphobia	Lightning
Bacteriophobia	Germ
Brontophobia	Thunder
Claustrophobia	Closed spaces
Cynophobia	Dogs
Demonophobia	Demons
Equinophobia	Horses
Hematophobia	Blood
Herpetophobia	Reptiles
Mysophobia	Dirt
Numerophobia	Numbers
Nyctophobia	Darkness
Ophidiophobia	Snakes
Pyrophobia	Fire
Zenophobia	Strangers
Zoophobia	Animals

Minds have no gender.

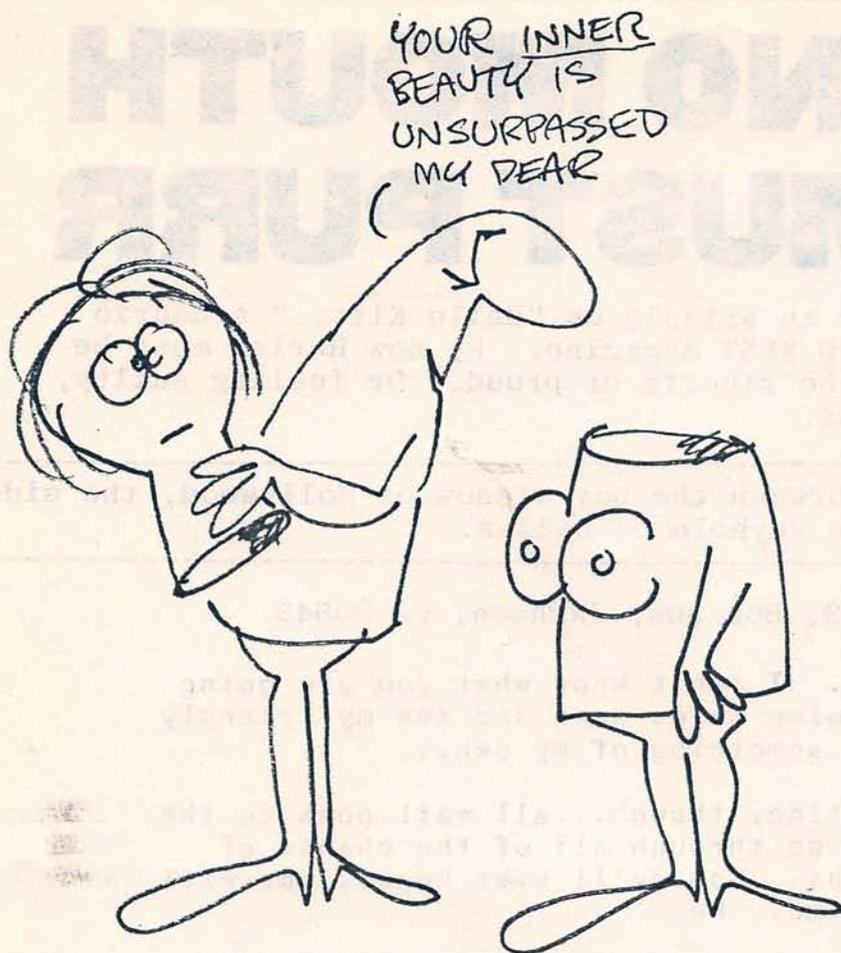
I often feel I am smothering you (my Gentle Readers) in quotes by me. But I've got so many! My original thought was to stimulate you to giving me some of your own, but that has not been too successful, you bashful people you. But what the hell, no one is forcing you to read between the (dotted) lines.

Death can be a gift.



Andrew J. Offutt: "I don't create at the typewriter."

Women look at sex and see a path to love; men look at sex and see a path to more sex.



I have developed a habit of late that gives me a good deal of pleasure. At 3pm I take a *Barney Miller* break.

It's a remarkably well-done show and sometimes I see shows I had not seen before, though it doesn't really matter; I watch the re-runs happily enough.

I mentioned this to Mark Evanier the other day and he said the creator, Danny Arnold, is a perfectionist. Most shows rehearse, do a Dress, then a taping (though most, I imagine, also tape the rehearsal). They start around 5pm and by midnight they are through.

But Arnold will re-write, re-stage, rehearse, rehearse and they might go to 4 or 5 am. But the quality shows, I think.

Along with *M*A*S*H*, *The Mary Tyler Moore Show* and (Jesus, can't think of another of that quality!) it's one of the great series.

The mediocre and the creative person view creativity as a mysterious process, but the creative individual accepts that as normal and gets on with it.

About 3 days ago I was thinking about my old high school class and how in many ways we never Really leave high school. Today's mail brought a Class Reunion (1944-45-46) announcement for next August. I think I'll go.

Few beautiful women seem curious about much of anything. Ordinary, ugly people feel they are somehow lacking something so they search for the missing bits.

I suppose I should rewrite the above interlineation. Beautiful men are pretty much the same. It's a curse, trying to cure oneself of sexism. My excuse--as far as the above goes--is that I don't care about nor pay much attention to beautiful men, therefore don't know as much about them. I'd be interested in hearing, from women, their thoughts on beautiful and/or attractive men, as a class.

When money talks to me it says "Good-bye."

The more society wants--demands!--to know about us, the more we tend to conceal, to draw apart, to become secretive.

I HAVE NO MOUTH AND I MUST PURR

The above is a heading for an article on "Hello Kitty," a Sanrio (Japan) company. From NEWS WEST magazine. By now Harlan must be either very tired of all the ripoffs or proud. Or feeling guilty, perhaps, since it's my line.

Television views America through the bay window of Hollywood, the side window of New York, and the keyhole of Dallas.

A LETTER FROM GREGG CALKINS, Box 508, Jackson, CA 95642

Like you, I've moved again. I don't know what you are going to do about it, but I am going to go down and see my friendly Real Estate Broker and buy something of my own...

I've learned a trick this time, though...all mail goes to the PO Box and I don't have to go through all of the change of address stuff for 2-3 months. Nobody'll ever know...nor will they next time, the Last Time. Ho.

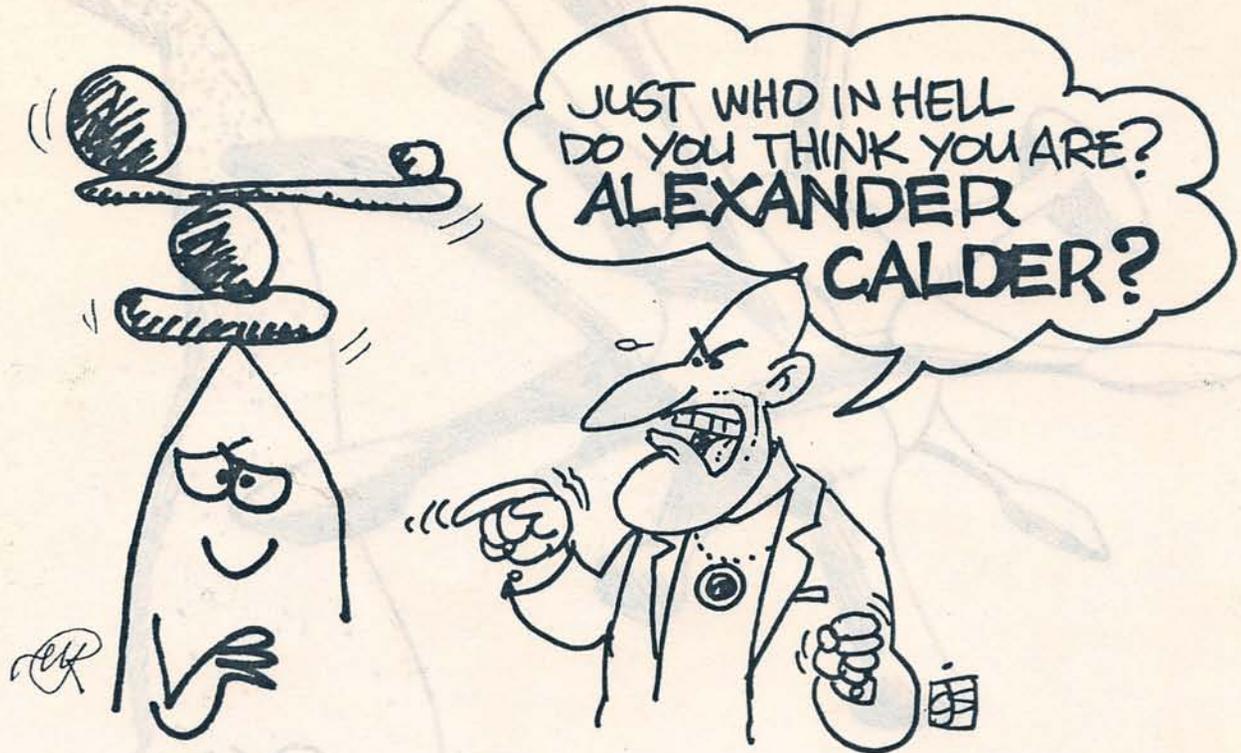
Planning on buying 5-20 acres, depending on what we see, and building a solar home, probably a dome. If I manage to do that this summer, I think I will hang up this moving around bit for quite some time. I've got a hankering to put everything in its place and still know where that place is 30 days later.

So how come you have never bought anything in all of your jumping around? You don't have to have money to buy a house, you know? If you can make the rent, you can make the house payment. Depends, of course, on what you like.

We are in a rickety but repaired Victorian pretty close to the downtown (such as it is) part of Jackson. I wouldn't want to live here indefinitely without spending about \$10,000 to put it into decent shape, mostly kitchen and bathroom, but it will do very well for the 6 months or so we hope to be here. It really seems different for us to be living back in town after all of this time. Jackson is pretty quiet--they don't even have a movie theater here or within 35 miles or so, although a new one is currently under construction--but even so it seems strange. The fire siren went off this afternoon (volunteer, I think) and scared me half to death. Not many cars going by on our street, though.

All I really wanted to say was hello and I'm still here, and maybe next time I'll have some pearls of wisdom for you.

You can easily be honest, but it is difficult to be unprejudiced.



When you begin to accept your weaknesses, not as flaws, but as realities,
you begin to mature.

We never like those who destroy our illusions, even if they save us
from a terrible fate.

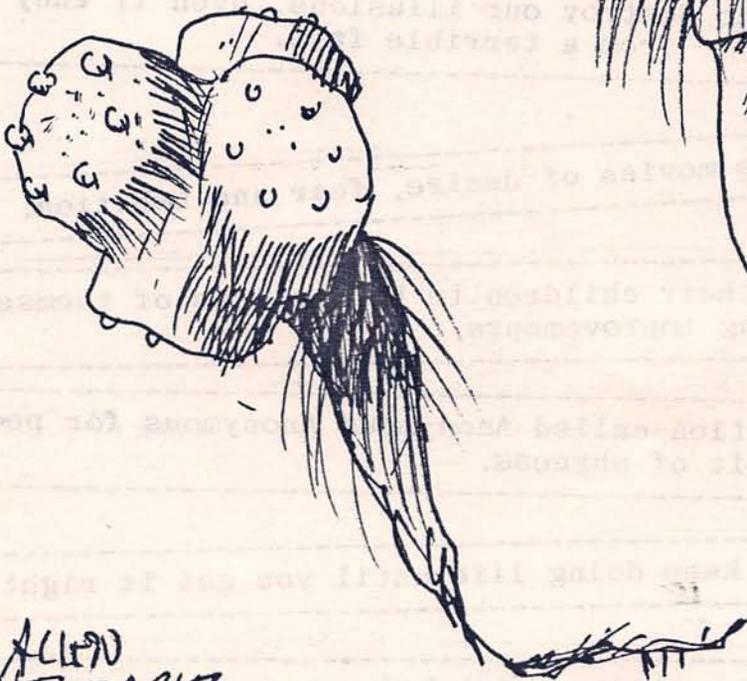
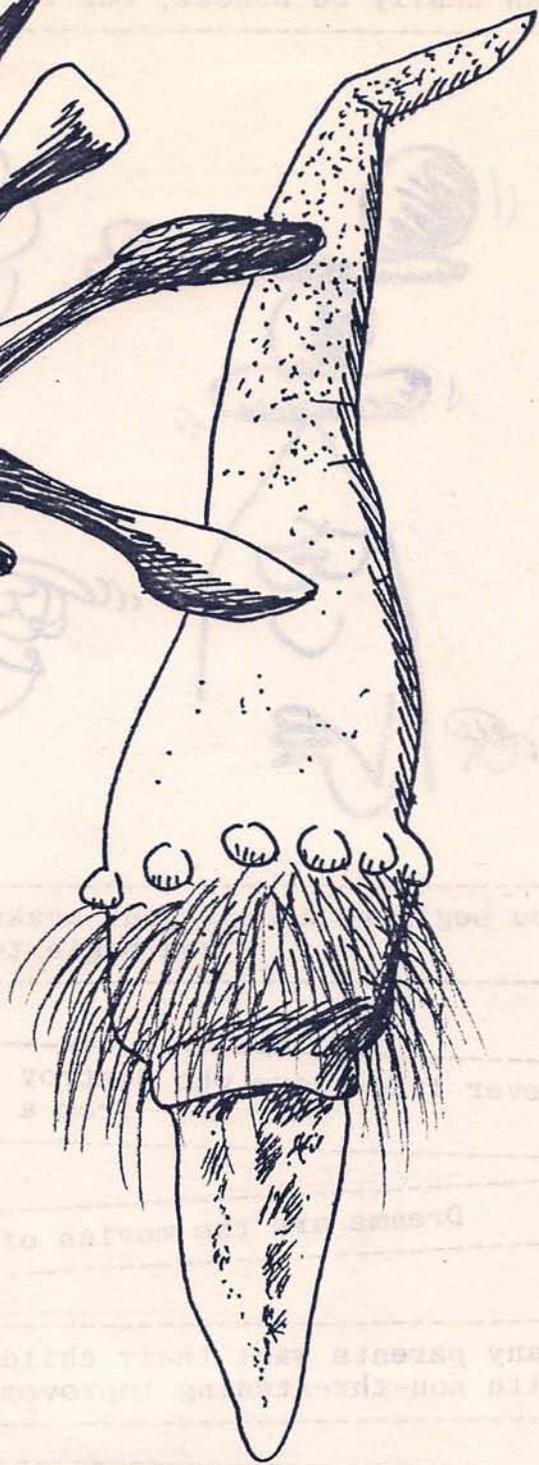
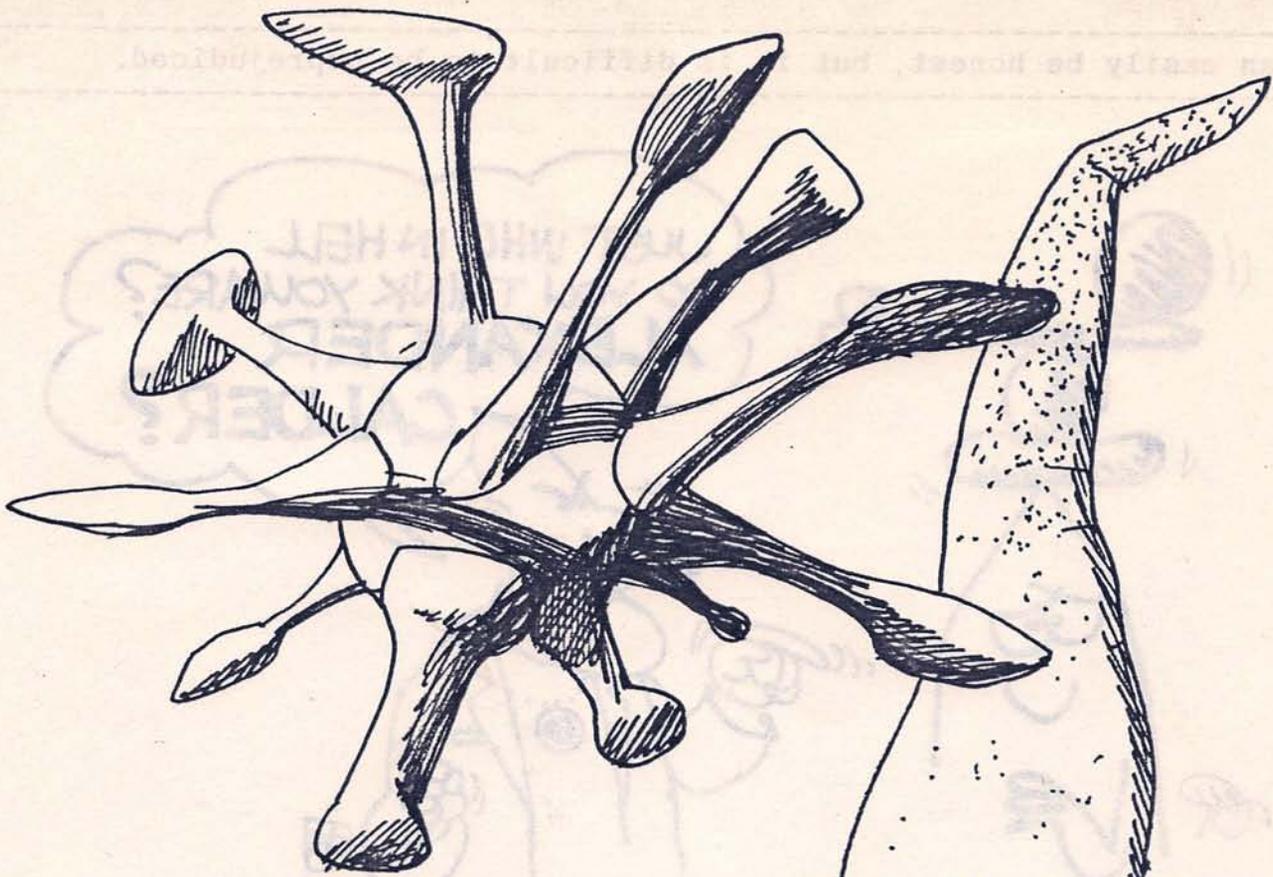
Dreams are the movies of desire, fear and ambition.

Too many parents want their children to be replicas of themselves,
but with non-threatening improvements.

I'm forming an organization called Anonymous Anonymous for people
who can't shake the habit of shyness.

Reincarnation: You keep doing life until you get it right.

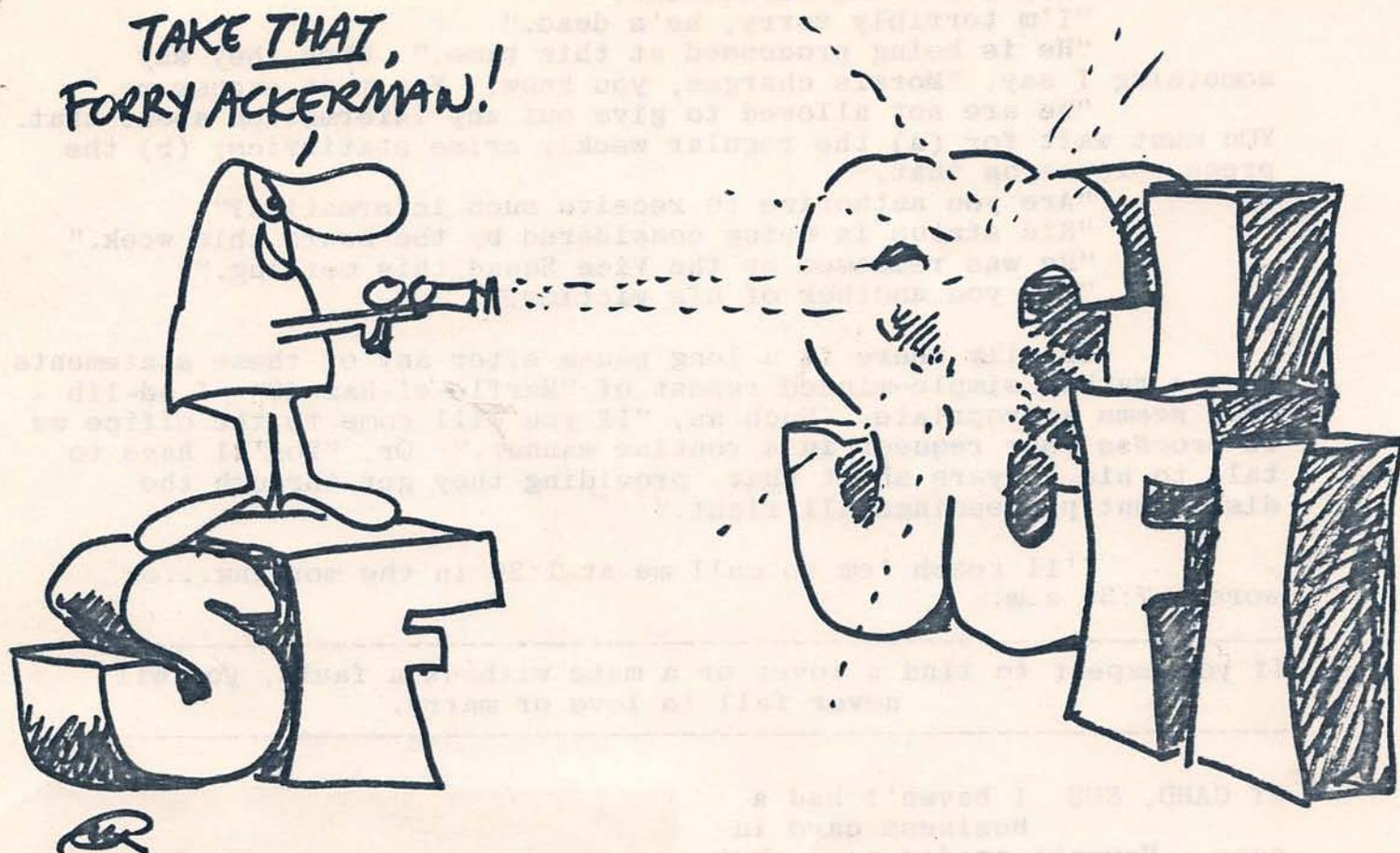
Titles with colons in the middle exist because no one could think
of a good, catchy phrase, or because the author was afraid of
seeming frivolous.



ALIEN
VEGETABLES

rotter

Boredom and fear will push mankind into space.



There is as much theft by pen, rubber stamp or typewriter as there is by gun, knife or threat.

SECTION 4 When we moved in here I was given a telephone number that someone else still had. And at least two other numbers would also get connected. I complained and they gave me a new number--the number of the Burns Detective Agency in the Yellow Pages. I became irate and they gave me a new new new number...which seems to be the old number of some fellow who gets calls from people at all hours of the day and night who cannot speak English very well, or at all.

I sent an IRATE letter to the General Telephone Company, to "Whoever It Is That Must Suffer Through Complaints From Irate Customers. Meanwhile, I am still getting calls. Yesterday I got one from Paris. I have this little speech I do, which seems reasonably simple. "What number are you calling? (Pause while they give me my own number.) The person who had that number no longer has it--I do. You must get his number from Information." They apologized and hung up--to call back 45 seconds later. Another, longer explanation followed. And a third call a minute after that. In all cases the persons speaking were almost illegible, inarticulate, stupid and deaf.

But now I'm having fun with it.

(Ring, ring) "Hello?"

"Is this Marfle-el-Hazud?" (It sounds something like that.)

"One moment, please, that would be Section Four." (Another pause and then a change in voice, brisk and official.) "Section Four." "Marfle-el-Hazud?" "Just one moment, please...ag, yes..." Then comes the variations: "I'm terribly sorry, he's dead." "He is being processed at this time." When they say something I say, "Morals charges, you know. You must excuse me." "We are not allowed to give out any information about that. You must wait for (a) the regular weekly crime statistics; (b) the press release on that." "Are you authorize to receive such information?" "His status is being considered by the Board this week." "He was released by the Vice Squad this morning." "Are you another of his victims?"

Usually there is a long pause after any of these statements, then a rather simple-minded repeat of "Marfle-el-Hazud?" I ad-lib what seems appropriate. Such as, "If you will come to the office we we process your request in a routine manner." Or, "You'll have to talk to his lawyers about that, providing they get through the disbarment proceedings all right."

I'll teach 'em to call me at 1:30 in the morning...or worse--7:30 a.m.

If you expect to find a lover or a mate without a fault, you will never fall in love or marry.

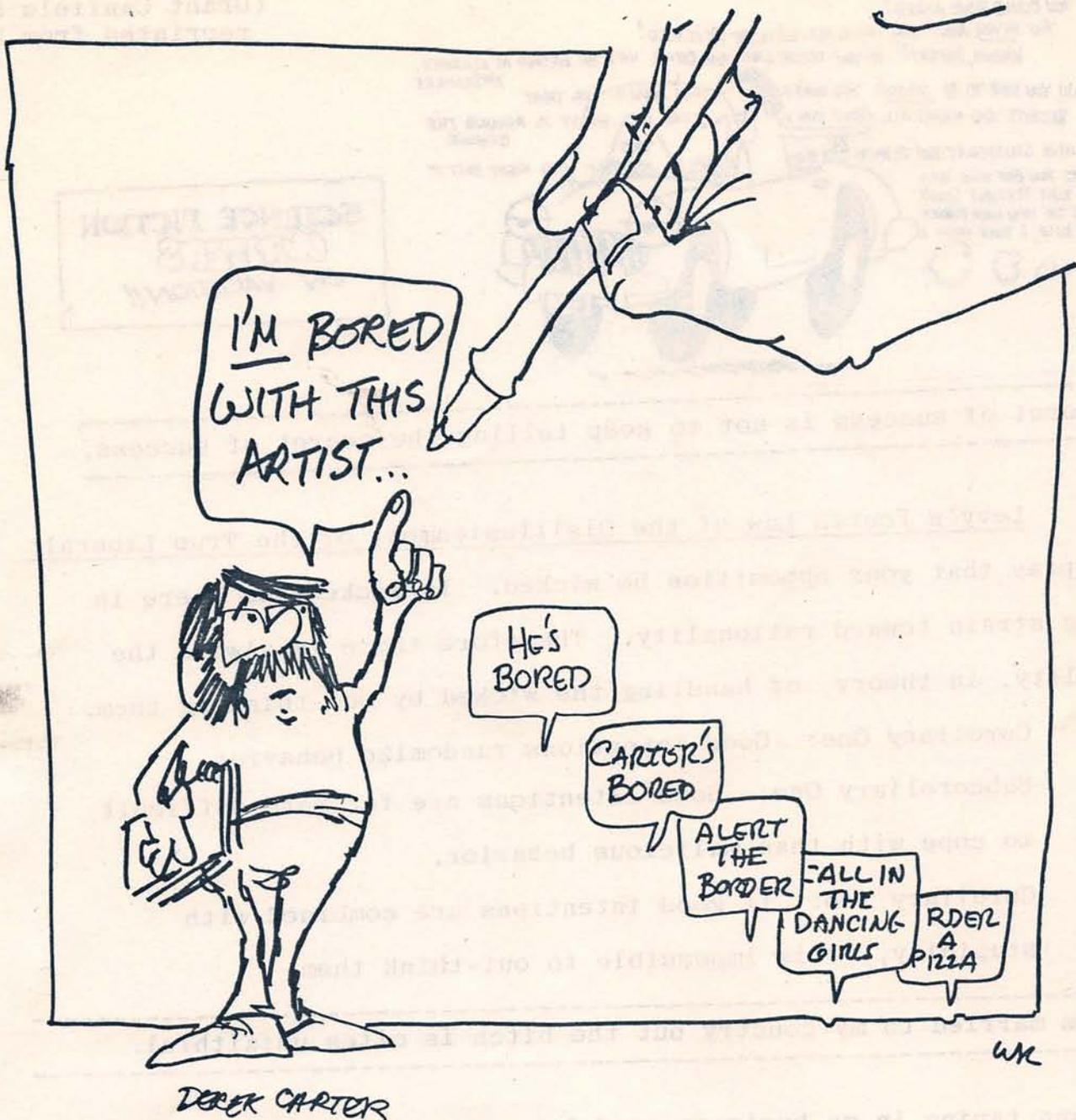
MY CARD, SUH I haven't had a business card in ages. Haven't needed one. But with the fumetti thing I have had to give my name, etc so often I decided to get some made. I set the type myself, using Formatt 5469, and had it reduced to size. But they couldn't get either my first or second choices in paper. I used to have some pretty good cards, the kind, when you gave them to people they

went, "Oh, nice." These are okay, I guess. It's really silly the emphasis people give cards, even the cheapest kind. (These were about \$26 including reduction, for 500.) It's as if you are not legitimate without a card. Since you can get cards for under \$10 it seems ridiculous to give them any more importance other than (1) an easy way to hand out info; (2) an indication of your taste. That last one is somewhat important, I think, in certain aspects of business--not mine, however. I know when I see a sign company with a badly done sign their entire business is suspect. Same with any businessman, I guess--if he hasn't the sense to get a good-looking card (whether by hiring some taste or not) he's suspect. (As I underlined that "he's" I realized I have not once seen a woman's business card.* They must exist, however; guess I don't hang out with female business types.)

**WILLIAM ROTSLER
2104 WALNUT AVENUE
VENICE, CA. 90291
213/398-1214**

***EXCEPT SHARMAN'S**

Do healthy negroes keep themselves "in the brown" and do orientals
keep themselves "in the yellow"?



Some people just cannot ever learn to sin easily. They must always
make a big thing out of it.

The above cartoon was another collaboration between Messer Carter and
myself at Windycon in, I think, 1977. I really enjoyed jamming with
Derek. The best cartoons were given to Mike Glycer to put out as a
fund-raiser for DUFF, but so far...ahem...Mike?

Respectability is a wall against chaos, against daily, individual
decision, against change.

In the name of decency, order, good taste and common sense we all
commit a hundred little crimes every day.

(Grant Canfield & WR
reprinted from PSFQ)



SCIENCE FICTION
WRITERS
ON VACATION!!

The secret of success is not to keep telling the secret of success.

Levy's Fourth Law of the Disillusionment of the True Liberal:

Always pray that your opposition be wicked. In wickedness there is a strong strain toward rationality. Therefore there is always the possibility, in theory, of handling the wicked by out-thinking them.

Corollary One: Good intentions randomize behavior.

Subcorollary One: Good intentions are far more difficult to cope with than malicious behavior.

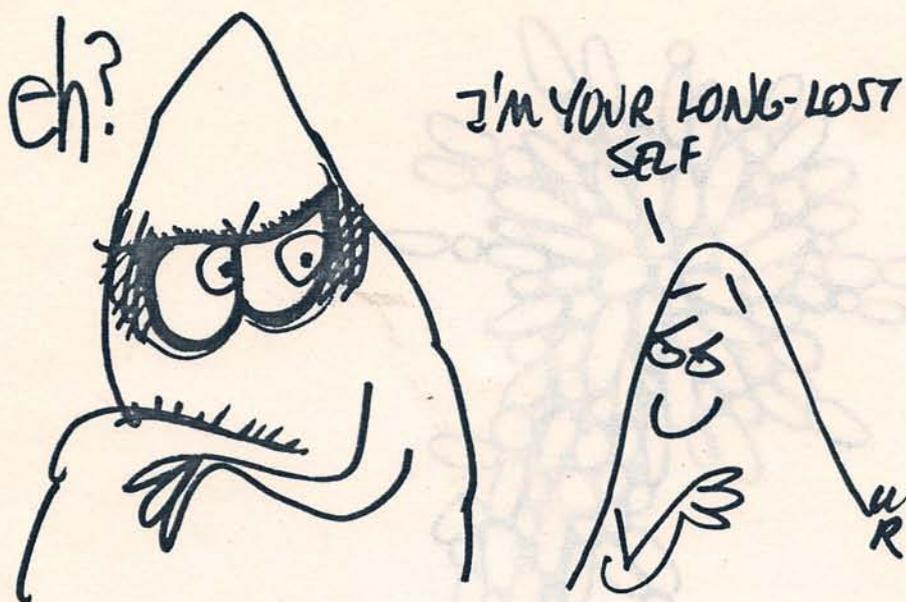
Corollary Two: If good intentions are combined with stupidity, it is impossible to out-think them.

I am married to my country but the bitch is often unfaithful.

As I was taping in my business card I was reminded of my olde fanzine, MASQUE, called in those days, *The Gaudy Fanzine*. I used, at one time or other, just about every means of reproduction there was: mimeo, ditto, litho, original litho (done on stone & tipped in), stickers, seals, airbrushed with stencils, rubber stamps, linoleum block prints, letterpress, god knows what else. It wasn't a bad fanzine; if you look at some of the Best Of or Incomplete Burbee you'll see many things reproduced from that time.

If I ever find my back files I will start reprinting some of the old Gerald C. FitzGerald letters. I thought they were hilarious, but maybe ypu had to know GCF. I also ran a series--this was in the late 40s & early 50s--called "Wish I Had Written That" and had contributions from some Biggies--John D. MacDonald, Bloch, many others. (That "many others" conceals the fact I can't remember.)

I think what I dislike most about sports is the constant justification--it builds a competitive spirit, it creates initiative, it readies one for the Real World, it is patriotic because it had been happening so long. I don't think, except for competitiveness, it does anything except create pain, heartbreak, dullness and false pride in vicarious achievement.



Creativity: Unloading ideas out the front as you load in the back.

Sometimes I feel like drawing and other times it holds no lure. I enjoy the give & take of meeting other artists--as at a CAPS meeting or aftermeeting, or at a cartoon jam at a con--but I don't do it all the time. I work in spurts usually. I rarely do things at home, anymore. Cons often start the juices flowing. Yet other times I might sit watching TV and do pages & pages of stuff--cartoons, "serious" illustrations in the SF tradition, total abstractions, whatever. I think I might put more of my non-objective art (or whatever you could call it--do people still use terms like "non-objective"?) in fanzines. There was some comment by Jay Kinney, I think, in some recent fanzine that decided me.

I suppose a "personalzine" is the place for such work. I do get discouraged--for others as well as myself--when all the art by everyone in fanzines gets little more than "and art by" comments. Still don't know the reason. Only George Barr gives consistently good comment & he doesn't do much at all. Or I don't see it, anyway.

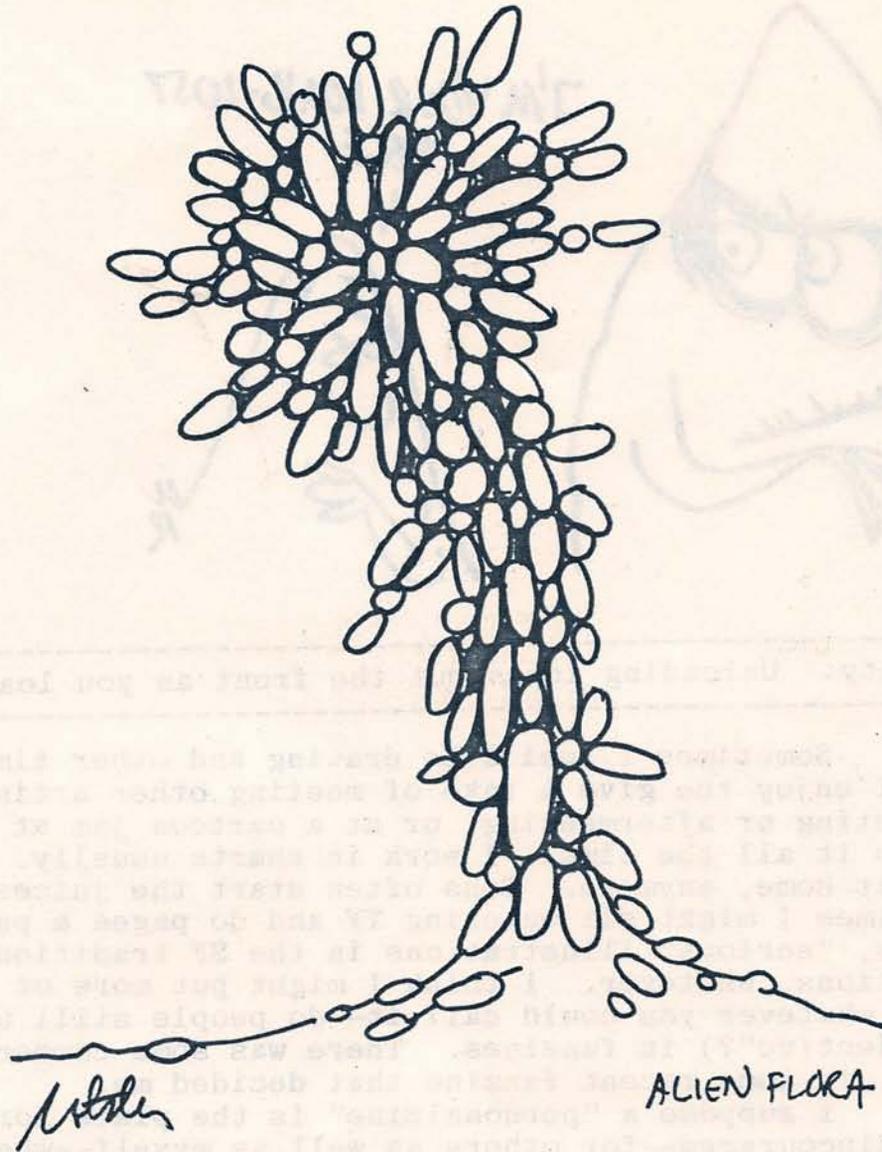
Maybe people feel they don't know anything about art and think "I like" and "I didn't like" are shallow comments. (Well, they are, if unsupported.) Gets discouraging, though, especially for new artists. I'd encourage more except so little is good enough to get me to respond. (I'm talking here of new artists in the fanzine field.)

I enjoy the work Dan Steffan does in PONG! Such tiny things! And I love Grant Canfield's line--almost interesting line--and his strange & wonderful monsters. Many of his drawings give the impression of a panel taken from a strip, in the sense of a fragment of action.

People confuse the desire to love with loving. Love requires proof. Intentions are nice, but they warm no hearts.

No person or country or race that did not participate in the creation of a law, or did not afterwards accept that law, is not bound to honor it.

Loneliness is cancer of the mind.



You don't look a gift unicorn in the mouth.

Dare to be yourself. Do not exist in limbo, in the eyes and approval of others. It takes courage, and a certain immunity to society, but if you are not yourself, who are you?

It is the mothers that keep families intact; that and inertia.

We are always between the me that was and the me to come, between the once-was and the to-be.

What most of us have is a religious hangover, not religion.



ALFREDO P.
ALCALA
'81

We don't need fame so much as attention. Attention is fame in
small, personal doses.

I think it is a difficult thing to try and judge a cartoon about
yourself. I don't think this looks like me, but what do I know--I
see myself reversed every time I look in the mirror. If we like a
caricature it is probably not accurate--and vice versa.

Everyone knows more than they tell you; you and I are no different.

A proverb is a quotation out of copyright.

WATCH WHERE
YOU'RE STEPPING,
CLUMSY!



QUOTEBOOK LIVES!

Now of course you people havd not forgotten that I am still collecting quotations, have you? No, of course not. You naturally keep your antennae out for good quotes while you are reading/thinking/listening/viewing, right? Of course. It's just that everything is so dull right now, right? That's why you haven't sent anything...

I'm going to try a syndicate with the idea of a Quotebook column. I can make you famous...



"Sharman DiVono is irreplaceable because you'd never know what to ask for to get another."
(Mark Evanier)

The other day I had lunch with Mark Evanier (who speedreads and might have easily missed his name already). He told me that he was now a corporation, the Horsefeathers Corporation. Seems he gave a list of ten Marx Brothers-oriented names to his attorney and 9 of the 10 were taken! And some were very obscure references, too.

That started me thinming, as I drove back, about what I might call my corporation if I should ever make the kind of money which makes a corporation practical. I know that there are a lot of corporations done by artists & creators of various kinds, along with one-shot movie companies, and they tend to have some rather whimsical names. So what might mine be, I thought?

The Heartless Corporation

The Big Corporation

The Villainous Corporation, were early examples. But I really tend to favor rather classical references, such as The Minotaur Corporation; Voyage Productions, Inc...meaning "trip" as in LSD...Kteic, Inc....Masque,

Inc....(There's an olde reference!)...(Which reminds me, Mark said something about the TS Corp, for Tax Shelter Corp, but his lawyer shot that one down.)...oh, I dunno, something will come up.

It's not as if I'm in any danger of making over \$100,000 a year, y'know. I seem to do all things possible to avoid that sort of problem, such as going and doing something else alla time.

Music is a river that will never run dry.

I've been getting more than usual number of requests for cartoons lately. Only one included postage and that was the San Diego Comic-Con, who wants something for the annual they put out. I try to remember to include postage--usually a stamped, addressed envelope--when what I'm asking for is of no advantage to the one I'm writing to. VERY few others do this. I must be a saint.

In the file drawers of our lives there are bulging *dossiers* labeled "Mistakes" and slim folders called "Good Works."

The overly religious get either rugburn on their knees or water on the knees from kneeling in damp churches.

Work goes slowly on the studio. My car died yesterday-- a cracked block--some \$1800 to fix up. The money is all outgo and no ingo. Got to think of something to make quick money, as this is a sudden disaster. On the other hand, I may just draw. It's a nice place to go, drawing.

The more you know about art the less you find good enough to study.

Early in May I received another check from that movie company I invested in. I now have all my money back! The interest on the money I borrowed is, of course, paid to the Trust, which is me. From now on it's all profit.

I want success all right, but I want it in small, steady amounts, incoming as needed. No floods, no surprises...and no droughts, either.

VIDAL SASSOON SAYS SHARMAN IS "IN" Well, their salon, anyway. Seems that the 2nd week in May she will be modeling the latest in hair styles at one of their shows--in exchange for months & months of freebie styling. When I heard this I was immediately filled with foreboding. Hair stylists (at least 90% of the gay ones) always seem to want to cut hair, to reshape it drastically. But not this time, because (a) the stylist is female & straight; (b) Sharman's great mass of hair will be next year's Beverly Hills style, according to V.S. & Co. When she goes in all the hair fixers come around to finger her hair. They will also do something to it called "ragging" (setting it wrapped in rags) which will make her hair mass HUGE.

There is a special anguish when someone we despise admires us.

28 Apr 81 Work goes ahead slowly on the studio. Have the walls up now--units made of 2x4s with 4x8 ply sheathing, making 8x8 units. Have come to love lag screws and stitchers. Stitchers are good to know about. They look like a screw, but with a sharper point and a different thread. Philips heads. Can be put right through 3/4 ply and taken out easily by using a reversible drill with a screw head attachment. For anything bigger--2x2 framing of shelves, for example--drill a small pilot hole and use 2 1/2" stitchers or 3". I can take something apart, neatly, saving all the wood, probably as fast or faster than you can with a hammer.

Much activity between me & a London publisher. They want me to do a column "on anything" monthly, plus buying all sorts of 2nd rights men's mag stuff at 2-3 times the price of first rights here, plus photo sets, plus fumetti. Mark Evanier will write some 2pp girly goodies and I'll shoot 'em. Much other activity as well. Lots of running around.

If this keeps up soon every time a child is born we will have to eliminate an adult. And who seletts?

Who was the very first person to breal the Ten Commandments?

Moses. Remember the Golden Calf affair?

At least one in every marriage should be able to cook.

2 May 81 They're putting sexism into TOM SWIFT! Sharman & I had a meeting tonight and she told me she'd read the bound proofs of TS#1 where the 18-year-old redheaded friend of Tom was no longer a "young woman" but a "young girl." She was "spirited" in our version, but comes off bitchy in theirs.

Our editor, Wendy Barish, has given up. The Syndicate which controls Tom, the Hardy Boys & Nancy Drew is too meddlesome. They send us all kinds of notes on outlines, almost always contradicting themselves. ("There should be some time on Earth," then "Tom spends too much time on Earth," etc.)

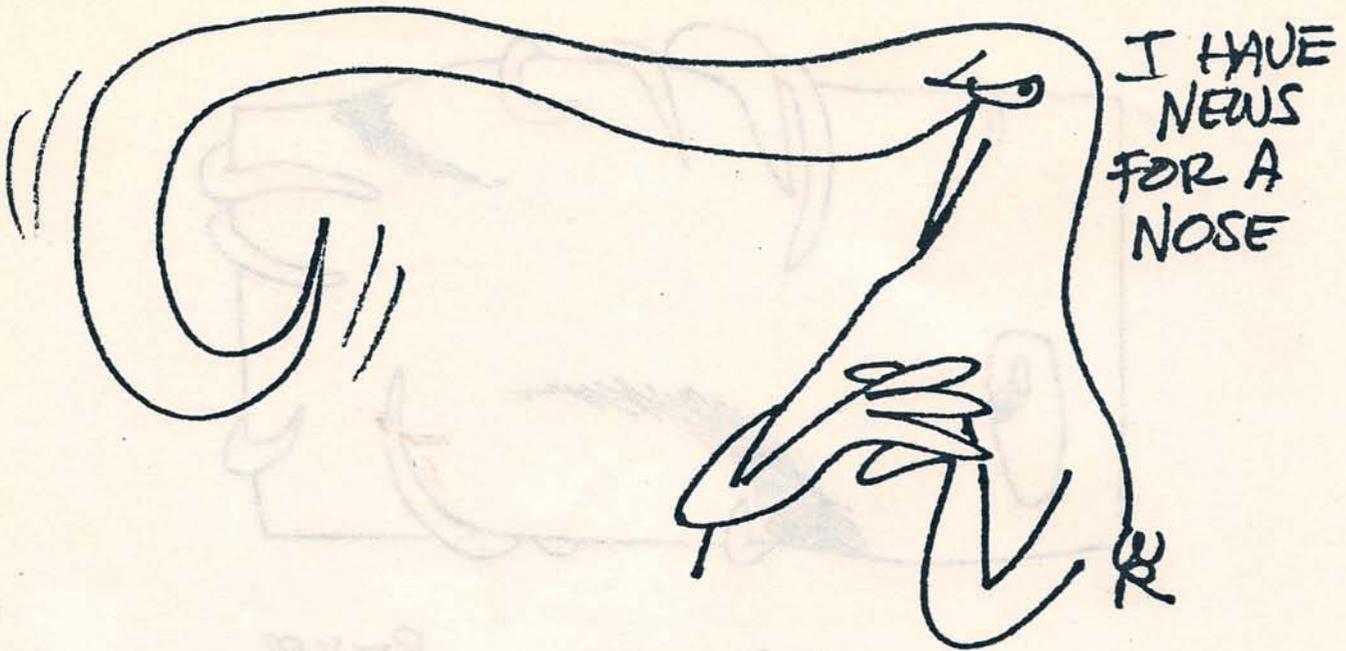
But there is Great Hope of doing our own series there. Heinlein juveniles brought up to date. My own ABOUT THE WIZARD AND US kid book--put out as an Xmas card in 1966--has caught them. They want me to rewrite the single pieces into a narrative form.

Sharman is improving as a writer very fast, by the way.

Earlier, I gave a slide show at the LASFS benefit--which I had totally forgotten about and minutes after coming back from the Goldin-Sky residence in the far Valley, where I was given bags of "stuff," I turned around and zipped over to LASFS, catching Sergio Aragonès in the act of chalk-talking. They had even flown George RR Martin out!

The legend of the great grandmother cooks comes partly from childhood memory and prejudice and from the facts they had to use fresh ingredients, for they had little else.

God gives us free will because He doesn't want to accept responsibility for our stupid actions.



The educated person knows when someone is not educated, but the reverse is not always true.



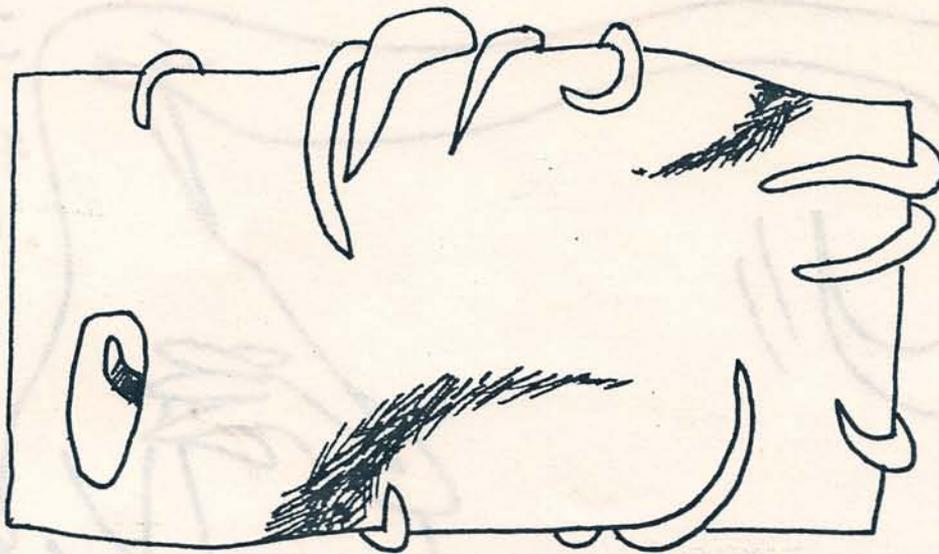
*Proper version
of two headed
FEMLIB ape
or battle ank*

Naturally you recognize the work of Alexis A. Gilliland there on the left; the line, trembling line, the microline of Truth, Silliness and the Bureaucratic Way.

You can't postpone a laugh.

4 May 81 I had to drive up to Camarillo today, on business, and decided to take the Coast route which I had not been on in some time. A lot of memories came back. Such as the site of some sculpture I did at the base of a tramway to a house. The road leading to the studio I had in 1958-59 where I built some huge architectural sculptures for Bernard Rosenthal. This was also the site of my first pro nude--of Diane Webber, star of 50s nude photos & one of the all time Great Figure Models. Places where I had made love to women or dined with girl friends. Also the pharmacy at the Malibu Colony where, in the late 50s, a guy decided to commit suicide by driving his top-down little MG into the drug store late at night. His idea was to bring it down around his head. He drove around inside the pharmacy, crashing into perfume counters, etc. but all he did was cut himself up. Finally, a fire started. He went literally a couple of doors down & tried to tell the Fire Dept by pounding on their door but could not arouse them. Finally someone phoned it in. I met this jerk once. He was strange, slightly scarred, quiet, watchful. Eerie.

We not only marry strangers but we divorce strangers as well.



CAPTURED OBJECT

RESEARCH

Are we certain God isn't off temporarily and that we don't have a
Guest Host?

I'm getting better at selling quotes to *Reader's Digest*, getting one or two in per issue. In the May issue we have one by Our David Gerrold, from *Starlog*: "Thoreau was no band leader. The sound of all those different drummers makes it hell to organize a parade." And the same day I get the check--I took out 10% & sent the money on to DG--I get a phone call from RD, wanting to know the source of a Seneca quote (!) & Van Roy, which I don't remember at all.

Of course, it's all simple. For \$1.14 I can send 49 sheets (50 actually, but I count short, in case I miss) of quotes to RD by 3rd class mail. Costs: \$1.14 + 6¢ for the env. plus \$1.96 for xeroxing, or about \$3.16 for sending 7,500 words. Since I'm xeroxing my master sheets for the final QUOTEBOOK mss. I just xerox two.

So let me immortalize you, friends. Let me take your simple, even childish thoughts and by the magic of running them through my typewriter, turn them into memorial prose. (No, that's memorable. Let it stand. Whathehey.)

This is why I put all these interlineations in KTEIC. To get you to say, "I can do better than that."

Almost every example of modern architecture isn't. These souless and repetitious constructions are not architecture and there "modern-ity" is decades old. They are designed by accountants and paid for by corporations whose idea of beauty is a symmetrical balance sheet.

The whiskery, unwashed bum reminds us of not only the mortality of the flesh, but the mortality of the mind, bank book, pride and spirit.

4 May 81 LEN WEIN called tonight. Yes, the Len Wein, fabled in song and gum wrappers. The very same Len Wein who has been receiving mail from me with "'Len who?" cartoons. He doesn't write letters, but he does call. Do I know how to work on guilt or do I know how to work on guilt? He's coming out in a coupla weeks and we will look upon each other, smile a lot and tell stories and laugh.

A college degree shows that you have successfully swallowed--if not digested--the prepackaged food for thought.

5 May 81 It looks as if I am going to be asked to do a novelization of "Vice Squad", a "Midnight Cowboy" kind of film by Sandy Howard Prod. Ashley Grayson got me into this. They are only waiting for some sort of response from a publisher. I wouldn't even mention it except that last night I went into Hollywood, on North Western Avenue, a really seedy neighborhood, where they were shooting in & out of a scrungy bar. I was talking to one hooker for a minute or two until I found out she was not an actress. I met some of the actors--some guy plating a really nifty villain, who (the actor) works on a soap, and Season Hubley, who was in "Hard Core" with George C. Scott. I knew that if they were doing their jo-s right they would have developed a whole background for their characters, most of which wouldn't be on the screen. Actors call this "subtext," a kind of historical platform upon which to portray the character.

The villain, for example, thinks of his pimp character as Jesus Christ--with twelve women, because the first time it was twelve men and it didn't work. (This isn't in the script which I read.) Re the subtext thing, I remember a quote by Walter Matthau to the effect that when an actor makes an entrance or exit he should be coming from or going to someplace, not just coming on stage, on set.

Also talked a bit to the vice squad officer who is tech adviser. Checked with him on a couple of points on a contemporary story I started writing awhile back, about a cop in Hollywood & he confirmed my thoughts. He also said that cops spot theives because their eyes are always moving, watching, and that the only ones other than thieves whose eyes are on the prowl are cops.

We'll see if it works out. They have a good little film here, which they are definitely not trying to sensationalize...but it will have a hard R-rating, nudity, violence, etc. Nitty gritty, hard language stuff.

In their hearts, in our culture, all women want to be blonde. Or to be all that implies.

It's weeding-out time again. I'm sneaky this time, putting it in here almost like a filler. But--except for the members of Fandom's Supreme Apa, Lilapa--if any of you want to continue getting this ya gotta respond in some manner. Nothing big, just a call or card saying you would like to continue. I have a limit of 35 copies, with nearly half going to LILAPA, and I do not want to increase the "subscribers," In fact, I want to reduce them. Those who are mute ain't agonna get it no more. So there.





William Rotsler & Sergio Aragonés