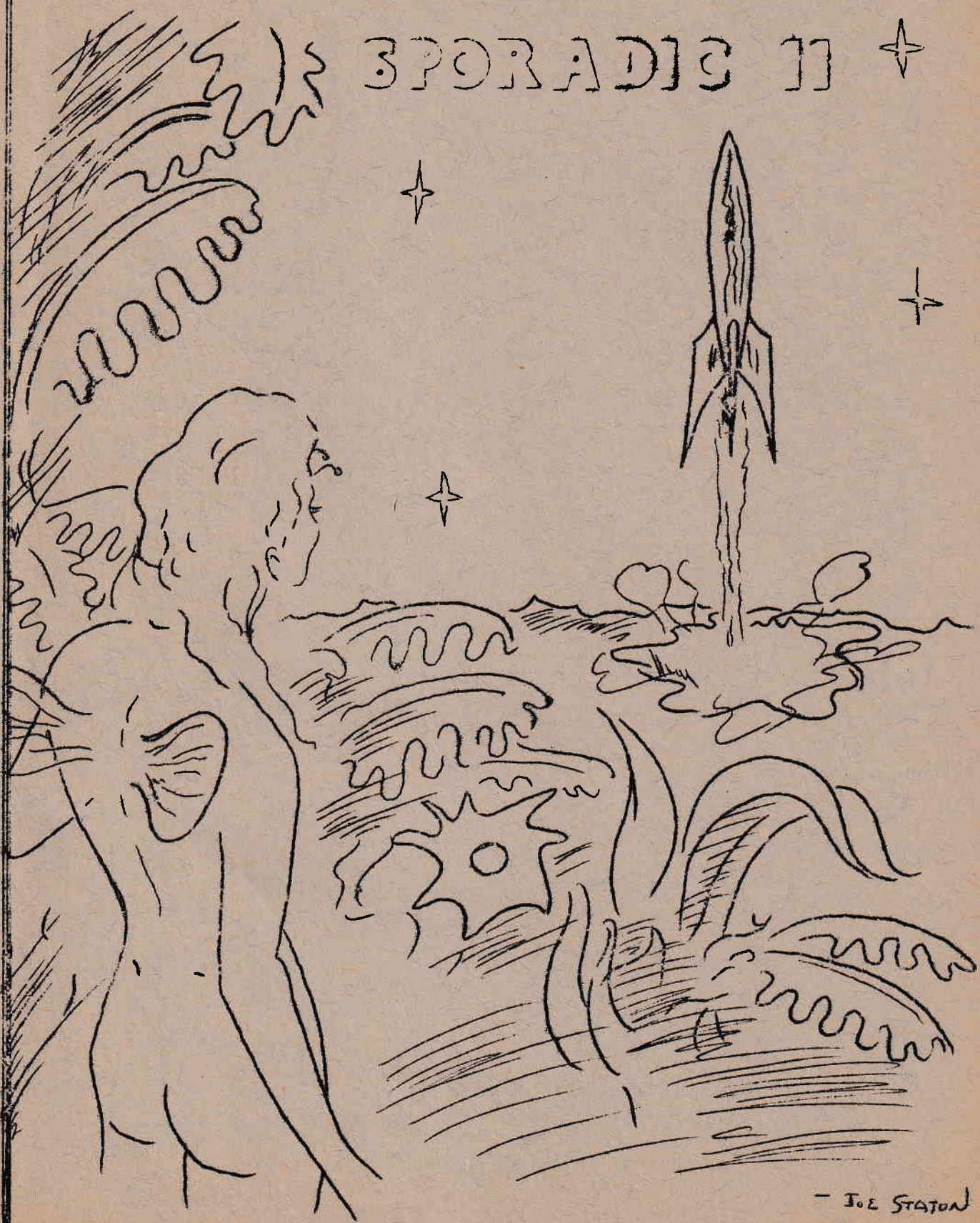


SPORADIC II



- JOE STATION

3MOKE

3

JAVA

Another small issue of Spore. Perhaps I can get back to larger, meatier zines in the near future, but right now school and mundane matters seem to be eating up all of my time. One of my biggest headaches right now is the upcoming spring campus elections. At present it looks as if I will be running for editor of the campus weekly newspaper. The editor is selected by a general election rather than by appointment at the University. And although

the campaign will not officially begin until the middle of April, the undercurrent of coffee conferences, etc., is already in full swing. There are a thousand things that must be taken care of before the big show begins, and those necessities have pretty well sapped my free time. It has been a struggle to get this mailing out with only a week's delay.

Anticipating victory in the upcoming election, I have requested that the SFFA begin looking for a new Official Editor for next year. Handling a weekly newspaper is about all I will be able to maintain next year outside of studies. Of course, I do expect to continue publishing Spore every mailing. Without the added burden of handling the mailing and the necessary correspondence that the OE encounters, I should be able to cut a few stencils at random and have eight or ten pages in every mailing. At least it looks that way right now.

Norm

Master's article was originally scheduled for Maelstrom, but since it was already on stencil, I decided to include it in Spore to lessen somewhat the brevity of this issue. Also I've had it in my files for many months now and God only knows when I'll get around to publishing another issue of Maels. I hope Norm will forgive me for subjecting his fine article to such a small audience as the SFFA and dozen or so other fans who get Spore regularly.

My summer plans are pretty indefinite right now except that I will be working somewhere. Assuming that my father won't need me this summer in the store, I have a very good chance of getting one of the summer internships with The Atlanta Journal. But I am also trying to check out several other possibilities. At any rate, I will likely be working for a newspaper this summer. When school ends at the end of May, you can start directing all correspondence, etc., to my Opelika address. It will be forwarded to me if I am working somewhere out of Opelika or out of state.

During Christmas vacation I read Lloyd Biggle's new novel, ALL THE COLORS OF DARKNESS. It's a good blending of the s-f and mystery themes, a type of story that I generally enjoy. Since it's one of the few s-f stories I read last year (new stories, that is) I really can't judge it on the basis of Hugo possibilities. To me, it was an enjoyable novel but not a particularly outstanding one. I'd be interested in what some of you people think of it as compared to (other) Hugo potentials. I also got around to reading Daniel Keyes's "Flowers For Algernon" finally, and found it one of the finest stories, s-f and otherwise, that I've ever read. I guess I'm just a Johnny-come-lately so to speak -- I'm always reading top stories long after they receive their (cont. on p. 7)

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FANDOM AND THE ADOLESCENT

NORMAN WASKER

There exists a function of fandom which, I feel, escapes most fans' notice. Yet it's a very important function -- perhaps the MOST important one -- one which has required no conscious effort on the part of fans, yet a function which is inextricably a part of fandom as it exists and has existed.

Edgar Z. Friedenberg has written a book entitled The Vanishing Adolescent (Dell, \$.50) in which he is deeply disturbed by what he perceives as the disappearance from our society of the period of growth known as adolescence. Adolescence, he says, is the vital period in a young person's life during which he "learns who he is,... what he really feels...differentiates himself from his culture, though on the culture's terms...the age at which, by becoming a person in his own right, he becomes capable of deeply felt relationships to other individuals perceived clearly as such." The task of adolescence is self-definition. Conformity, standardization, mass-production destroy the adolescent's chances of finding himself. Instead of what they receive from the mass media, "a large number of different artistic resources are needed; each more meaningful, and each satisfied to appeal to a small number of adolescents who are able, because of the special circumstances of their individual lives, to find it meaningful." Thus, altho Elvis may be a good singer, he's a bad social phenomenon -- for he's too widely accepted by adolescents; this is the only kind of music they listen to. (It's the twist now.) They only conform with everyone else. No self-definition. It makes one think of Brave New World. Such areas as jazz, hot-rodding, photography and building hi-fi sets were once strongholds of individuality, Friedenberg goes on to say, but they have all been commercialized and standardized. Adolescents need to be able to express and demonstrate unique qualities they possess in some common area of experience so that by helping others understand their own uniqueness, self-definition is facilitated.

Undoubtedly you've seen the connection already. Elvis can't accomplish it; jazz, photography, hi-fi, hot-rodding have already entered the same world Elvis exists in. But fandom goes on, uncommercialized, unstandardized, non-conforming. And fandom performs this very function which Friedenberg feels is so important.

Fandom consists primarily of adolescents; and through their participation in fandom they learn who they are and what unique abilities they possess. Plus they DEMONSTRATE these abilities: whether they be for organization (Conventions, etc.), editing, artwork, humor, critical thinking, writing in all its phases, or whatever else you may think of. The fan learns what he feels and what he thinks; he differentiates himself from his culture and other people -- all the while working within his culture and with other people. Not only does he know there's something special about fandom and its members, but also he knows there's something special about HIM.

One of the major rewards of fandom is the building of satisfying and meaningful relationships with other people -- people all over the country and the world. This building of meaningful relationships with other people is likewise an important aspect of adolescence, of growing up. The fan becomes self-defined; he establishes self-esteem -- he can't avoid it if he actively participates. What editor of a fanzine -- and particularly of a good fanzine -- after this accomplishment of creation doesn't feel a sense of self-esteem? And likewise writers, artists, convention committees after a successful convention.

There's been concern over the fast turnover in fandom. Read one of the Pandora's Box columns in an Imagination of a few years back -- and most of the names you've never heard of. Where have they all gone?

Really, to several, fandom is a road; and once they've established self-identification and self-esteem they pass on. But it has been a rewarding way to travel. I don't think this is anything to worry about, as long as there are others to come in -- and there always will be as long as those needs which Friedenbergl talks about exist.

Furthermore, I think those letter columns (which I, at least, enjoying reading) in old issues of Startling Stories, Thrilling Wonder Stories, Planet Stories serve this very same purpose. Every issue or so there appeared letters of protest, from adult-minded readers, asking the editors to print intelligent letters instead of the juvenile ones they insisted on printing. But those editors were doing young Americans a service. For the adolescent letter hacks were gaining self-identity and self-esteem in writing those letters. It was a big thing; they put their talents into it; and seeing their letters in print was another wonderful thing. And if they won an original illustration to boot...!!!!

"Educated" people sneer at those old pulp magazines and treat them with disdain. Yet several of the science-fiction pulp magazines can say -- and truthfully -- that they helped many youths find themselves and recognize themselves as individual human beings.

But the pulps are gone.

Conformity marches on. Automation. Mass production. Co-operated Adjust!

Science-fiction magazines no longer perform this function. And perhaps that's why a crying need for original science-fiction talent has been expressed by several science-fiction enthusiasts. How many of the s-f greats of yesteryear rose from the ranks of letter hacking and fandom? Today there's only fandom -- and its once principle avenue of expression in the prozines, the letter column -- has, for all practical purposes, vanished.

So let's get the long letter columns back in the s-f magazines? Let's crusade for a return of the letter hacks? I don't even know if it's economically feasible -- maybe the pulp days are gone forever. And even if it were possible, Sputniks and Rod Serling have destroyed much of the uniqueness of science fiction.

(continued on p. 6)

M A I L I N G C O M M E N T S

OUTRE 2 A very scanty offering this time compared to your nice first issue -- although, I suppose this issue of Spore makes my comments somewhat unjustified. By the way, I dropped out of Advanced ROTC in case I didn't tell you. Right now I feel like it's the wisest thing I've ever done. However when I get that familiar "Greetings" epistle, I may change my mind. I found ROTC to be too much of a conflict with my journalistic ambitions and my naturally uninhibited, rebellious and Angry Young Man attitude. Hope this mailing finds a bigger and better zine from you.

CLIFFHANGERS 4 Another beautifully done cover by Gibson. Bill does a terrific job with the cartoonish type illos, and he has a keen sense of humor and a sharp wit. Keep him on you "art staff," Rick; he's invaluable. Enjoyed the latest installment of "Under One Moon," though I still can't get excited over Flash Gordon, etc. Hopew you don't suffer from my enigma -- college-itis -- and can put a good chick Cliffhangers together this time.

SCIMITAR 1 Welcome to SFPA, George. I enjoyed your first offering to our happy little apa. The repro was very good throughout the zine. That's usually a rarity with that kind of reproductive method. But, by ghd, I won't stand for any more elephant jokes!

Re my cats -- editorial columns are for editor's opinions on matters that interest or amuse him, and I felt like talking about my cats last issue. I don't have time to read stf ~~fk~~ frequently anymore, nor do I have the interest in it that I once had. It is now a pleasure that I indulge in at my leisure -- there are too many great books that I must read for college, and that I want to read for myself. That is why there is a visible lack of stf-related material in Spore, and that is partly why my editorials cover a multitude of topics, most of them far removed from science fiction. I shall continue to write what I please in the future. I hope this doesn't sound terse or self-righteously indignant. I merely mean to explain my situation, not antagonize a new member right off the bat.

STRANGER THAN FACT 3 Another good issue, Jim; probably the best in the mailing. For a genzine/apazine you manage to provide a happy balance of material. There is enough science fiction and fact to satisfy your non-SFPA readers, and yet the mc's, the Norwood visit story, etc., make for good, informal apa-slanted material. I share Paul Brague's preference for the mimeod STF as opposed to the first issue (offset?), and Joe Staton's comments to the effect that most of the stuffiness and gosh-wow-ism of that first issue is now gone.

Sorry the fake cover on Spore caused you parental troubles. Everyone else seemed to ~~kix~~ get a kick out of it, but then perhaps, they are more used to the inanities of Bill Plott.

WARLOCK 2 Very good, Larry. A vast improvement over your initial efforts. The cover was good, although I think a little better and more extensive use of shading plates could have enhanced it considerably. Can't agree with you re "The Haunting". I don't think it really got across very well to those who had not read The Haunting of Hill House (the novel by Shirley Jackson, upon which

the film was based).

Well, you've made a trip to Birmingham now, so I guess that section of your mailing comments is rather pointless now. I wish I could have been there when you and Ambrose visited Andrews, but school has kept me pretty busy this year. Perhaps next time...

TO SAVE A MEMBERSHIP Glad to see you back in the mailings again, Dave die bwah. Hope the March mailing sees a regular-sized LCKI though. Sorry about the repro -- it's all my fault and I accept the blame. TSAM is the first thing to be run off on Jetar Press since I took over the machine, and it took me a little while to get used to it. It wasn't that it was a difficult machine, it was simply that it was too simple! After wrestling with that old Speed-O-Print of mine for years, a new machine really shook me up.

The credit for SFPA's growth should not be lauded upon me. I have done little or nothing beyond the normal call of duty since the September mailing when I took over. Most of the new members have been recruited by other SFPAers.

Thanks for the advice re Varicolor maroon stencils. I'll keep film sheets in mind for future typings. You're right, of course, about the Varicolor maroons being the best for artwork. Miz Fletcher, who stenciled Joe Staton's fine cover on this issue of Spore, says that it is much easier to cut artwork on those maroon stencils than on any others we have used.

ISCARIOT 10 I doubt if the postmailed copies of ISCARIOT were mailed in time for everyone to include the zine in their mc's for this mailing. That is completely my fault. Ambrose sent the zines to Opelika instead of to my University address. (He was the only one to do so, so I assume that the fault lies with him and not me on that point). I got the zines when I went home for Christmas vacation. I planned to mail them several different times, but kept putting it off and putting it off until they were finally mailed late in February, a little over two weeks from the March mailing deadline. Like, I said, that was my fault and I apologize.

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"Fandom and the Adolescent"
(continued from p. 4)

A large number of s-f fans have expressed the desire that s-f be recognized by the masses -- some feeling that virtually everyone would like some aspect of s-f if they'd only give it an unprejudiced trial. I can only say that the thing which makes s-f appealing to me IS THE FACT THAT IT HASN'T WIDESPREAD APPEAL. And may it NEVER reach the mass popularity of the western and detective story. If it ever does, its uniqueness is gone. And once that uniqueness is gone, I doubt if fandom can stick very close to it. For the vitality of fandom lies in its own uniqueness and in its ability to develop self-identification and self-esteem for its participants.

I think it's something to think about.

--Norman Masters

initial accalim.

I took time out to see the Big Nothing, "Cleopatra," last weekend. Actually we got the expurgated version down here -- a little over three hours instead of the original five or so. I don't object to the film's being edited except that it was so poorly edited and was cut so much, that it was pretty difficult to follow the action at times. Not being particularly well versed in Roman history, I wasn't at all sure just who was fighting whom and why quite frequently during the film. There were a couple of very good scenes, though, that I feel are worth mentioning. The scene where Antony returns from the battle with Octavius and sits alone before the monument to Caesar is a good scene and so is the death scene at the conclusion of the flick.

Another pretty good movie is "The Victors," which attempts to prove the futility of war. In many ways this film is a success, but in other ways it is somewhat overdone and almost cliché-ish in its portrayal of the misfortunes of war upon the innocent. However, I think that with the exception of the original "All Quiet On the Western Front" it is about the best war movie of this type that I have seen.

And while I'm on the subject of war, I'd like to recommend a book by William March -- COMPANY "K", which is undoubtedly one of the finest war novels ever written. I can think of only one that can come close to it for stark realism, and that is THE YOUNG LIONS. However, the former book is by far the hardest-hitting of the two. The sections on "The Unknown Soldier," the soldier who had a vision of Christ, and the shooting of the German prisoners are extremely well done.

Well, I guess that about wraps up this issue of Spore. Perhaps, I can offer a little more next time -- I hope so.

ALTAR OF BLOOD

Gaze, stranger, at the mutilated bodies.
The Grim Reaper has scored a grand slam.
And for what? FOR WHAT?
Slaughtering humans like they were pigs!
All these men were once your brothers,
But you betrayed them...before they knew what
Hit them.

Only a fool could call the first Atomic Bomb
"Scientific Progress!"
Death and Science are blood enemies.

--Jeff Patton

(Written in memory of Hiroshima, 1943.)

"....A stranger is shot in the street, you hardly move to help. But if, half an hour before, you spent just ten minutes with the fellow and knew a little about him and his family, you might just jump in front of his killer and try to stop it...."

"....We can't be good unless we know what bad is...."

--Ray Bradbury, SOMETHING WICKED
THIS WAY COMES