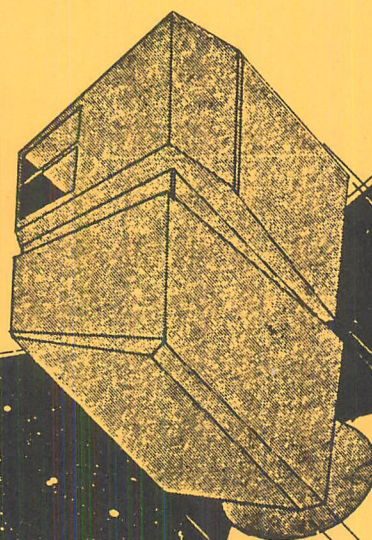
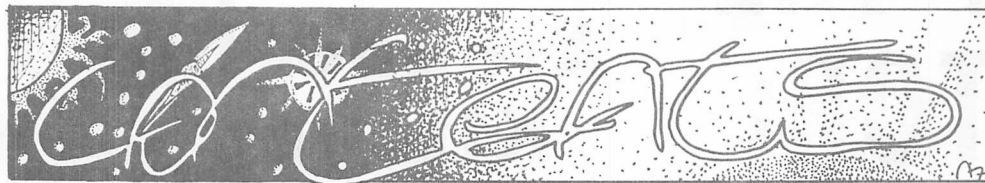


LAN'S LANTERN SIX



LAN'S LANTERN 6



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WHY YOU ARE RECEIVING THIS

- ☐ Contribution
- ☐ Loc published
- ☐ Loc or comment received
- ☐ Mentioned
- ☒ You wanted a copy
- ☒ This copy wanted to be sent to you.
- ☐ Trade
- ☒ I'd like you to contribute something.
- ☐ This will be your last issue of Lan's Lantern unless you do something like write, call, send artwork, an article, etc.

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DEDICATED TO

Edmond Hamilton, who gave us more than fifty years of his life, his hopes, and his dreams. We've lost the adventurer, but we'll always remember the adventures.

LAN'S LANTERN #6 is produced by Lan (George J Laskowski Jr), who resides at the LanShack, 47 Valley Way, Bloomfield Hills, Michigan 48013. LL is available for 75¢ in money or stamps, Letter of Comment, contribution, editorial whim, or some real neat information about almost anything. This is LanHI Publication #64, a division of LanShack Press Unlimited.

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FROM THE EDITOR:

450 Trips Around the Kitchen

Fanzine editors are strange creatures. Maybe I am an exception, but as an editor, I like to work on my zine all by myself. Sure I accept work from other people, articles, artwork, locs (naturally), and the like, but between the time I receive that material until the time I start giving it to my readers, I like to sit hunched over my typer, hammering at the keys, hoping that this next issue will be better than the last. And I work alone.

Which brings up an interesting point; what about collating the thing once it's been printed. Do I like to work alone then? Well, in a way, yes. That way I get a tremendous feeling of accomplishment; from inception to distribution I have seen it through every step of the way (*ahem* there is a little bit of trust thrown in when I hand it over to my printers). Which now brings me to the question: How do you collate 450 copies of a 50 page zine (#4, including covers) or a 38 page zine (#5, 39 pages if you include the cover) without going bananas from the boredom?

The largest room in my apartment is the kitchen. I have two large tables in it which can seat six each comfortably eight if you squeeze a little, about 20 feet of counter space (if you include the stove top between two portions, and remove the gap of the doorway, and there is still room for a table in the center. Spreading the pages out is no problem; I do have the room. But the boredom? Well, I listened to several different TV shows while collating #4. There's always the record player, but changing the record every twenty minutes or so interrupts (?) the smoooooth flow of the collating process. Singing to myself becomes a nuisance, mainly because I usually collate at night, and my baritone is quite bad (not to mention off-key, shakey, and just plain lousy), and the neighbors below, then, tend to rise early and turn on their radio/stereo full blast. Besides the floor creaks too.

Actually the boredom isn't really overcome. I kinda ignore it, hoping it will go away. I get into a routine walking around the kitchen, the mind gets dull, and numbness sets in. I know I would never enjoy a job on the assembly line. One helpful suggestion is to break up the collating by doing it over a period of days. Or take frequent breaks: collate twenty zines, have a beer; collate fifteen zines, have another beer; collate ten zines, have two beers; collate five beers, have a zine; then collate a zine backwards, and take a trip to the john. It's all part of the fun (?).

I have discovered some interesting things while collating. I've found more cracks on the walls in my kitchen during my travels collating, than any in all the time that I've lived there. Besides being wearing on the feet, it is also wearing on the floor. There was a nice pathway around the counters. I had to strip the floor clean, and re-wax the whole thing. And you know, offset ink really smears nicely when your hands are sweating. And I am surprised in how many places my back from only a couple hours of putting pages together, not to mention curvature of the spine, fingers blistered and/or cut in the line of duty, exercise in cursing and swearing at the jammed stapler, as side effects of the collating process.

I suppose the easiest solution is to have friends come over and help; or take the pages to a W3F meeting and throw yourself on the mercy of those in attendance to help a poor fanned collate his zine. As a change of pace from the regular, exciting meetings that they are, help might be in abundance. Actually the easiest solution is to stop publishing, but that's not a solution for me. I enjoy producing LL too much to stop. Thenthere's always cutting down the mailing list.

For me, that might be a better solution, in conjunction with having friends over to help collate (it makes for a good party) or lugging the thing down to Wayne State for the Wednesday night meetings. When I first started pubbing, I sent copies to all the people with whom I was in apae. People whose names and addresses I picked up at conventions were automatically added to my mailing list, and it has grown large. The copy-run this time is 500. Am I going to collate it myself? If things work out according to plan, no. It'll be done at the Wayne Third Foundation meeting by the people in attendance at whose feet I shall throw myself in mercy.

Besides, I don't want to re-wax my floor.

About cutting down the mailing list, I am carrying some people who have not responded at all to what I have sent them. Some of those people will continue to get them, regardless; others may be dropped if I do not hear from them. But the zine will go on.

ABOUT THIS ISSUE:

Finally, after almost a year and a half, I have the Haldeman interview finished, typed up and in my zine. I've been promising it to you, and I have come through, after a slight delay. The Jackie Causgrove interview was done at last MARCON, approved at MIDWESTCON, and typed up for distribution now. She makes some very interesting comments about art and fandom.

You may notice a large number of things in here by Mark Leeper. His writing is strong, and he does invite comment, so I am very happy to pub more of his stuff. Greg Frederick returns with another film comment, and Mike Sestak appears in these pages for the first time with an article on safeguards with respect to genetic engineering. Then, of course, the usual stuff by ye editor. So read and enjoy.

Lan

EDMOND HAMILTON

a recollection by
Howard DeVore

I met him on a stairway at the Manger Hotel in 1955. He looked like another fan --- somewhat older, but with a gleam in his eye and obviously enjoying himself. The badge he scripted Edmond Hamilton, and his companion was Leigh Brackett. I'd been reading their stories since I was eleven years old, and they were giants in my eyes. I paused and told them how much I had enjoyed their work, and we spoke of cabbages and kings, of writers, fans, editors. Ed talked of his long friendship with Jack Williamson, their summer on the Mississippi, and somehow the talk drifted to Williamson's story, "After World's End". We found that both of us had each fallen in love with Sesti, the sand bat, and stood there quoting passages of the story to each other.

I mentioned that I had recently acquired issues of JULES VERNE MAGASINET, a Swedish magazine published throughout World War II and that it contained Captain Future Serials. Ed told me that he was unaware of the original publication, but following WW II he had received a letter from the publisher stating that, unable to locate him, they had essentially pirated the story and were now willing to pay for it. They sent him a check at their regular rates. He said that he had never seen a copy of the magazine, so I offered to send him some of my spare copies.

I took up far too much of the Hamiltons' time, but seated in a hotel room or standing on a crowded stairway they were always the gracious host and always found time for a wide-eyed fan. I like to think that we parted friends; I don't think they ever had an enemy. Over the years we would meet again and again at various conventions --- not very often, but then friends don't have to meet often. A six month or six year interval is nothing when you're with nice people like the Hamiltons.

I saw Ed at the 1976 OCTOCON. We had breakfast together and I told him that a friend had just bought his "Horror on the Asteroid" from a British dealer. Ed was horrified at the price paid and said that if the publisher had sent him a half-dozen copies he could have realized more money than the pittance originally paid for publication.

I told him that Alec had wanted an autograph, and Ed suggested that he send the book to their California address, as they would be leaving for there very soon. I'm glad to say that Alec did send it, and got the autograph some months ago.

I only knew Ed twenty-one years; twice that long would have still seemed too short.

May 1977

A DISCUSSION OF EXORCIST II: THE HERETIC

BY MARK R. LEEPER

This is not intended to be a very good review of EXORCIST II. In fact, it is not really intended as a review at all. For those of you who want a review, let me say that although the film was in many ways flawed, it was a fairly good suspense film, and if you are reading this fanzine, the odds are good that you might enjoy it. I recommend that if you plan to see it, you arrange to be able to sit through it twice. Although the film is not as obscure as Boorman's earlier film ZARDOP, there is a lot that you will not understand on your first viewing that will be perfectly clear and straightforward the second time you see it. You are likely also to miss some of the detail of the film on your first viewing. I was actually somewhat startled to realize how much shorter and simpler in story the film seemed in the second viewing. While I am recommending, let me recommend you do not read the rest of this article if you do intend to see the film since an obscure film, like a mystery, is only fully enjoyable if you have to guess its secret.

Okay, I hope at this point my audience is entirely people who have seen the film already, or probably never will. You who will never see the film may be bored by what follows or may decide you want to see the film after all (and I doubt that I am that persuasive!), but at least you have been warned.

EXORCIST II seems like one of the few instances of a sequel actually earning the suffix "Part II". It is not merely a second film with the same characters, a simple independent continuation of the story, or a remake done slightly differently. It is actually a larger context into which the earlier film fits, explaining why the action of the first film occurred. It is a new concept that forces one to reinterpret the events of the first film now that there is new information. This often happens within a single work of fiction but rarely does a sequel really modify the meaning of the original work. The concept of the new film is this: the majority of the human race is highly prone to evil, each person being corrupted by those around him and each of those corrupting more after the "brush with evil". It would seem in principle that by chain reaction the whole human race should quickly become corrupt but there is a counter-balancing force, a group of very few humans who are not corrupted, and stabilize all they come in contact with. They break the chain reaction and in some mysterious way make the chain reaction not work. (This is an interesting parallel to the Jewish mystical legend of the 36 righteous men who unknowingly justify Man's continued existence to God.) These essential human beings (in the metaphor of the film, we call them "good locusts") while immune from passing evil, are not immune from the attacks of evil, so the demon of the spirits of the air, Pazuzu, possesses them in order to destroy them. Father Merrin had made his life's work the seeking out of the good locusts all over the world and exorcising out the demon Pazuzu so that the good locusts could return to their work. He was successful at least once with an African boy named Kucomo. (Incidentally, all names in this discussion are phonetically accurate, but I cannot guarantee exact spelling.) He had a partial success, which we saw in the earlier

film, exorcising Pazuzu from Regan, but he was apparently unsuccessful in at least two ways. The spirit that Pazuzu had intended to leave in Regan is still around causing evil, and Pazuzu himself is still hanging around Regan, chatting with her through her dreams about her exorcism and his possession and exorcism from Kucomo. To confuse matters and perhaps to be perverse, he also tells her a nightmare he has had about Kucomo which Father Lamont incorrectly interprets as being true. Regan, like the mystical righteous men, is unaware or just becoming aware of the power she has as a good locust, power to predict the future and power to heal, which Regan discovers in a touching, if inaccurate scene with an autistic child.

This is a reasonable and fairly well thought-out premise for a film, and a fairly good film could be built around it (and to some extent was) but a second premise is introduced very matter-of-factly as if it were not a premise at all. The premise is that science has invented a device which allows two minds to be connected in mechanically produced telepathy. In itself this would not be too bad, but this is a sort of science fiction premise that is just thrown in as if the device were a commonplace element of modern science. The device itself looks like a medical quack's dream, made of chrome with big flashing lights and very scientific-looking electrical bands to put around the users' heads.

The film does have a marked disrespect for modern science. It presents this pseudo-scientific chrome and glass gizmo, and elsewhere it has a couple of biplanes in Africa very carelessly spreading DDT as examples of how science is powerful but apparently not too bright. One instant Father Lamont is telling the psychiatrist that she has just "proved scientifically there is a demon" haunting Regan, the next he is telling her, "Don't hide behind science, you're better than that." It is ironic that Kucomo is using his powers in the name of science too.

There are places that the script still should have had some tightening up. Louise Fletcher, the psychiatrist, has just met Father Lamont and is allowing him to sit in on some very private sessions with Regan. The absurdity of Father Lamont watching Regan look in vain for the psychiatrist's mind with this new scientific device, then ripping the band off Regan's head yelling, "I know where she is!" was a bit much for the audience. Both times I saw the film the audience broke up with laughter at this point and destroyed what was meant to be a very intense scene. I suppose we have come to expect the usual expediences in sequels so that character can be explained, but to say that Regan's mother was away making a movie "on location" was just a bit too pat. I assume finding the locations to shoot the scenes the script called for may have been difficult too. It probably is not too easy to find a penthouse apartment in New York City with a patio that is so easy to fall off. I am sure New York Law requires a guard rail all around the edge of the roof. They probably had to build the "hospital with glass walls" set themselves. I cannot imagine anyone in their right mind building a hospital in

which there is no privacy, and anyone in the hall or other room can look into your room with no trouble at all. Maybe New York is more tolerant of voyeurism than other places. I also do not believe we have gone so far from the days when Freud called religion a mass neurosis to having a rack of SPIRE religious books in the reception offices of modern psychiatrists. While I am at it, I might point out that the EXORCIST story has become subject to the "Archie-Bunker-larger-than-life" syndrome. (Remember the first season of ALL IN THE FAMILY when Archie's bigotry represented that of the average lower-middle-class American instead of making him super-bigot?) Instead of Regan being an average person and the film showing how any of us could be possessed, she is now the good locust of the parable and not like us at all. This steals much of the impact of the original story. Father Merrin is no longer just a harried priest; he is now a crusading saint. This also steals some of the power from the original film. The first film told the audience, "This could happen to you." The second tells it, "No, it couldn't." The films work at cross-purposes in this respect. Also the events of the previous film seem to have become more notorious than they probably would have in real life. A taxi driver told to drive to 8 Prospect, the site of the first exorcism, recognizes the address and seems reluctant to go.

One more script problem that I had to look at a world globe to verify: we see two sequences of parallel action, one happening in New York, one somewhere in Africa. While New York apparently goes from day to night, the African scene occurs entirely during the day. For this to be true you should be able to look at a globe at Africa and simultaneously see east of it New York City. (Remember the globe turns west to east and the areas going into twilight and evening are east of the areas in full light.)

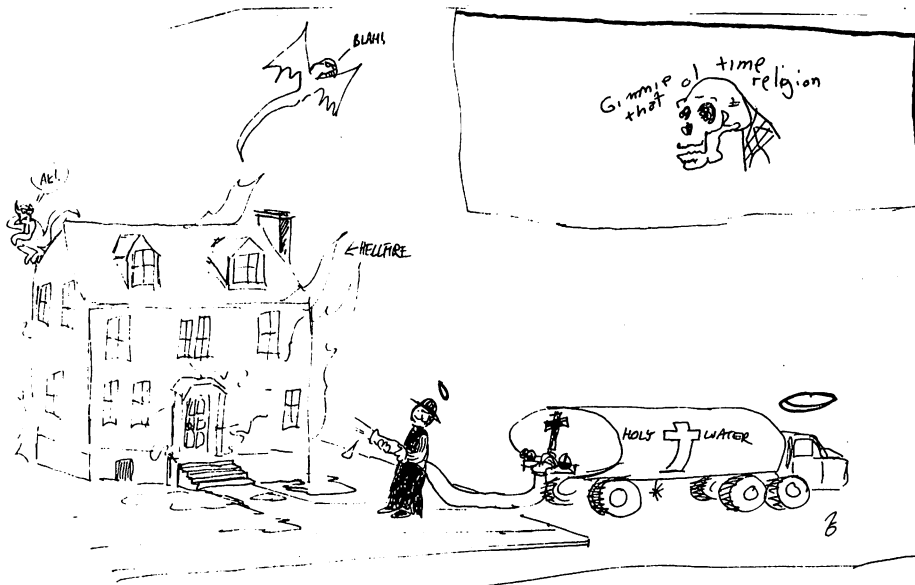
Finally we come to the look and feel of the film, and it is in this that the film often excels. It is relatively easy for a script writer to say something in a film, a little harder for a director, but harder still for an editor. The editing in this film is often fascinating. We get rapid cuts from Africa to New York City, cuts from African primitive art to modern American art which seems almost as alien, cuts from

carved rock walls to chrome and glass walls, cuts from strange native ceremonies to a high school musical play. Many of the scenes are expertly set up with a running image of opaque walls of rock or wood with all light coming in rays from small holes in the wall or slats. We see this in the first scene with Burton coming through a dark hallway lit only by the sun coming through slats in the wall. Later we see similar lighting in the rock church and finally we see it, a little heavy-handedly, in the dramatically overcast sky of thunderheads in the final scene with rays coming from a sun hidden behind a building. It is unclear whether the small slats that let in light to illuminate the rest of the scene is intentionally another metaphor, like the good locust, for the few good people saving the rest of us, but it is an interesting touch in any case.

The acting is generally fairly good with Louise Fletcher putting a little more expression into her part than she did in ONE FLEW OVER THE CUCKOO'S NEST, not that this was a fault in either acting job, but there is some question as to how she will react if she ever gets a part that requires her to show some real emotion. Linda Blair does surprisingly well in a part that calls for more acting than the original film did. She is actually believable as the innocent teenager whose curiosity and concern for others is working small miracles all about her. This might be a good point to note that occasionally the "possessed" Regan does not look quite like Blair and was probably a double used not too carefully. The real star of the film is, of course, Richard Burton, who has not received many meaty parts since his fiasco in CANDY. He is taking what he gets and is making the most of it. This was a better opportunity than most as Father Lamont who in investigating the work of Father Merrin alienates two churches. He puts in an intense effort but is occasionally sabotaged by his makeup man who, after Lamont had been climbing cliffs in the hot African sun, neglected to put a drop of perspiration on Burton's face. He is also sabotaged by the script which has him racing against time to eliminate a problem that Regan has lived with for four years. The intensity of this search for the holyman in Africa is never explained.

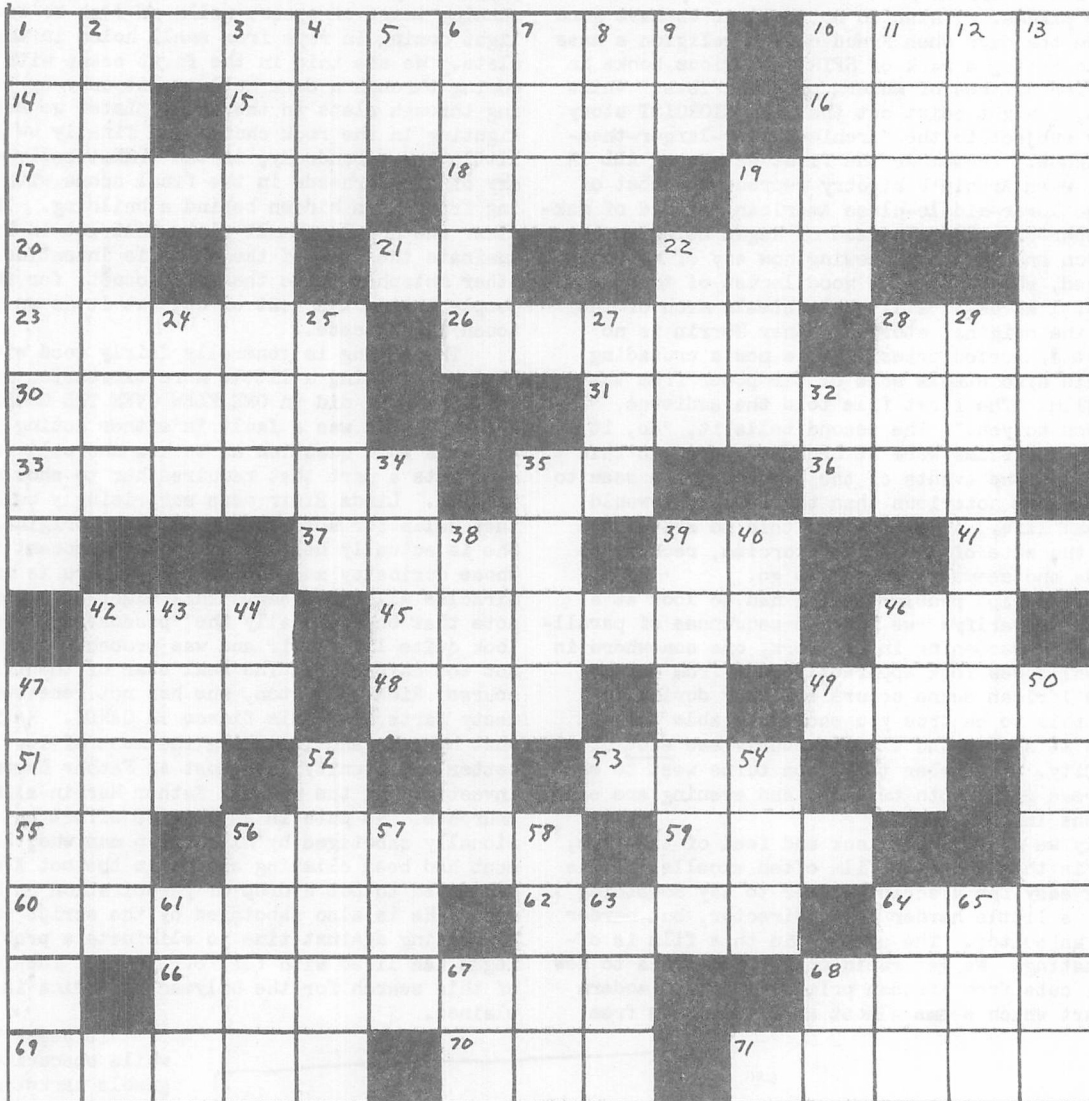
It seems to me that while obscurity has an arguable marketing advantage (since to understand it you have to see it more than once and probably pay more than one admission), this film has more to offer than meets the eye on first viewing.

POSTSCRIPT: If you see the film a second time, you may well see things you didn't see the first time. VARIETY reports that New York audiences found the ending (in which a house is destroyed but neighbors don't seem to notice) ludicrous. Warner Brothers is shipping out new "corrected" final reels to the film.



CROSSWORD PUZZLE

By Evelyn C. Leeper & Mark R. Leeper



ACROSS

1. This SF author has written more books than Asimov
 10. Author of EYE IN THE SKY
 14. __, THE TERROR FROM BEYOND SPACE
 15. What one of Rossum's robots really was.
 16. 2000 pounds (2 words)
 17. Bette Davis thriller, THE
 18. MOONFERNS STARSONGS
 19. THE __ by Thomas & Wilhelm
 20. Author of Dr. Doolittle (init.)
 21. he made a kinky 3-D version of FRANKENSTEIN (init.)
 22. __ Baba and the forty thieves
 23. one gift (2 words)
 26. bingo-like game
 28. electric animal
 30. usual domain of PHANTOM EMPIRE star
 31. Delany, Merrill, et.al.
 33. __ Franklin, singer

35. Pseudonym of Eric Temple Bell (init.)
 36. Ayesha
 37. THE DOOR __ SUMMER
 39. What you have to have been to vote in STARSHIP TROOPERS
 41. He diverted rockets from a Caribbean island (film)
 42. Hawaiian necklace
 45. Fern's main animal
 46. Half of Dorothy's dog
 47. Adrian Messenger's legacy
 48. craving
 49. first planet (abbrev)
 51. Ferman and Hamilton
 53. found in a mine in RODAN
 55. Japanese game
 56. who baby Electra loved best (2 words)
 59. Alley __, caveman
 60. she played 36 across
 62. KING KONG
 64. C.F.I. . . . U.X.
 66. Worst place to buy a pig (3 words)

68. __ Geston
 69. WATCH THE __ WIND RISE
 70. A __ SUNSET
 71. Robot in SILENT RUNNING

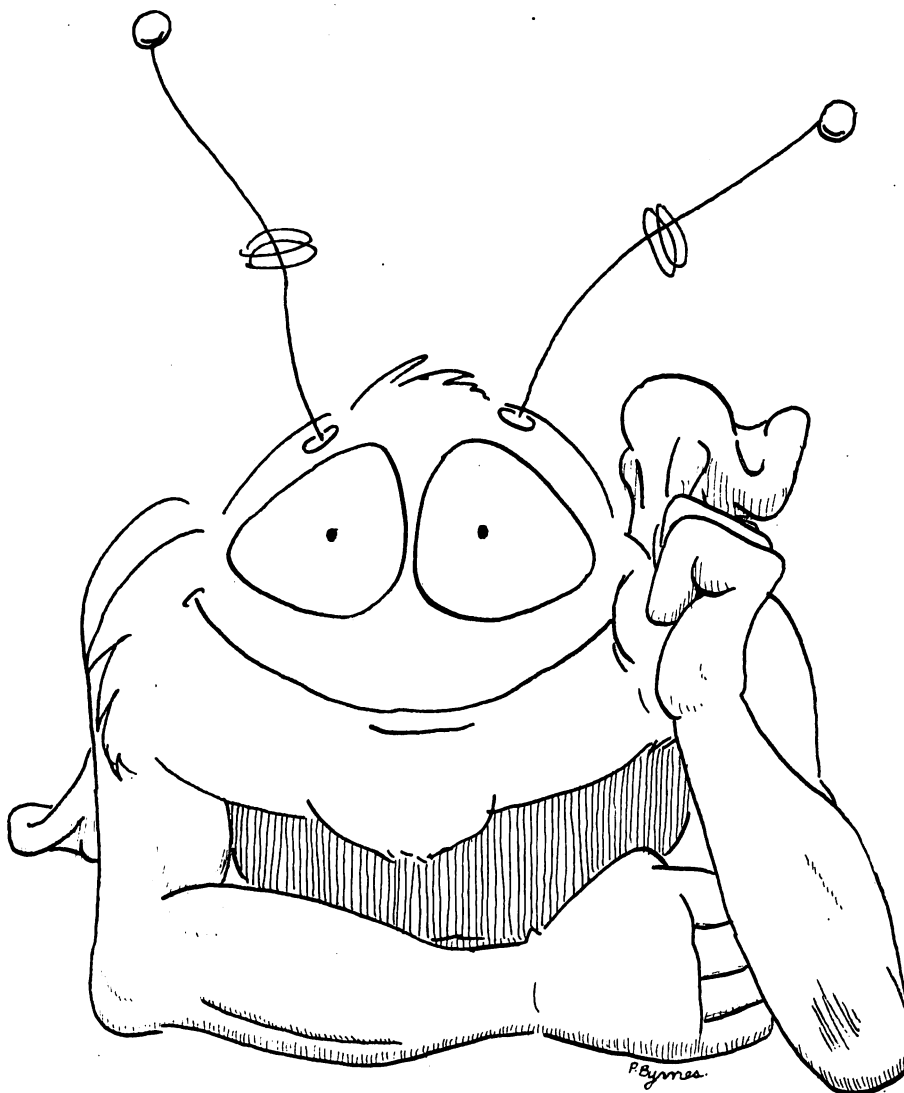
DOWN

1. THE SECRET OF __
 2. TO DIE IN __
 3. he wrote about the Rull and Isher
 4. Eager Neptunian Youth (abbr.)
 5. he created Willy Wonka (init.)
 6. favorite barroom activity in MOON ZERO TWO
 7. Homer __ Flint
 8. What Dr. Cyclops wanted to get of his visitors
 9. author of SOLDIER, ASK NOT (init.)
 10. surrealist artist
 11. Interstellar Terrestrial Order (init.)
 12. SF gathering
 13. Author of the Quatermass series
 19. Martha de Mey
 22. MAN WHO __ THE WORLD
 24. Harlie's age

- 25. orange drink
- 27. explosive
- 28. Earth Association of Hnaus (abbr.)
- 29. fantasy novel by George MacDonald
- 32. author of THE EDGE OF RUNNING WATER (init.)
- 34. ___ offutt
- 35. ___ Hunter Holly
- 38. direction of style
- 39. Greek mythological creature
- 40. FIRST MEN ___ THE MOON
- 42. Garner's novel E ___
- 43. curve
- 44. only English Language film about the Golem
- 46. number of victims needed by a hunter in film starring 60 across

- 47. creator of the world Winter
- 50. inventor of the synchronous satellite and devil-shaped invaders
- 52. end of a psalm
- 54. 3-D robot film
- 56. ___ Collins, author of TOMORROW AND TOMORROW
- 57. what authors do at parties
- 58. weapon in THE LEGION OF SPACE
- 61. Arthur Conan Doyle's title
- 63. over (poetic)
- 64. THE CIRCUS OF DR. ___
- 65. sequel to OMNIVORE ___
- 67. CHILDREN ___ DUNE
- 68. actor who controlled Gort (init.)

ANSWER KEY ON page 32



AN INTERVIEW WITH Jackie Causgrove



Jackie Causgrove (formerly Jackie Franke) has been involved in fandom and fan activities for several years. Her contributions have been many, including the publication of her own fanzine, DILEMMA, which ran through 14 issues, the writing of several articles for other fanzines including YANDRO, and the drawing of countless pieces of artwork which have brightened many-a-fan's home. Jackie has also been instrumental in bringing new members into fandom, as well as reviving some older ones to renewed activity. She is a lovely woman, and consented to this interview at MARCON XII, held in Columbus, Ohio in March, 1977.

JACKIE: This is the first time I've ever been interviewed.

LAN: Well I'll make it as painless as possible. How did you get started in fandom?

JACKIE: It was through the kindness and generosity of Buck Coulson, who kept coming over to the house and saying, "You've got to come to some of these conventions...."

Buck and Juanita had stopped by the house two weeks before PECON in 1971, and they talked me into going down to this convention. I didn't have the foggiest idea of what conventions were. There were about seventy people gathered there: Don Blyly, Don Ayres, Buck and Juanita, Bob Tucker, the Stopa's, Gene Wolfe, and others whom I knew or had read about.

Gene Wolfe was on a panel, and he was a nervous wreck because that was the year that No Award won the Nebula for the best short story. As it turned out, PECON was a week later. He was still upset about it.

LAN: As I understand it, he had gone up to receive the award....

JACKIE: Asimov was the toastmaster, and he read that Gene's story --- not "The Death of Dr. Island" ---

LAN: "The Island of Dr. Death."

JACKIE: Yeah. He announced it, but it was in second place. No Award had won. Gene was almost up to the podium when Asimov realized the mistake. It must have been terribly embarrassing.

LAN: Yeah, for a lot of people.

JACKIE: So that was my first convention, PECON in April of 1971. Then came MIDWESTCON, and I met almost everybody I know now at that con: Andy and Jody, Martha Beck, the crew I met at PECON,

LAN: Haldeman?

JACKIE: Haldeman wasn't there at that time. I didn't meet Joe until the MINICON in '74. We were planning WINDYCON I, and Joe was, hopefully, going to be the guest of honor. We had to talk him into it. Four o'clock in the morning after drinking all night, we asked him, "You want to be the Guest of Honor, don't you?" "Sure. Where? Who cares!" It didn't matter to him at that point.

LAN: Just make sure there's lots of beer.
Were you a Star Trek fan before then?

JACKIE: Yes. There was a Star Trek fan who lived in South Chicago Heights which is a town about eighteen miles North of Beecher. He had put up a notice in the supermarket: "If you are interested in saving STAR TREK" --- this was the first 'Save STAR TREK' thing --- "Please contact" so-and-so. I'm not a joiner. I had never sent in for things, never written letters for anything, but I thought, "Ooooh, I'd like to keep the show on." So I dropped the kid a line. I got a letter back, wrote him back, we wound up talking to each other on the phone, and he said that he was putting out a newsletter. Did I know how to type stencils? I said that I had done them in high school --- which had been some years ago. It turned out that he didn't mean stencils, but ditto masters. So I cut the ditto masters for him --- backwards. (laughs)

Then I started doing drawings for him, and eventually I was doing most of the work on the thing. I said, "Wait a minute." This didn't interest me. It turned out that he wasn't really a Star Trek fan, but a Leonard Nimoy fan, and that really wasn't what I was interested in.

I met a few of the Star Trek fans from Chicago, and they totally unimpressed me. They seemed to be frustrated, late-twenty-/early-thirty-year-old housewives who had crushes on Leonard Nimoy. That seemed the only thing that interested them. I was getting very disenchanted very quickly.

Then I got in touch with Liz Fishman who was doing articles for the newsletter, which had turned into a fanzine, although I really didn't know what the term was. She had sent an article in which was just a mess: there were so many grammatical errors, spelling errors and everything else that I didn't know what to do. I had seen her work, and I knew she did not write this way. I wrote back to her and said that I did not like to monkey around with other people's work, but this needed editing. Was it all right if I did it? And I just gave her a few examples in some of the sentences. She wrote back saying, my God, did I write that? It turned out that she was sick and was up on all sorts of antibiotics and tranquilizers, and she shouldn't have been writing anything at all, but she had deadlines.

Anyway, we started corresponding, and it turned out that she was Buck Coulson's columnist. She said that I had to get two fanzines: YANDRO and LOCUS. So I sent off for them, and I started writing to Buck. We have been in correspondence ever since. I got into Fandom through that, but I was leaving Star Trek fandom at the same time.

If I hadn't made contact with Liz, I would never have made contact with Fandom at all. And it was all because she sent in a lousy article. If she had not done that, I would never have had any contact with her at all, because she was writing to the editor of the newsletter, not me. I was just an office-lackey.

LAN: Now you are your own office lackey.

JACKIE: Right. It took me about two years to "drop out" of Star Trek fandom. It'd take about the same amount of time if you were to leave Fandom. You would still get letters, fanzines, and all that stuff. It takes a long time for it to go away. I was active from '68 to '70, and I got a letter from a Star Trek fan just two years ago.

LAN: How did you get started doing artwork?

JACKIE: The Star Trek newsletter got me started. I had always been able to draw faces fairly well, so I did portraits of the cast. I only did one picture of a spaceship because I do not draw "things" well. But animals and people I can do.

The first drawing I did for Fandom appeared in YANDRO. I made a mistake when I first started submitting to YANDRO. I would send some artwork in, and Juanita would keep roughly half of the illos and send the rest back. Then I would throw them away. I figured that they were no good. I think that it was about two years later at a convention she mentioned something about using a drawing I had done earlier, and I told her that I threw them all away. "You what???? Why didn't you send them to somebody else?" I said that since they were turned down, I thought that they just weren't any good. She said, no; sometimes she would get six drawings of the same thing so she didn't want more in her files. So there are about a hundred pieces of my art that are just lost because I didn't know any better.

Although considering what I was drawing then, I would still probably throw it away now.

Then at that first PECON I brought some homemade scratchboards --- I didn't know that you could them already made. I had seen some in art school, but I had never seen it unmarked. I took white paint and put it on a small sheet of masonite, then coated it with black paint. That didn't scratch very well.

There was a girl at that con who bought one, and she has it on her wall. At the first CHAMBANACON I went to in November of the same year I sold another scratchboard. Actually I only entered one at each convention. I work very slowly.

LAN: I know. I have two of yours now, bought at different cons, hanging on my wall. And I hope to pick up another one here at MARCON.

JACKIE: I've sold everything I've taken to the art shows. Sometimes it might take it two shows to sell, but it's all gone.

LAN: I like your work very much, and I try to pick up a piece if I can, providing the price doesn't go too high.

JACKIE: I like to price it low because I'd rather sell it. I do not understand those people who put a \$70 or \$80 price tag on a particular drawing. To me it seems that they are more interested in getting money out of it rather than having people look at it. I want people to enjoy what I do, some part of me that they can keep. Someone saw that I was selling a 13" by 18" drawing for \$10 and expressed surprise: "My God, it's so cheap!" I want it to go, maybe help pay for the convention. I was getting more than double the benefit out of it: somebody liked it enough to buy it, and I got some additional spending money on top of it. And I don't have to wait around a couple of years, going from one con to the next until I find a buyer who would pay a high price.

LAN: And a lot of times you can get more for it than if you had started it at a higher price. People bid on it, and if they want it, they will continue to bid and keep it going.

JACKIE: Wally and I used to place bets as to what they would go for. And he was right far more often than I was, because I tend to undervalue my own work. He would say a particular piece would go for \$25. I'd say no, there's a five dollar minimum, it'll go for \$15. It would sell for \$25, maybe \$26.

Although I have worked very slowly, I have done more artwork since last October than in all my other years in Fandom.



WIZ

LAN: You mentioned art school. Have you studied art?

JACKIE: Yes, at the American Academy in Chicago. I took a semester there.

LAN: Only a semester? And you're as good as you are? All natural talent?

JACKIE: I guess so. I like drawing. I enjoy it but I can see where my weaknesses are. I have very poor graphic sense and design sense. It's strengthening a bit now.

LAN: Is Derek ((Carter)) helping you?

JACKIE: Oh, a whole lot. I've improved a hundred to a hundred and fifty percent because of him, just from watching what he does. I learn more from observing than from somebody telling me. A lot of it has to be an ingrained sense, which I said I don't have. But you can pick it up. You can pick up drawing, for that matter. I've seen people who couldn't draw at all but just kept working at it. They couldn't help but improve.

A fellow at the art school was just finishing up his third year of work. The teachers used him as a prime example. They showed us work he did his first semester and it was the level of most eighth grade drawings; just crude. I said if anyone came up to me and showed me pictures like that and said that this guy was going to be an artist, I would have laughed my head off. He was a Puerto Rican who had come to this country and figured that he needed training of some sort. He went to the school, worked there, and was now turning out fantastic artwork. He was the one who had done those scratchboards which were hanging on the wall when I went there. He did a German Shepherd in scratchboard, every hair on that animal's head, and eyes that were alive. I said, "Aahhh! I wish I could do that!"

LAN: You are coming very close to being able to do that now.

JACKIE: Not quite. I don't have the control yet. I don't know where I'm going before I start. I make about three sketches at the start, then the rest goes right onto the scratchboard --- "Oh yeah, that line is going to be this...."

LAN: Like those artists at Carnivals and State Fairs and things, where you draw a line and they make something out of it.

JACKIE: I can't do that very well, In the first RYSTERIA, where Marla ((Gold)) had those little curly-cue things where you're supposed to make a drawing out of them, I sat there and looked at them for, ~~mmm~~, thirty minutes. I could not make anything out of it. I was very curious to see the next issue to see what drawings came out. I wish that she had run more than just the one.

I can do more with shades like light and dark --- like in clouds. I can pick out forms much better that way than I can from a line. Give me a line and I'll look at it. It's a line; I want to see it as the edge of something, not as the middle of something. Whereas when I look at a cloud I can pick out a shape in the pattern of light and dark and the swirls and such. Have you seen those oval plastic things with the blue and white sands?

gruff the dwarf



LAN: Yes.

JACKIE: I've got one of those and it is fantastic for seeing shapes. I haven't done anything from it yet, but one of these days I will.

LAN: That would be interesting.

JACKIE: We were over at WILCON and had one of those, and we saw demons, and dragons, and some trolls. It was all fantasy stuff. I don't think we saw anything science fictional in it. It's a perfect thing to use to get ideas.

LAN: I haven't seen anything of yours in color.

JACKIE: That's because I'm color-blind. (Laughs) Not really. I work in color very, very seldom. Oh, that's another thing, I don't like to do the same thing over and over again, which I've seen a lot of artists do. I'm starting to break that up; I will do, not the same picture, but a series of pieces on the same theme. I did a Shambleau, from the first Northwest Smith story written by C. L. Moore. She was a favorite character of a friend of mine, Mike Resnik. She's almost a science fictional form of the Medusa. She has cat eyes, no facial hair and she wears a turban. Under the turban are red, snake-like tendrils that are hooked up to her nervous system through which she sucks psychic energy out of her victims. I did a drawing of that, and whoever bought it --- one of the east-coast fans --- just loved it. So I did a painting in acrylic. It was the first acrylic of mine that really came out well. I did the same painting four times, only in different positions. Each time the price it sold for was higher. Either I was getting better at it, or people were just liking it. And that's the last color thing I've done, and the last one I sold was at BYOBCON.

I prefer black and white. I don't feel fully competent in black and white yet. Once I get that down, maybe I'll go back to color. I am working on a tarot card for Bruce Pelz, who is putting together a fannish Tarot deck. He's been working on it for about

three or four years. I've got one that's half-painted, and I can't figure out what other colors to put in it. So there it sits in the sketch-book; "Do I want that horse to be a bay or a palomino? or maybe a gray?" It'll probably sit there for another year.

LAN: Let's see now, from April of '71 til now, it's coming on to six years now. You have been in Fandom for awhile.

JACKIE: Yes, it will be six years this MINICON; that first PECON I went to was held over the Easter weekend. I don't think that I can count how many conventions I've been to. I went to four my first year, and twelve this past year. I'm not sure how many I'll be getting to this year; it all depends on money and spare time. Everything is all up in the air. I might get to about six. One year Lee Smoile and I counted them up. She had been to about 57 conventions; I had gone to fifty. She had been in Fandom eight years; I had been in for four.

LAN: You are a con-freak!

JACKIE: Once I passed those first four conventions, I was going to between seven and twelve per year.

LAN: Last year I went to twelve, my first year in Fandom.

JACKIE: There are more conventions to go to. The newer cons include KUBLA-KHAN, WINDYCON, LUNACON, AUTOCLAVE, I-CON, ANONYCON, and many others. LUNACON and ANONYCON are ones that I haven't been to, and probably won't get to. They're too far. I used to have a 500 mile radius within which I would go to cons. But now I'll be going to MINICON from Toronto, which turns out to be a sixteen hour drive, according to Mike Harper who will be driving.

LAN: Yeah, that's quite a distance. It's a twelve to thirteen hour drive from Detroit, and I have to be back Monday morning to teach.

JACKIE: I don't know what Mike's situation will be, whether he has to work that Monday or not, but I wouldn't do it if it wasn't for the fact that I have to go to MINICON to get back to Chicago. I don't think I'd go from Toronto just for the convention. It's too far. Kansas City was a long drive from Beecher.

LAN: How did you get started in publishing a fanzine?

JACKIE: Ed Cagle talked me into it. He was putting out a fanzine called KWALIHOQUA which is an Indian word which means "he who walks alone" or "he who walks in the forest," or something like that. I was doing a column for him, and I had done a couple articles for Buck and Juanita. He said that since all my writing was personal, why not put out my own fanzine? I said, no, it sounded like a lot of work. Besides, I did not have a mimeo. He said that he would run it off; all I'd have to do is cut the stencils. I asked him where I would find stencils way out here in the country? So he mailed me some. They sat there, and I looked at them, and looked at them, --- and looked at them for about three months before I decided that I would put out a fanzine. I cut the stencils and sent them off to him. He published my first two issues.

Then while Wally and I were at Tucker's house, he showed us the grand-daddy of all mimeographs in his basement: a 1929 Speedoprint, hand-cranked, and you had to take a brush and brush the ink on the pad. He said, "It may be primitive, but it prints!" I looked at it and said, "Well, it sure beats mailing out the stencils. Okay, I'll take it home and see what happens." So I started cranking them out, and did four issues on it.

LAN: ...with a very small mailing list!

JACKIE: Oh yes! I started with about fifty. I think 125 was the top I had with the Speedoprint, because it was a slow, painful process to run them off. There was no paper-feed mechanism: I'd have to take one sheet of paper, hold it in position, crank, then brush on some more ink.

While reading through the local paper Wally and I saw an ad for a used Gestetner, \$200. I said, "Gee, that sounds cheap for a Gestetner." We drove over to see what kind of condition it was in. Beautiful condition. The guy ran a music store, and used it for running off music sheets. Except for having an odd plug on it --- apparently the original plug had broke and he replaced it with a lamp plug --- it was in excellent condition. And he gave us fifteen reams of paper, four tubes of ink, and I don't remember what else, all for the two hundred dollars. As soon as we found out what we would get for the price --- we did not have that kind of money --- we ran to the bank and borrowed a hundred and fifty. Wally got the rest of the money out of the savings plan at work. That savings plan at work paid for the Gestetner, the IBM, the Gestafax and the electrostencillor. Every time I would turn around, Wally would be buying something for me for my fanzine. "You want it, you got it." He blew an awful lot of money on fannish stuff. I wouldn't say he was over generous, just a lack of practicality about where money went. If I wanted it, it was okay, we were going to spend it; then I had to figure out how we were to budget it in. Like I said, the savings plan saved our hides.

LAN: How much does an electrostencillor cost?

JACKIE: \$1000.

LAN: That's the cheapest model?

JACKIE: (nodding) Bottom of the line. We did get a nice deal on it because the company repaired the Gestetner. They did \$250 worth of repairs on it which was beautiful. They put on a new inker, a new plug, new paper-guides, new everything I could think of. It was completely refinished. It was as if I got a new mimeo as well as the electrostencillor for that \$1000. So we paid \$750 for the cutter. It was \$1200 list, but they cut \$200 off because they were changing models. The new ones are all solid-state, and the one that I've got has two tubes in it. Of course the photo-multiplier tube must be there regardless. The main difference in operation is the warm-up time. The new one is "instant-on" whereas you have to wait awhile for mine.

Since we got such a bargain on it, I sent them a copy of the fanzine. Later I got a letter from somebody else who puts out a fanzine. She said that she had gone to the Gestetner people, and they were showing her this strange thing that they had gotten from some previous customer. It was a copy of DILEMMA.

WIZI



Now she's a subscriber to DILEMMA, as much as anyone can be a "subscriber."

LAN: Keep writing locs, and you keep getting it in the mail.

JACKIE: Right.

LAN: I've got my fanzine, LAN'S LANTERN #3 ready to be mailed out next week. The Haldeman interview I did at last MIDWESTCON ---

JACKIE: You do operate a little slow.

LAN: Yeah --- it's all typed up. He has it now and I'm waiting for him to send it back to me with corrections. I incorporated the changes that had happened since last MIDWESTCON, and I wanted his approval on it before I publish it.

JACKIE: Apparently Michael Harper is doing the same thing. He's getting his new fanzine out slowly, but surely. I did him an article on Lynn Parks, the White Witch of Chicago, which was supposed to have been published for MIDAMERICON. MAC came, and MAC went. OCTOCON came, OCTOCON went; CONFUSION came, CONFUSION went; MARCON came, and it hasn't "went" yet, but there is still no fanzine. I asked him: "When are you going to publish? I did you a cover, I did you an article. You keep saying that you aren't getting material." He said, "I only have seventeen pages of material." I said, "Pad it!" You know, throw in a lot of illustrations, do more of his own writing. He is currently updating the Witch story because we know of quite a few more hexes that Lynn has put on water-pumps, shoes, and other things. Once he's through updating the thing, he said he'd send it to me to make sure it is okay. I would assume that it would be, the way he edits.

LAN: Yes, he is very careful.

JACKIE: I've never had that problem. I've never had anything longer than six months, and that was the "Newsprint" article by Eric Mayer which appeared in the last issue of DILEMMA. I kept putting it off because I kept getting con reports. I was getting con-

reps from the strangest people. When I got one from Ed Wood I almost fainted. He never got a copy of my fanzine, and he's sending me a report on MIDAMERICON. I didn't have one on MAC so I put it in. The first issue of RESOLUTION, the fanzine Derek and I are putting out, will have Bill Bower's speech from this Con, which is a perfect con report. It's a whole year's worth in one grab. It might be a little esoteric, but I think that most of the readership will know exactly what he's talking about. Most of the people who get my fanzine are personal friends, or at least acquaintances.

LAN: Friends and acquaintances who know what's going on, at least.

JACKIE: That's one of the things I asked him: Do you realize that people are going to come down on you the way they did on Andy Offutt for his Toastmastering job at DISCON with all these esoteric, close-fannish references? He said that he wasn't Toastmastering. He was the FAAN Guest of Honor. "I'm going to talk in a little side room and anyone who comes in there deserves what he gets." When I looked at it that way, I figured that he's got the right attitude. I had thought that he would be killing himself, with the Worldcon audience and all.

That's the difficulty when you're used to dealing with a small group of fans, like just in the mid-west area. Talk about a big, happy family --- well not happy, but a big family. You forget that there are all these people out in California, Arizona, Florida and Georgia, and they don't know you. They don't know that such-and-such a line is hilariously funny to all these people living in Minneapolis, but the fans from Jacksonville are going, "Huh? I don't understand." Fandom has gotten so big that it's become splintered. It's a shame. So you can't say things at a big convention like a WorldCon and have people know what the heck you're talking about.

It's not quite the same thing like that kid who, when Bowers was giving his talk, asked, "Who's Rusty?" Now that's different. He was a neofan, obviously. He's just coming in, just learning. But when you get somebody who has been in fandom for years --- well, this happened to me in an apa. I was a fan for six years at that time, and there was another fan who had been in fandom for ten years. Neither one of us had heard of the other. Who's Steven? Who's Jackie? We both had been around, but in different areas. Yet we're both as much a fan even though we have been in different areas. Like the difference between a fanzine fan and a convention fan. Both are still fans.

LAN: Do you think that there is going to be an increase in mail fandom? Letters exchanged by mail between fans?

JACKIE: Not if the postage rates keep going up.

LAN: Well, compare that against the price of gas.

JACKIE: I don't know. Fandom used to operate totally by the mails; I don't think that we will ever go back to that again. We just can't.

In fact even with the gas prices going up the way they have, we are paying the same price at the pump as we were paying in '73 in Canada at TORCON. I can remember looking at the pump and saying, "Fifty-seven cents a gallon? Outrageous!" We're paying it now and not thinking anything of it. And if you go to some places you pay 69¢ to 72¢ a gallon.

LAN: We've become dependent on the car as the means of transportation. Since the price is there, we pay it.

JACKIE: People are talking about boycotting coffee now because of the price, but if you are a confirmed caffeine-addict --- which I am--- you'll pay it. You have to. And if you're a confirmed convention fan, you'll pay it. Either that, or as the prices go up, you keep finding more people to cram into the car. You start sharing more rides. Instead of costing you five dollars to get to the convention, it will cost you ten. But you'll do it!

I think actually that room rates have gone up much more quickly than what the transportation costs have. We used to spend \$14 for a double; now we get charged \$32 to \$36. People are balking a bit, but they are still paying it.

LAN: If they want to be with their friends in fandom, they'll find a way.

JACKIE: You eat tuna fish sandwiches for two or three weeks. The benefits received from the expenditure are more than worth it.

LAN: I agree. Any parting remarks?

JACKIE: It's been interesting! I know it's going to be a poor interview.

LAN: No it isn't. Just read it. You'll see.



grif (off duty)

FILM COMMENTS

BY GREG FREDERICK

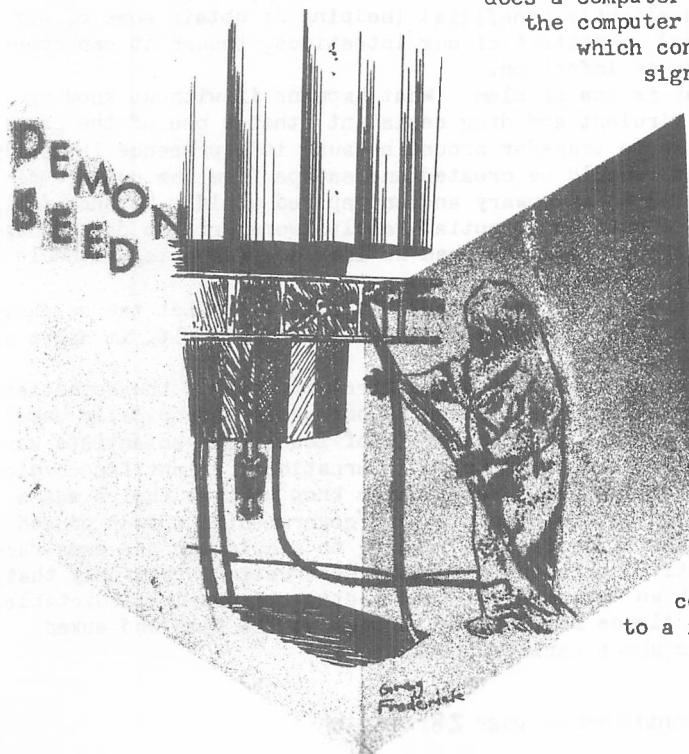
MGM, the company that has brought you FORBIDDEN PLANET, 2001, and LOGAN'S RUN, now offers DEMON SEED as its most recent SF film. It doesn't matter if the book is unique to written science fiction or not; it is unique to film. The story-line deals with a computer of novel design which gains sentience. No, it does not want to control the world as do other movie computers; this machine's ambition is to have a human off-spring through artificial insemination with Julie Christie. How does a computer accomplish this? Well, Christie's husband who designed the computer is separated from her. She is then left behind in a house which contains all manner of robotic and computer devices of his design. For example, a battery-operated wheel-chair with a mechanical arm which could grab and inject drugs or whatever, all the appliances, even the front door is controlled by the master-computer. This is the environment in which Julie is trapped, which the master-computer manipulates to his own end.

No one else is allowed to enter the house. The furnace overheats the house to show Julie the error of her ways when she resists. The inventive master-computer creates in the basement workshop a diamond-shaped robot to carry out the actual insemination of Julie.

Naturally, most of the film concerns itself with trying to destroy the computer. They do succeed, but not before the child is born.

"What about special effects?" you ask. Whenever there is a need for them, the film delivers credible ones: the computer CRT terminal readouts, the laser weapon, the 2001-like mind-blowing trip, and all the robots and computers are particularly believable.

Generally, this movie has nice production values, competent acting and good special effects. All these, added to a fresh, new film idea, result in an enjoyable movie.



We Can Build Your

By Michael Sestak

Grandmother

"Truly remarkable," are the only words I can think of to describe the current furor (particularly in the public media) over recombinant DNA research. It seems like only yesterday when LIFE magazine had a full color article describing the marvelous discovery of James Watson and Francis Crick --- the structure of the DNA molecule --- and raving over the benefits it could have for the human race. Imagine, tailoring genes and replacing damaged ones so that hemophiliacs and others with genetically transferred and determined diseases could be truly cured!

Well, that day is nearly upon us. Many laboratories are doing work which could lead directly to such applications. And many people, even scientists, want all such research shut down as too dangerous.

But there are dangers. For the first time since the development of the atomic bomb, the scientists working in a field were the first to point out the dangers of their work. More importantly, those same scientists felt it was necessary to develop a set of guidelines to be followed by the researchers who worked in that field, and such were to be self-imposed. Then various governing bodies heard that the almighty scientists were worried about their own work and these governing bodies suddenly felt they should impose more stringent regulations, "for the safety of the general populace." Thus, the uproar.

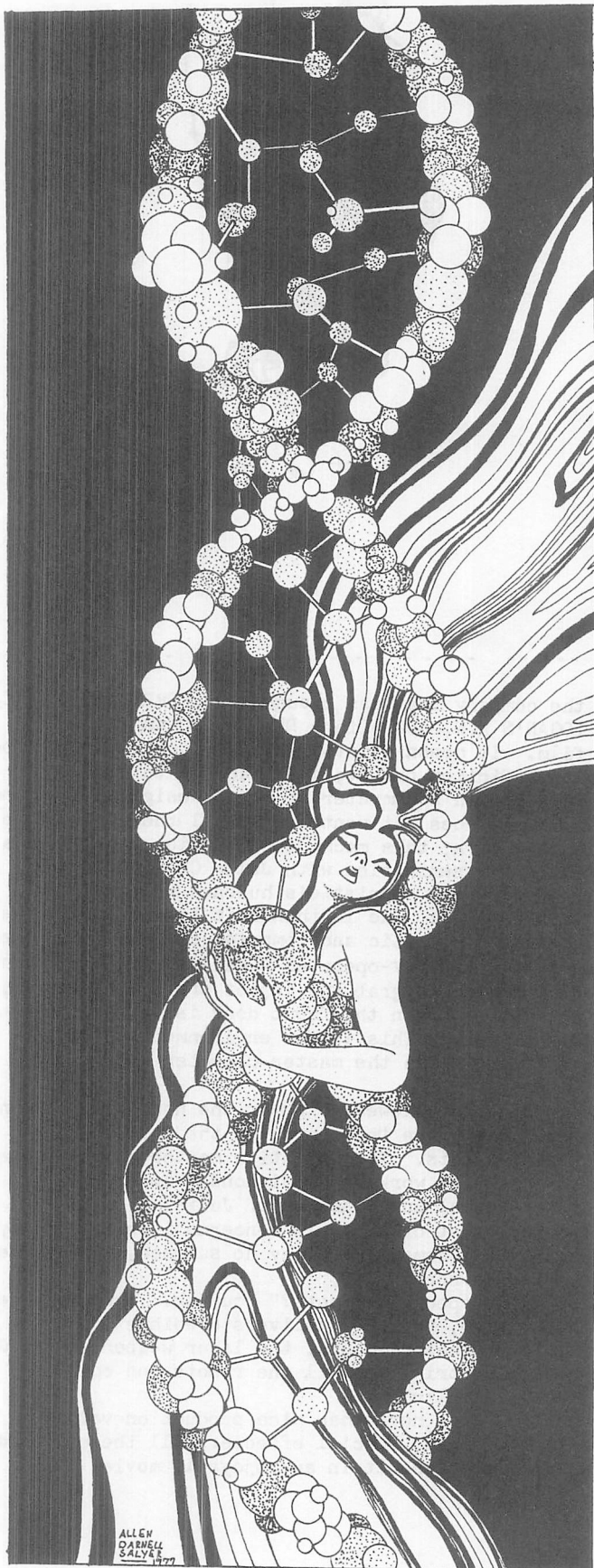
One of the more obvious dangers of recombined DNA research is that large amounts of it are done under Department of Defense sponsorship by people known to be engaged in biological warfare research. We don't know what they're doing, but at least we know where they're coming from. The greatest danger from recombined DNA research, one must realize, is from totally unpredictable accidents. Currently the critter whose DNA is being operated on most is *escherischia coli*, a common bacterium found, among other places, in the human intestinal tract. In fact, this bug is so common that as one of my professors was fond of saying, "If *E. coli* should turn blue, so would the rest of the world." Normally, it is a rather neutral to slightly beneficial (helping us obtain some of our vitamins) inhabitant of our intestines, though it can sometimes cause infection.

That is the problem. What happens if without knowing it, a very virulent and drug resistant (that's one of the genes they like to transfer around because it's presence is easily detected) should be created and escape from the culture dishes in the lab to an unwary and unprepared world. Science fiction stories about the potential results were written decades ago, though the writers then had no idea how such plagues could be created.

Then what is the answer? Stop it all? Let the scientists continue simply because as long as we can do it, it might as well be done?

I tend to agree with the first impulse of the scientists working in the area. There is one basic historically based reason for this. The majority of Los Alamos scientists wanted to turn the bomb over to an international scientific commission after the war. We'll never know whether theirs was a good solution, but the military/governmental answer proved to be a devastating failure leading to a cold war and arms-race which still threatens planetary destruction. Not only that, but such an outcome from that tactic was easily predictable. The Los Alamos people said as much at the time and asked Heinlein about earlier predictions.

((Continued on page 28))



An Interview With JOE HALDEMAN



Joe Haldeman is known to science fiction fans as one of the few authors who managed to win both the Hugo and Nebula Awards for the same book in the same year. He has been seen at many of the conventions in the mid-west in the past few years, building legend upon legend of his beer consumption, his vocal and guitar-playing talents, and his membership in all-night-fandom (which he reaffirms at every convention).

This interview was originally recorded at MIDWEST-CON in June of 1976. Many things happened before I finally got around to transcribing it, and in the process many of the statements and dialogue were up-dated, all subject to Joe's approval.

Now, finally, after over a year's delay, I can present an interview with Joe Haldeman, a super author and a super fan, and in general an all-around good-guy.

LAN: How did you actually get started in writing?

JOE: I always wrote; ever since I started reading I was writing. But I mostly wrote poetry. I guess I was a senior in college before I wrote my first short story. I had started some stories before, but had never finished them. Then I took a creative writing course in my senior year and I had to finish them. So I wrote three stories --- and sold two of them, and decided writing was better than working for a living.

Actually it wasn't that simple. I wrote the stories, then I got drafted. When I came back from Viet Nam I had a few months left in the service, and when I saw these stories I decided to send them out. I sold the first one to GALAXY before I got out of the army. As Fred Pohl was leaving GALAXY --- I think it was his last week there --- I sent him the story, which he sent back with a note saying, "Condense the first four pages into one paragraph and I'll buy it." So I did, sent it back, but he had left. Jakobson, the new editor ...

LAN: ... said expand the first paragraph into four pages.

JOE: (laughing) Yeah! (still chuckling) No, I sent it in with a cover letter saying, "Dear Mr. Pohl, here is the manuscript with the corrections you requested." And months went by. I didn't know that Fred Pohl was out of GALAXY, and I thought, "Well, so much for that." I wrote a letter asking if the manuscript was lost in the mail, and the reply I got was a check.

I don't know, maybe people are born with the talent. I know people who bust their ass and write a hundred stories and can't find a place for them. I have only one story that I haven't sold in seven years.

It seems to be natural since I don't have any special training.

LAN: Outside of that creative writing class.

JOE: Yeah, and an M.F.A. in English, eventually. But by the time I had signed up to go on for my Masters degree I had sold three books and a couple dozen other stories. It was an opportunity to get paid for reading the books I'd be reading anyway.

LAN: At MARCON XI you mentioned that you were in a writers' workshop in which you were the only one who had sold a story.

JOE: Yeah. That was wierd. The whole University of Iowa thing was strange, for I was not a regular student, obviously. There were people teaching there who weren't making a living, and they had to teach --- to get bread. And here I was a student who was making a living writing. So they didn't know how to handle me. (chuckles)

It's a sad state of affairs. There were people there who were better writers than I was, but they were not writing science fiction so they couldn't make a living. And they wrote beautiful short stories, beautiful novels, but they couldn't get published. There's no cure, just the parlous state of American Literature.

LAN: Since 1960, when I really started reading SF, there has been a tremendous turnover in the literacy within the field.

JOE: Yes, I agree there has, and I think it's good. You can write all kinds of things, things you might

not have attempted fifteen years ago. And you can be a serious writer in science fiction, which has not always been so.

LAN: If you're not a serious writer you tend to be looked down upon, which is unfortunate.

JOE: Yeah, and it's unfair, too. People who have been writing stuff for thirty years ...

LAN: ... or fifty years, like Hamilton ...

JOE: ... right ... they're good technicians. They learned their craft by doing it. But in a way they're dinosaurs, because the readership has evolved away from that. No, (pauses) you can't say that flatly, because there are a million people or so who want that sort of thing.

But I can't read, for instance, straight Perry Rhodan. I guess I open about a hundred science fiction books a year and I finish about ten of those. You know, I've read it before, and I don't want to read it again.

It's kind of sad. I'd like to be a nine-year-old again, have my bubbles burst. I was up at the Milford Conference and somebody raised what I think is a very good point. When you're a kid and just getting into science fiction, obviously it's the ideas that turn you on, not the writer. And no matter how you get the ideas, no matter who's writing them, the sky-rockets go off. With me it was Heinlein. I was very fortunate I got addicted to a good writer early. Actually it could have been anybody who was talking about going to other worlds, and talking to Martians, and that sort of thing. I meet all these people who are addicted to Burroughs, or the Shadow, Doc Savage, and I understand, because it is your first love, and you can't be critical about it. I can't be critical about Heinlein, but I find Burroughs unreadable.

LAN: Some friends of mine say that you have to get Burroughs by the latest age sixteen. They usually say fourteen, but I picked it up by age fifteen, sixteen. If you get it after that it's no good.

JOE: That's my problem with it. I was into science fiction before I picked up a Burroughs book. I guess I was about eighteen or so. It just looked stupid. It was too late.

I always thought that Keith Laumer was one of the oldies because he started writing when I started reading the stuff. I thought he was one with Heinlein and Hamilton and all these old guys. Then I met Laumer, and he's only fifteen years older than I am. (laughs) And it's funny because there are some people somewhere who think I'm in my sixties (laughs again) because they started reading when I started writing.

LAN: Yeah, that's strange.

JOE: You know, you see a name, and it's in the magazines every month, and you see the books around. You just assume ... (chuckles).

LAN: He's established, yeah.

JOE: It is funny: you get used to fandom where everybody knows the writers and we talk, and we talk one-to-one. Every now and then you run into a mundane, or

a neofan. "You write books for a living?!! WOW!!!!" --- as if you were some sort of priestly creature. (chuckles) You have to shift gears. "Oh yes. Well, let me light my pipe" (laughs)

LAN: What's fun to do is to walk into a bookstore --- I've done this a couple times --- and look at the science fiction section. There're usually a couple people there looking at the same thing. I ask, "What kind of SF do you like?" Then I start dropping names.

JOE: Yeah, (chuckling), "Well, as I was saying to Isaac last week"

It's a weird trip to go into a bookstore and see your books there. I'm right next to Heinlein because of the alphabet. As a matter of fact I kicked myself off the stands. This may be a unique situation. I wrote two books under the name Robert Graham --- the publishers just pulled the name out of a hat --- but the Graham in this bookstore was right next to Halde-man, because they didn't have any Gunn or Haiblum. THE FOREVER WAR started selling well, and the Robert Graham books weren't. So they got in a couple hundred FOREVER WARS, put some in there, took the Robert Graham off the stands and mailed them back. (laughs)

LAN: What was that? The ATTAR series?

JOE: Yeah.

LAN: There are only two in that series, aren't there?

JOE: As far as I know. I got a catalogue from the guy. He claims to have three more titles in the series --- no, four more. I did one more. It was really a turkey. I doubt that it will ever be printed, but I got paid for it. He has five or six in the series. I haven't seen them. I'd be fascinated to see what somebody else does with the character.

That was a weird trip because the guy called me up while I was at the Milford Conference in Michigan in '72, --- he got the number from my wife Gay --- and asked me if I'd like to do some books for him. He had read "Hero" in ANALOG, and wanted me to do some adventure novels. We haggled about the price; he upped it and I said that I'd do it. He sent me a nineteen page outline for Attar, the merman, who talks to octopuses and things like that. Obviously a rip-off of Tarzan, only underwater. And it would not work. He wanted to do a Greystoke, have him be able to go down and talk to fishes, and then put on a suit and go to a cocktail party. You know, you have to be cold-blooded to live in the water all the time. If you're a mammal and live in the water, you have to be big and fat like a walrus, or covered with hair. (chuckling) I had this idea of Attar the Merman who weighs 800 pounds, covered with bristly hair, and he puts on his coat and tie and does his spy thing. Well I threw away his outline and just kept the name Attar. I called him up and asked, "Do we have to call this guy Attar? It means 'Oil of roses.' It's kind of a faggoty name for a superhero." He said, "No, no, everyone around here at the office likes it." So I kept the name, and I tried to make a technologically reasonable person who could breathe underwater, but not forever. After a couple of hours he starts to tremble and shake. It's cold in the water. I made it not science fiction at all, but just a spy story about a person who was able to go without an aqualung for a couple hours. It's surgically implanted gills. It pissed me off; they marketed it as science fiction. Now if they had wanted a science fiction book, I'd have written them one. I was just trying to get the best qualities of Ian Fleming

and Graham Greene, and put them into a thing that was a thriller, but trying to give it some of the quality of a novel. I was going to write some 300,000 words about his character, and have a slow build-up and development of his character so that the five books viewed as a whole would be a novel. Each individual one would be merely an episode. But I got tired of it. I could still write ten of them and get paid for it, but.... And the guy writes me a letter every now and then to see how I'm doing. The thing is --- I'm getting about seven times as much for my books now. I just can't afford to write them, even if it still turned me on. I wrote 180,000 words about this merman. That's plenty.

LAN: You could always do it while you're drinking.

JOE: I did one like that; the first one I wrote on Bloody Marys. And the second one --- that was funny. We were talking about it at MINICON ((XI)), about alcohol and writing: it's seductive, it's a bad thing to get into. The first Attar one I drank all the way through it, telling myself I'm on vacation, not really writing, just typing something and drinking. The second one --- I was something like 20,000 words away from the ending, and I had to deliver it. I was booked on a charter-flight to Jamaica and I had to get to the airplane, or they'd go off without me and I'd still have to pay. So I sat up and wrote for 36 hours, laid in a couple cases of beer, and I typed out the last part of that fuckin' book, and put it in a box. I got finished about 3:00 AM, about a half hour before the taxi came to take me to the airport. I took the box into O'Hare in Chicago, and there was no postal scale. So I just covered it with stamps (laughs) and put it in the mailbox. But in re-reading it, the last section is the best part of the book. And I don't remember writing it. I really don't because it was so much fun. I knew how it was going to end. Some books are like that; you're on a downhill slide. THE FOREVER WAR was like that --- about 10,000 words before the end I knew exactly what to write and it just flowed. And this Attar WAR OF NERVES was that way. I had a gas writing it. I'd open another beer, write another page. I was starting to play games: how many languages can I put in this book? I got eight languages into it. I went so far as to have the villain run into a library where the hero wrests away his Tommy-gun, and in the process stray bullets hit Bacon's NOVUM ORGANUM. So I could get Latin into it. I had Cajun and German, French and Italian --- I was tapdancing. It was fun.

I made one big mistake that I shouldn't have. I was writing it fairly carefully, but I had forgotten that people in the CIA call the CIA "The Company" not "The Agency." At a pivotal point in the book where this hard-assed character, a cliché secret-agent type, gets mad. This steely-eyed agent has seen too many of his friends wasted by the enemy, and he cocks a gun and says: "Nobody fucks with The Agency." That's the only time that word is used in the book, and I should have said "The Company." I knew it, and had forgotten it.

I had so much fun with that because in an adventure novel you deal with stereotypes; you really don't have time to develop a lot of characters. So I had these CIA guys who were right out of the funny papers. (laughs) I really had a lot of fun with them.

I don't know. That sort of thing is a different kind of writing. It's kind of fun, but I hope that people who read my serious stuff realize I'm working in a different mode than when I'm doing the adventure

stuff. The last serious book I did took eighteen months to write, and I can write an adventure novel in (pauses) eight to twelve weeks. You have to shift gears when you read them as well as when you write them.

I don't read so much any more for enjoyment.

LAN: You don't have the time.

JOE: Yeah. I've got to read a lot of non-fiction, a lot of journals, and just plain magazines in order to keep up with what's happening.

LAN: What's your reading speed?

JOE: I can push myself to over two thousand words per minute, but I normally don't do it. I really do have to push myself, and then all I pick up is an outline of the information that they give you. My normal reading speed for fiction is very slow. I subvocalize when I read it.

LAN: Will you write more adventure novels?

JOE: Yeah, maybe --- I've gotten a feeler from Hollywood about Attar, as a matter of fact.

LAN: As a movie?

JOE: As a movie. Probably nothing will come of it, but it's kind of mind-boggling to think that something you wrote in six weeks can get you a hundred thousand dollars. (Laughs)

That's what happened to Roger Zelazny, with DAMNATION ALLEY, a book that he wrote in a few weeks after just coming off of a serious novel. Out of left field it sold to the movies and he made a big chunk of cash off it.

LAN: Well, Frank Herbert has done one decent novel. A friend of mine said that he sold his soul to the devil for it.

JOE: (chuckling) Yeah, and they're filming it!

LAN: Silverberg has had several good novels.

JOE: He's not writing any more.

LAN: (surprised) At all?

JOE: Nothing. He said that he's said everything he wants to. That's a weird feeling. I was with him in Los Angeles a couple months ago --- a bunch of us were sitting around the hotel lounge drinking --- and somebody asked him, "What are you working on, Bob?" He said, "Nothing." "Well, what's your next project?" "Nothing." He doesn't have to write. He's got plenty of money, and he feels that he's said everything that he has to say --- which frightens me. I still have things to say. But I guess I can understand it. Geez, he's written a couple hundred books, a tremendous output.

Have you seen the book HELL'S CARTOGRAPHERS?

LAN: I've seen it, but I haven't read it.

JOE: I read it a while ago. It's autobiographical sketches of various authors, and Silverberg's piece is especially interesting. God, what a work-horse he was.

LAN: In a special author issue of FANTASY AND SCIENCE FICTION where Silverberg was the feature author, Malzberg, in the profile, wrote about the time when Silverberg and a famous mystery writer shared an office where they would come in from nine-to-five to write. The mystery writer would come in, put paper in the typewriter and start thinking. Silverberg would come in, roll in a sheet of paper and start typing, --- all the way until noon, non-stop. Then he'd stop, ask the other guy if he'd want to go to lunch. After lunch Silverberg would continue typing until 5:00 and then quit. The office thing lasted about a week.

JOE: It's amazing that doing this year after year that he could down-shift and start doing some serious writing. He did it very effectively. He's written some of my favorite books.

I can't do that, even when I'm writing the adventure novels: if I get three or four pages a day I'm happy. And Silverberg could turn out twenty pages on a bad day. Amazing.

Gardner Dozois has the strangest work pattern I've ever seen. I understand that Lester del Rey had the same way of writing. Sit around and not do anything but think for weeks at a time and have the story all thought out, then go to a typewriter and type it out. Gardner was staying with us one time when we were living in Maryland. Months before we had talked about a story after PHILCON --- I had stayed with him and we sat around talking, drinking wine in the morning and talking about this story. A couple months later --- he's been thinking about it --- he said, "Do you have a typewriter I can use?" I gave him a typewriter and he sat down at the dining-room table and wrote the story, like ten thousand words, without getting up. Just wrote it and sent it off to Bob Silverberg or Damon Knight and (chuckling) sold it.

I can't do that. It's not real to me till it's typed. I talk while I'm writing. I say the sentence over and over till it sounds right, then type it. Then I say the next sentence over and over, type it out, and so on. It's a very slow process, but I don't re-write; I just normally do one draft. I'd like to be able to blast it out, get lots of copy, then sit down with a red pencil and correct it. When I try that, I get maybe a half a page, then start writing slowly again.

A friend of mine wrote two hundred pages into a book, and realized that he was telling the wrong story, he was telling it from the viewpoint of the wrong character. He threw it away and started over. It became a best-seller, RUBY RED. It sold to the movies for s-e-v-e-n figures, (chortles) which is all right.

LAN: Now he's retired, doesn't have to worry....

JOE: He was already well-off. Years before he was writing stuff like MR. ED, MY MOTHER THE CAR, all this shit, but a consummate craftsman. When I

knew him, he was teaching at the University of Iowa, and he would go home at night and after dinner he would sit down and do twenty pages. (laughs perplexedly) I can't see it. He's just addicted to writing. He'd do things for ARIZONA HIGHWAYS, anything, nickel-a-word stuff, because he was uncomfortable when he wasn't writing. His name is William Price and I wish that I could

figure out why he's so good. He has a way with character. He can describe somebody in a line, and you know him. I can't understand how he does it. I read the passages over and over and admit that they are better than what I can do, but I can't see what he's doing. It's frustrating.

LAN: It's probably a defining adjective, an extremely defining adjective, or three, or five....

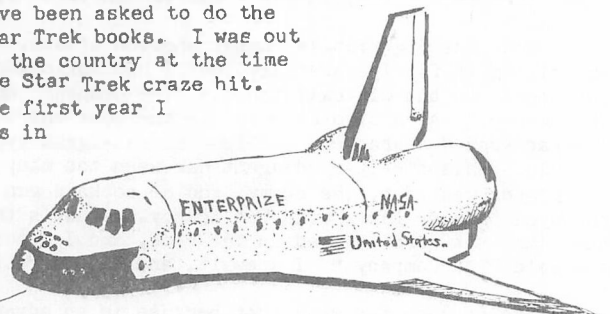
JOE: Whatever --- yeah, but he plucks out just the right words. It's interesting because here's a guy who's a self-admitted hack --- but when he sits down to write seriously, he does it with consummate skill.

I had a couple of workshops with William Price Fox in television writing, and he's just as down-home and as comfortable as can be --- he's from the South, South Carolina, I believe. I know that he didn't need the money from teaching, but he obviously loved to teach. His workshop was great, because we had our own TV studio. We'd write the stuff, then go into the next room and act it out. You got to be writer, director, editor, mixer, everything at once, and I think it was valuable because I don't know if I could write for television if I hadn't been behind the camera, and done some of the editing and all that. It's some different kind of stuff. You're tempted to say that it's not serious writing, but it is serious in a way: if I can say something simple like (pauses) love is sometimes a form of hatred, if I can say it in a way that the people who watch MY MOTHER THE CAR can assimilate, it may be a very simple sort of thing but you are reaching a hundred million people, and that's mind boggling. Like those adventure novels, the Attar things, I probably hit a quarter million readers, and although it's not as serious as my science fiction --- it wasn't meant to be --- it wasn't exactly trivial either. And to have an effect on that many people, even if it's only for them to sit down for an hour or two of relaxation, you get a sense of responsibility.

LAN: Getting back to your own writing, what about the Star Trek novels?

JOE: I signed up to do two books in the series that James Blish started. I was trying to get into the type of space opera that used to excite me as a kid, and make them decent books. Actually I am the last person in the world who should have been asked to do the Star Trek books. I was out of the country at the time the Star Trek craze hit. The first year I was in

Look Captain, I know the President named us the Enterprise cause of the Trekkies, but please take off those Vulcan ears!



the army, the second year I was in Viet Nam, the third year I was here but Star Trek was *pllllttt*. So I did all kinds of research work. I approached it as an historical novel, reading great stacks of Star Trek books, which were often contradictory. Alan Dean Foster did not talk to James Blish, and Franz Joseph (who drew up the blueprints) evidently didn't see all of the episodes. So you have to decide which one to follow. My decision was very easy: since I was doing this for Bantam books, whatever they say --- for example, whichever side they say Spock's heart is on, that's where I put Spock's heart. The series is riddled with inconsistencies and it gets a little bit confusing.

I did talk to Gene Roddenberry, and was heartened by our conversation. He originally had no supervision over the books, but now he has. He asked me: "Please, write an adult science fiction novel." So essentially that's what I did, wrote a science fiction novel and inhabited it with the Star Trek characters.

After talking with him I realized that I was approaching it the wrong way. I have characters whose histories and biographies are known to almost anybody who is going to buy the book. So I just have to make up things to fit the histories. I got a funny kind of power trip off it because anything I put in those books became part of the canon. This first one is called PLANET OF JUDGMENT.

LAN: Are you going to do the other one?

JOE: I've got to; I signed a piece of paper.

LAN: What other things are you working on?

JOE: Don't ask! (smiling) I've got four books, besides MINDBRIDGE, coming out this year --- bang, bang, bang, bang. I don't know how it happened. (pauses) Yes I do; I won a couple awards. Everybody said, "Maybe we can still get this guy cheap."

LAN: What else is coming out?

JOE: I've got two hardbacks with St. Martin's Press, besides the Star Trek paperback, and a paperback of my first novel, WAR YEAR. My game-plan, so to speak, is to get enough money in a lump from these books so that I can sit down and write my next novel without having to send it out as an outline and a sample chapter. For one thing, I have more freedom, and I can get more money from a finished manuscript. I can bargain for it. You can't really bargain if you send in an outline because they always have that last-ditch argument: "You might die before you finish the book. I don't know that when you walk out of my office" --- and this is something Maxwell Perkins said to F. Scott Fitzgerald --- "that the elevator will drop down the shaft and I'll never get that novel." (laughs) If I have a finished manuscript I can say, "Well, too bad. I'll just go next door to another publisher, if you don't want it, Charlie --- if you don't want it bad enough."

LAN: Do you work through an agent? or do you do your own selling?

JOE: I have an agent, Kirby McCauley, but only for books. I sell my own short stories, and adventure novels like the Star Trek things.

LAN: So what are these other books?

JOE: One is a collection of short stories, an anthology I edited two and a half years ago, for which I've

been trying to find a publisher. It's called STUDY WAR NO MORE, a collection of science-fictional alternatives to war. Another is a science fiction novel called ALL MY SINS REMEMBERED. It's really an adventure novel with a twist. Lots of fun to do. What I'm working on now is a non-fictional book about space industrialization and space colonization. It's not done yet. The novels are all done, the anthology's finished, and I am neck-deep in research on space colonization.

These books are all contracted for. You know, writing is a funny business. It's always feast or famine. Right now I have plenty, but it's got to last me for a long time.

LAN: Yeah, till the money from these other books starts coming in. Lloyd Biggle, at MINICON XI, mentioned that reviews and criticisms of books usually come months, maybe years after the book was originally written, and they're not applicable to the writer's present style.

JOE: It is a weird feeling. I spent four years writing THE FOREVER WAR, and obviously some critics spent about five minutes reading the jacket copy. I feel



that you really can't be upset by that. I had perhaps, out of a hundred reviews of THE FOREVER WAR, five or six that were really good. And some didn't like the book, but at least they did read it and understood it. It's nice to read something like that because there are so many who don't read it, but scan the thing and say: "I didn't like this because it's about war," or "I didn't like this because it's a science fiction book," or "I didn't like this because it's in the future."

THE FOREVER WAR and my other serious book WAR YEAR, both got very good reviews in the New York Times, which helped. Oddly enough THE FOREVER WAR wasn't reviewed in the science fiction section, just as a regular novel, because they didn't market it as an SF novel. And they liked it, which is always good.

LAN: And you did win a couple awards for it.

JOE: Yeah. I wanted a Hugo Award ever since I picked up George R.R. Martin's last year. It was sitting around my living room for a couple weeks. I had to describe how the light reflected off a spaceship, so I went in and looked at George's Hugo, and well, it makes a little line down the side and ... well, right then I thought, "I need one of those myself, so I can describe how the light reflects off" (laughs)

LAN: I'm glad you got it. I voted for you.

JOE: Thanks, I needed that.

This new novel, *MINDERIDGE*, has gotten me some flak already. I wanted to do a tour de force. To me it was the ultimate kind of Campbell novel, hard core science. But its about two things that are absolutely bullshit in terms of science: mental telepathy and matter transmission. I had them both defined to the eighth decimal place, scientifically rationalized. I just did a number; I have notebooks and notebooks full of equations, and everything works perfectly. But it's all bullshit. (chortles) I had a lot of fun with it.

It's probably a mistake to sit down to write a novel with a literary idea in mind, but that's what I did with this one. I very much enjoyed John dos Passos's USA Trilogy, and wanted to translate his structure and pacing into a book for 1970's-type readers. I tried it out first in a short story --- "To Howard Hughes: A Modest Proposal" --- and it seemed to work, so I used it for *MINDERIDGE*. 65,000 words long, with 53 chapters in it. (laughs) And some of them are only a page long. The book itself --- I had a lot of fun with it --- has a telegram reproduced, graphs, and sheet-music. And plays, and all kinds of gonzo stuff. I was flipping through the manuscript before it was published, and it was so weird. I thought, "Anybody who picks up that book is gonna do a double-take!"

LAN: I know. It's like Lawrence Sterne's book, *TRISTRAM SHANDY*, where he has blank pages, artwork, and so forth. It was difficult for the people of his time to handle.

JOE: I know of the book, although I never read it. People tell me that I should. It was a startling novel at the time.

With *MINDERIDGE* I thought that I would have a problem getting it published because of the special printing involved. I'm glad that the Science Fiction Book Club picked it up, and is selling it at the \$1.98 price, otherwise no one would, or could, buy it at the full cover price.

You know, the Book Club did not take *THE FOREVER WAR*. They even had two shots at it. The publisher sent it to them before press, but the Book Club did not want it; and after it had sold more hardbacks than *Ghu*, St. Martin's asked them if they wanted to reconsider. They said, "Naw. Nobody's going to buy a book about war." Even in the face of people having bought it.

LAN: And the paperback is selling like crazy.

JOE: Yeah, with the nice little caption on the third printing: "Nebula and Hugo Award Winner."

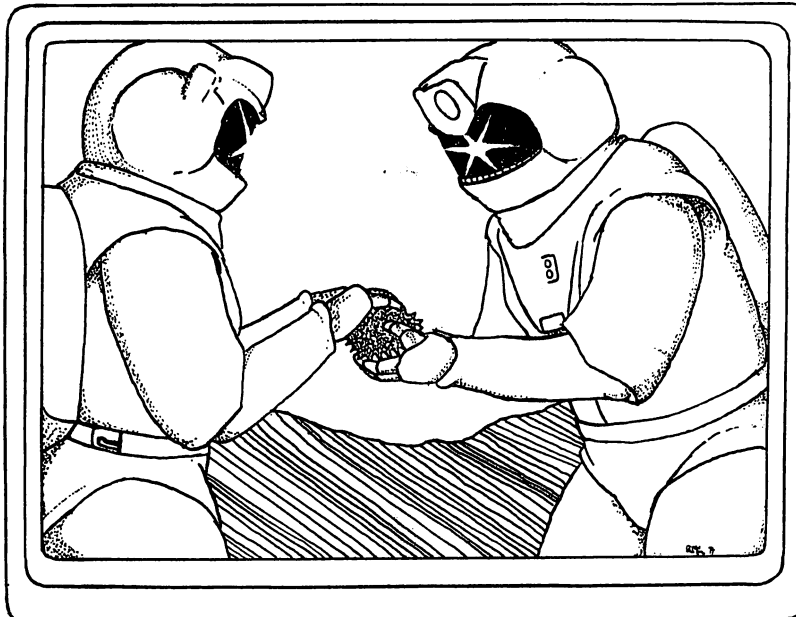
Speaking of the Nebula, practically everyone knew I had won it before I did. Two weeks before the Nebula Awards Banquet, the editor knew I had won it, but he didn't tell me. Then Kirby McCaully and Ben Bova knew too; everybody in New York knew I had won the Nebula. I was sitting at the banquet with Ben, and he knew but I didn't.

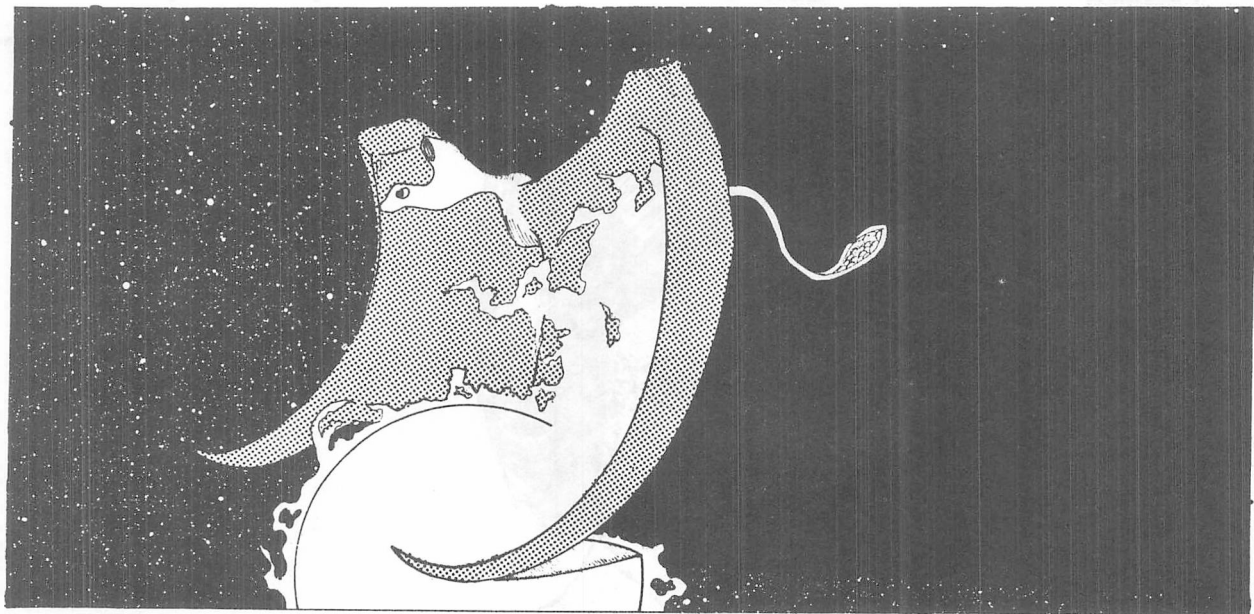
That's a funny situation. So many people there knew that they had won, because they wouldn't have come if they hadn't. Some called up the committee and asked, "Did I win it?" "Well, yes...." But I had already told the committee that I was coming so they didn't have to tell me. Some years, as a matter of course they would call up the winners and ask if they were coming. This year they didn't, and I'm glad because I'd rather had the surprise.

LAN: I was delighted to hear that you had won.

JOE: So was I! It made me a lot of money. You know, you can be cynical about the awards, but it automatically adds a couple thousand to what you can ask for as an advance. And it automatically brings a shower of contracts. In two weeks after I had gotten the award I signed contracts to do five books, all of them for more than I could have gotten before I won the Nebula. It's a lot of work, but.... (smiles)

I did get a year's free subscription to *LOCUS*, for winning the Locus Poll. Charlie Brown the editor of *LOCUS* told me, "This is the only really useful award given in science fiction. All the others are just pieces of plastic and metal."





LAN: Yeah, a little electron swirl in lucite.

JOE: I have a very unique Nebula; it has a human hair in it --- I assume it's a human hair, but it's a hair, anyhow.

LAN: Whose is it?

JOE: I don't know. The person who made the Nebula, I suppose.

LAN: Were you happy to win these awards?

JOE: To me it was very moving, especially to win the Hugo Award --- I've wanted one for a very long time, like I said before. There's a temptation to go on a humble trip and say, "Jeezus, I didn't deserve this ...," and "I voted for Jerry Pournelle..." and all that stuff. (laughs) But one thing I should say in all honesty is that I had a pretty good book in a pretty weak year. I understand the politics and the various tensions involved in the awards, and I do honestly think that I had the best book, but I'd hate to come up against THE STARS, MY DESTINATION, or any one of a dozen Heinlein novels. I was fortunate that the competition was not that bad, and face it, I spent four years on THE FOREVER WAR; I wrote it very carefully.

LAN: THE FOREVER WAR has been compared to Heinlein's STARSHIP TROOPERS. Has Heinlein said anything to you about this?

JOE: Heinlein told me --- and I don't think that this would be a breach of confidence --- that he liked the hell out of that book. And I think I can understand why he did. His STARSHIP TROOPERS is an honest book, but it is written from the viewpoint of a figure whose politics are so far from mine it's like an alien creature. Now I wrote what I thought was an honest book, and I did it just from my own experience as a soldier in Viet Nam. I didn't even think about STARSHIP TROOPERS while I was writing it until someone pointed out to me on page 80 or 90 that I was rewriting Heinlein's book. To me it's an interesting coincidence, because I didn't think about that book while I was writing mine, and yet half the critics reviewed it and said, "Obviously an answer to STARSHIP TROOPERS, aaarrggghhh, there ya' go, Charlie." (laughingly said in his best Long John Silver voice) Heinlein wrote me saying that we agreed as to "the utter sinful wrongness" of fighting a war with conscripts, and the futility of fighting a war that can't be won.

LAN: For a good novel in a weak year, I thank you very much for it.

JOE: Bless you, you are kind. But I deserved it!!! (laughs)

LAN: Somewhere I heard that MINDBRIDGE was a rewrite of THE FOREVER WAR.

JOE: Well, it does have a male and female lead characters, and they are about the same age as the two people in THE FOREVER WAR, and they are involved in a similar situation --- they are explorers. And they have sex (laughs), but they do it on stage. It's coitus under flawed telepathy: that is, she's enjoying it, and he feels like somebody is looking at him. The experience is not totally successful. It's the only treatment of ejaculatory incompetence in science fiction. (laughs)

The book itself took a few weeks short of two years to finish. But it's not a rewrite of THE FOREVER WAR. (chuckles at the thought)

LAN: Backing up a bit, who did win the bidding for the paperback rights?

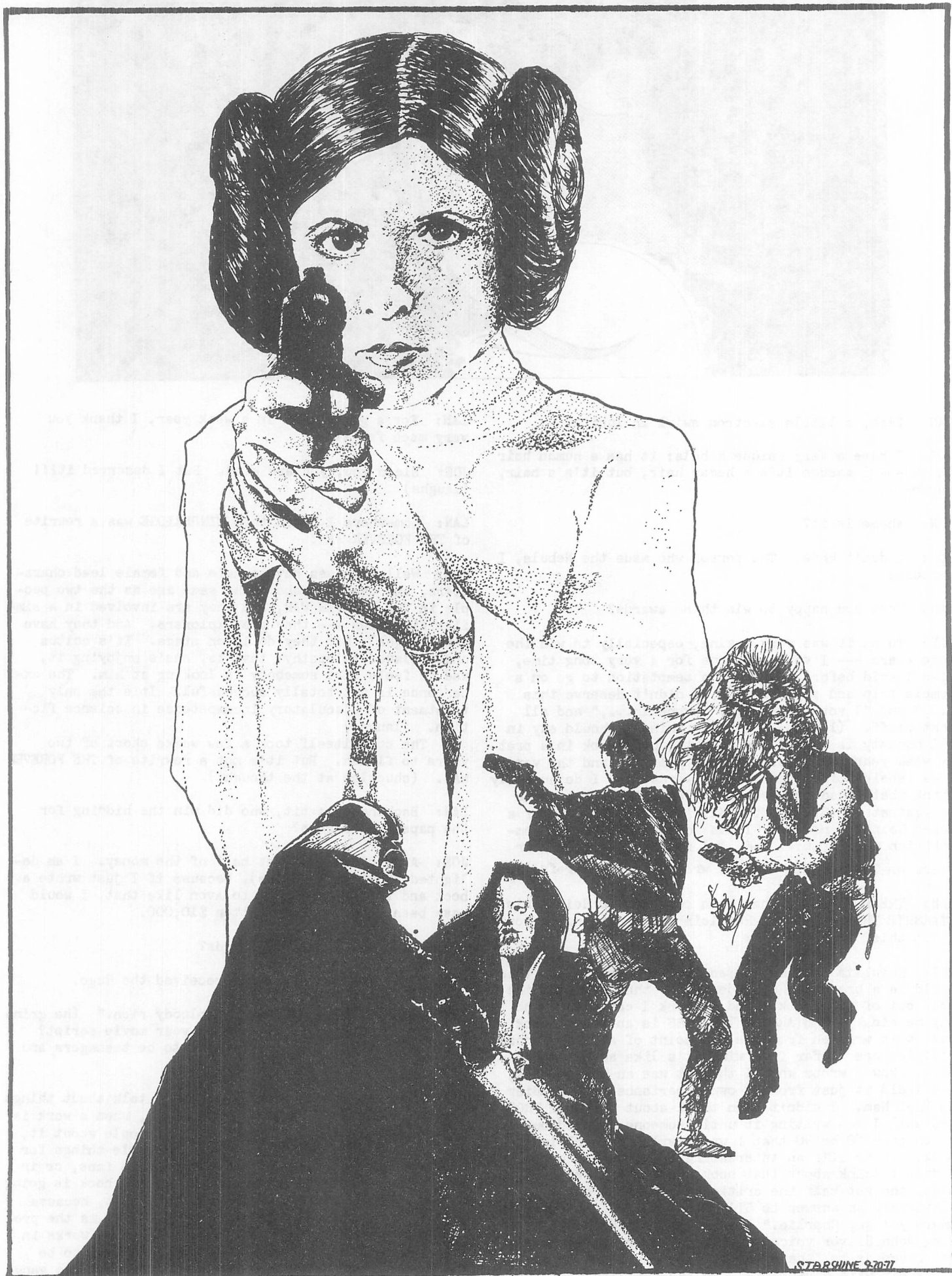
JOE: Avon did, and I get half of the money. I am delighted about that (grins), because if I just wrote a book and tried to sell it to Avon like that, I would have been lucky to have gotten \$10,000.

LAN: After winning both awards?

JOE: I sold it before I had received the Hugo.

LAN: Great. I guess you are "bloody rich." (he grins broadly) Has anything become of your movie script? The one in which people live only to be teenagers and die?

JOE: Oh, no. Don't mention that. I talk about things like that and I shouldn't. It's funny, when a work is in progress, you are tempted to tell people about it, and you can kill it. I've killed a couple things for myself by sitting down at a con with some fans, or in a bar, and telling them exactly what this book is going to be. Then there is no reason to write it, because part of the fun in writing, for me anyway, is the process of discovery. So I don't talk about my works in progress very much. (pauses) But it's going to be one of the best sellers in the year 1978. It's a gangbusters book, I think. Haven't started the second page yet.



Who Wrote STAR WARS?

By Mark R. Leeper

((Editor's Note: This piece was written before the appearance of the STAR WARS article in the July 1977 issue of DELAPS, in which the contention of Foster as the author of the book is made in a footnote.))

The film STAR WARS is certainly a remarkable film and a remarkable achievement for George Lucas. The popularity of the book STAR WARS has proved as much a success for Ballantine Books as the film as proven for 20th Century Fox. I read the book and enjoyed it a great deal, due in major part to its evocation of the film, but the more I heard of Lucas' insistence that he wrote the book the more I began to feel that the man "doth protest too much."

I would like to present an hypothesis on the writing of the book STAR WARS, for what it's worth, and my evidence for the hypothesis. In all probability I am wrong, and if so, I apologize to Mr. Lucas, not that he's likely to care one way or the other. I would guess that at some point in the production of the film, when the script was firmed up, Lucas gave a copy to Alan Dean Foster and told him to transform it into a novel that Lucas would sign his name to. Foster went ahead and ghost-wrote the book for Lucas. Let me go into some of the reasons that this arrangement may have been made and why I feel that this possibility is likely.

Lucas put four years into the making of STAR WARS and by all accounts he was extremely busy on the film alone. Virtually every piece of work on the film was very closely supervised by Lucas. This would have had to have been an extremely time-consuming project that made Lucas' time more valuable than money. Lucas seems unlikely to have been able to spare the time to write a novel, particularly a first novel which surely would have been an extremely time-consuming project in itself. Just to get the words on paper for a first professional piece, most authors must put in a great deal of time merely experimenting with writing style. This is somewhat less true of Lucas than it would be of most other people since he was already adept at script-writing, but still the transition to novel-writing should not be minimized. It would have been a major effort on a secondary project by a man whose every spare minute was required on his primary project.

The novel STAR WARS is not a classic piece of science fiction by any means, but it is not amateurish either. Even with Lucas' experience in screenwriting and assuming an availability of time Lucas was not likely to have, the resulting novel was surprisingly polished for an author's first attempt. Any author who did as well with his first novel as Lucas appears to have done with STAR WARS is someone who could stand on his own as a science fiction writer. The probability that Lucas has this talent on top of his talents as a film-maker is not great.

So it seems unlikely that Lucas wrote the book STAR WARS. Why should I suspect that the actual author is Foster? There is one primary reason. It has already been announced that the second STAR WARS book will be authored by Foster. Obviously Lucas sees Foster as a man capable of writing in the style Lucas visualizes for STAR WARS.

I cannot claim to have read a great deal of Foster. To date, I have only read TAR-ALYM KRANG, but in reading that book I was struck by how much this book

could have influenced STAR WARS. The main character is a boy about Luke Skywalker's age who is also just learning to develop psychic talents not highly different from the Force. We have barroom scenes; we have virtually the same interstellar technology and trader economy. We have extremely non-anthropomorphic aliens living in close co-existence with humans. And if other authors have used the same elements, note that this book was published in 1972 when Lucas was likely to have been just starting the serious consideration of a giant space opera. It is also written in a style that Lucas might well have appreciated. And speaking of publishing, STAR WARS was published by Ballantine Books, who is Foster's exclusive publisher. They might well have accepted the book STAR WARS, when it had been rejected by a number of other publishers, specifically because they knew it had been written by an author who had proved profitable for them in the past.

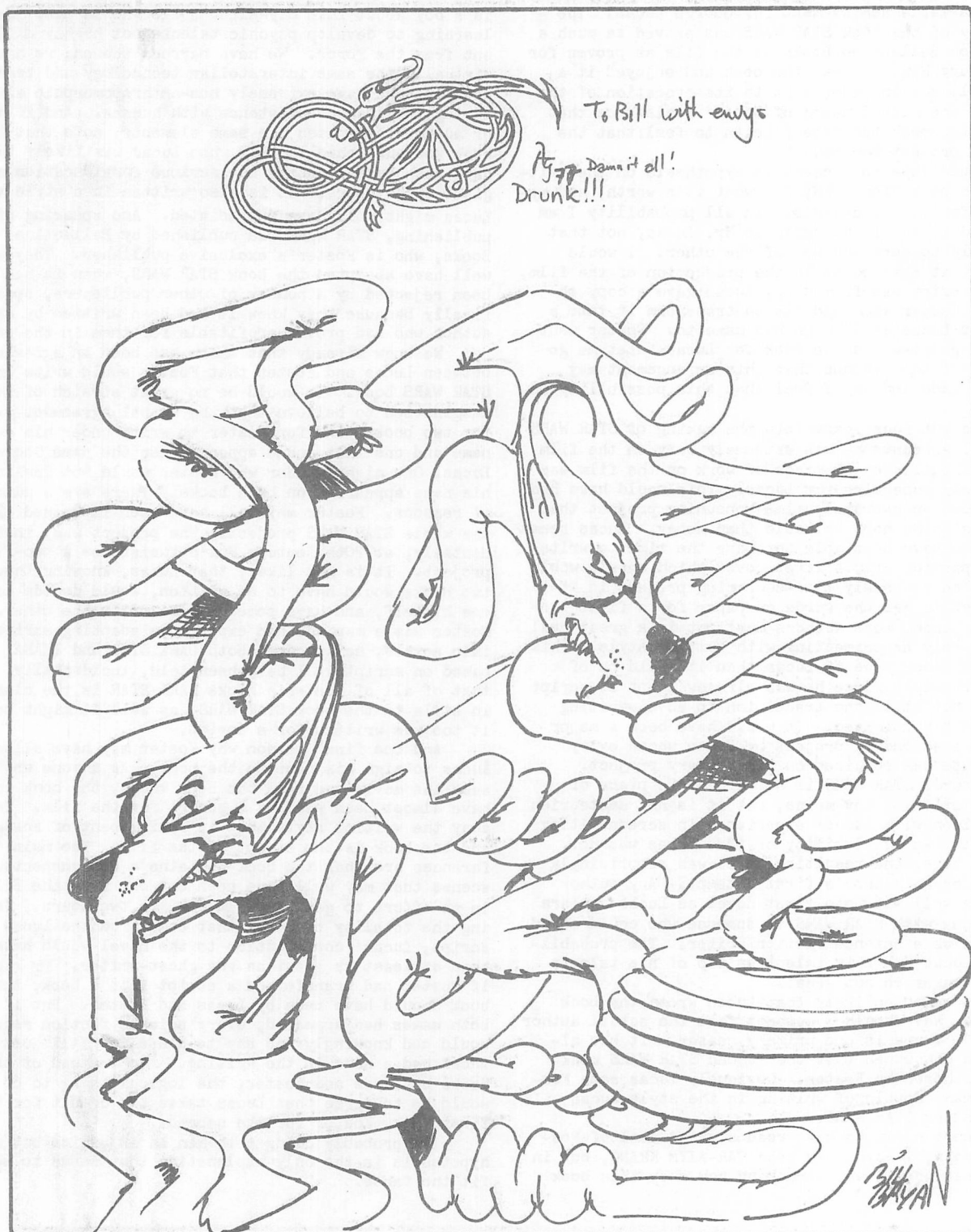
We know already that there has been an agreement between Lucas and Foster that Foster would write one STAR WARS book. It would be no great stretch of the imagination to believe that the actual agreement was for two books, one for Foster to write under his own name and one that would appear under the name George Lucas. One might wonder why Foster would not insist on his name appearing on both books. There are a number of reasons. Foster may well have been impressed with the whole STAR WARS project. The project was, incidentally, at 20th Century Fox's insistence a two-film project. It is not likely that Lucas, knowing that two books would have to be written, would decide to do one himself, and have someone else write the other. Foster was a man who had experience adapting scripts into novels, having done both DARK STAR and LUANA based on scripts. I have been told, incidentally, that of all of Foster's books DARK STAR is the closest in style to the book STAR WARS, as well it might be if it too was written for a script.

And one final reason why Foster may have allowed Lucas to sign his name to the book. As anyone who has seen the movie and read the book knows, the book could have almost been used as a script for the film. Take away the writing style that is reminiscent of Foster and the book is the script of the film. The main differences are that the book contains a few unspectacular scenes that may well have been cut out from the film in an effort to get the film down to two hours. Taking the totality of ideas that came from the Lucas script, Lucas' contribution to the novel would have been at least as great as any ghost-writer. By rights, if Foster had transformed a script into a book, the book should have been by Lucas and Foster. But if both names had appeared, every science fiction reader would nod knowingly and say to himself, "I'll just bet Lucas had a hand in the writing." So instead of two books by Lucas and Foster, the logical thing to do would be to agree that Lucas takes the credit for the first book, Foster for the second.

I'm probably doing both men an injustice but my hypothesis is the only explanation that seems to me to fit the facts.

BATTLE OF THE ORMS

It was just after midnight as 1977 started its series of days which comprise the year when my sketchbook, in which I collect artwork for Lan's Lantern, finally reached John Benson and Bill Bryan. The New Year party was still going strong at Renée Seiber's house, and under the influence of spirits, John created one of his famous orms. When he finished, Bill copied him in his own unique artistic style. These are the results of the BATTLE of the ORMS.



CON REPORTS

AND RAMBLINGS 6

One of these days I will get super-organized and not wait until I am putting LL together to write these con reports and ramblings. When I get to this point in the zine, I wish that I had typed up conreps within a week of the con, instead of waiting until the last minute. I have found that my memory this time is not as reliable as it used to be. Maybe old age is setting in. Or maybe the sudden drop in temperatures, cutting off one of the best Indian Summers in Michigan in a long time, has frozen my brain. Or maybe I just have too much to remember, and my subconscious is doing some editing for me, throwing away some of those things which it considers superfluous. Maybe so. Regardless, here are the conreps from MINICON through AUTOCLAVE which I've attended, as well as a few Ramblings of my life in between those conventions.

FEAST OF FOOLS

Spring Break was drawing to a close when Carol Lynn called me and asked if I wanted to go to Lansing Michigan for the Feast of Fools, a SCA event usually thrown around the first of April. Having little else to do that particular weekend (other than maybe going out on a hot date with Beth), I said sure, and arrangements were made for departure.

The Saturday was a bit overcast, but with a promise of warmer weather from the weatherman, we departed. I left Selena behind, and road with Denise Bozung, sharing the driving on the way back. Sure enough, by the time we arrived at the Men's Gym at MSU, the weather had cleared and the sun was shining.

Indoors, things were cheerful. Fighting was going on, various other members were laying out their wares for sale, and our group (Mona Irwin, John Benson, Carol Denise and myself) found a corner and set up housekeeping. The array of costumes was varied, but not all that colorful. Most were saving their best for the feast that evening.

The weatherman was true to his word, but forgot about a small storm which turned into a tornado warning, and late in the afternoon the building was cleared as a precaution. Yet, outside were only clouds, and as a short time passed, they cleared and it was sunny the rest of the day.

At the feast, all changed into his/her evening-wear, I into my cotehardie (which Carol had made for me last year), and things were made ready for dinner. Again, the Northwoods people outdid themselves with the food. There was entirely too much, and almost everything was delicious. The line-up for the costume contest (these were "April Fool" costumes, not the period costumes of SCA) were many and varied. Carol with her feathered Peacock Mask won a prize.

Presentations and dancing followed, and I ended up with sore legs. Of course I hadn't danced any Medieval dances in several months, and I'm surprised that I remembered any of them, but Carol and Belinda had taught me well. It was enjoyable, and I am glad I went. I shall have to go to more of them, if only to keep my dance steps straight.

MINICON

At the end of Spring Break, we had three and a half days of school, then a half day off on Good Friday, with the rest of the weekend free for Easter. I had decided to go to MINICON at the previous one, and

this year several more fen from Detroit were going to head out there. But they were leaving on Thursday night so they would get there by Friday morning. I managed to have a teacher cover my two classes which would meet that Friday, and left with the other Detroit fen. I drove Selena, stopping in Ann Arbor to pick up Steve Simmons along the way, and sped on through the night, stopping only for gas, food and nature. I drove the whole thirteen hours, pulled into the Leamington hotel parking lot just before noon, got my room, and collapsed for a few hours before starting to party.

I made it to the opening ceremonies, the start of DODOCON, the nickname for MINICON XII, met the pros and had a few books autographed, and to my surprise, and to the surprise of the concomm as well as the other fans there, Dr. Alan E. Nourse was in attendance. His book *ROCKET TO LIMBO* was my introduction to good SF. Sure, I look back and read it again, it was a juvenile, but it did turn me in the right direction; I have been hooked ever since. In fact, the Ace double novel (with *ECHO IN THE SKULL* by John Brunner on the other side) was one of the first in my SF collection. Yes, I remembered his writing, and now I've finally met the man. It was a thrill for me, and it started the convention off in the right direction.

I managed a quick tour of the hucksters room and art show before they closed, and promised to return the following day with money, and a pen to write my name with on some of the art pieces.

The con suite was indeed a suite, the same long series of rooms as the previous year, with Minneapolis Blog, bathtubs full of beer and softdrinks, smoking and non-smoking areas, the famous MNSTF warmth and friendliness, and conversation rampant everywhere. I renewed several acquaintances from the last MINICON, including Adrienne Thornley. She explained that the macrome I commissioned from her would not be coming, but instead we worked out an agreement for a couple paintings (which I'm still waiting for). Dave Wixom, Scott Imes, David Emerson, Fred Haskell, Susan Ryan, Mad Dog Riley, all were there, I managed at least a short conversation with each of them. I made new friends, Ken Hoyne, who played the lead in the musical *MIDWESTSIDE STORY*, and Erica Simon, a lovely lady who fell in love with my hands. She was addicted to back-rubs, and I gladly obliged her with my skill.

Most of Saturday was spent talking with various fen, and attending the programming. The "Humor in Science Fiction" panel went off well, and the best joke to come off the discussion was by, I believe, Bob Vardeman: said of Isaac Asimov's Science Fiction Magazine, "I'm glad they're putting bug-eyed monsters back on the covers." The debate between Lester del Rey and

Ivor Rogers entitled: "Resolved: Science Fiction Should Get Out of the Classroom and Back into the Gutter Where It Belongs," was not really much of a debate or a resolution of any kind. Both just kind of agreed that too much emphasis has been placed on analyzing the written word, and not enough on enjoying the stories that have been written. "Creating Exotic Alien Creatures" was interesting and informative; someday I will listen to the tape I made of it and find out why I think that.

I sat at a table with Gary Blievernicht and Suzie Stefl at the Banquet. The food was indeed delicious, and the speeches by the Fan GoHs, Buck and Juanita Coulson, the GoH, Ben Bova, and the Toastmaster, Joe Haldeman, were all very interesting. Ben's speech in particular was very intriguing; he revealed that his hero of several short stories and the novel *MILLENNIUM*, Kinsman, will be back. Yes, he did die at the end of the novel, but there is a several year gap between the end of the short stories and the beginning of *MILLENNIUM*. I talked with him and his wife Barbara (a very lovely woman) in the con suite after the banquet, and I learned much about the writing of that novel. It took 25 years from inception till it was finally written, mainly because the idea, cooperating with the Russians on the moon, was a radical one at the time, and McCarthy was in the senate at the time. Ben also told me that he found it amusing at how hard I kept trying not to look down the low cleavage of Suzie Stefl's dress at the banquet.

One thing about Suzie, she doesn't give up when she decides to do something. It was she alone who forced Ben to make that particular announcement that Kinsman would be returning. She plastered the walls of the Leamington with signs exhorting him to do so. I believe the one that finally got to him was the one which read: "Bring back Kinsman or I'll tell everybody that James Ben is the editor of *ANALOG*."

During the course of the con I bought several books, mostly everything I could find by Doug Mason. Someday I hope to read all I have and write an article on his works. At the art auction, although I bid on a number of pieces, I came away with one: *Dragon Sunset* by Adrienne Thornley.

The ride back to Detroit was relatively uneventful. Again I drove all the way, and the good weather we had going there and during our stay, held until I was at home, at 4:30 AM Monday morning. *Groan* I had to get up for classes at 6:45, and I also had

dormitory duty as well that evening. At least I had a good time.



RAM-BLINGS 6.1

From that time until the end of the school year, I did little fanac. Too much was going on. We had one special day after another. I participated in most of the activities, taught my classes, and

supported the athletic teams. Our Varsity Softball team won the league title. The Lacrosse team did very well. At the Sports' Banquet, I received a special award as the best supporter of all the teams at Kingswood. That gave me a nice feeling. Fortunately I was not asked to make a speech.

Prom night and Graduation came and went. Some of the seniors asked if I were going to the Prom, and when they promised to dance with me, I agreed to go. While there, a couple others asked if I was going to go to the Afterglow, the party afterwards. At their urging, I said that I would go for a little while. The Afterglow was held at the home of the Iacocca's (President of Ford Motor Company) where there was a tent set up, a like rock band, and loads of food and drink (soft, not hard). It was to last until 4:00 AM, and I really didn't want to stay that late, but I left around 4:30, after herding the last of the students to their cars. I had lots of fun. The whole evening was totally enjoyable. I think that I was trying to capture the experience of the proms I never went to when I was in high school. I was never one to get out much then. I studied quite a bit, read a lot, was involved in the Boy Scouts (even made Eagle), swam on the swim team (becoming Captain in my senior year), worked part time, and was never really interested that much in girls at the time. At times I envy the opportunities that the students I teach have. I did have many of the same ones, but was always too scared, or not interested at the time, to pursue them. Dating was one; trying out for the track team was another. Writing all those stories down that I told myself in trying to go to sleep at night was another. And if I had known about fandom then.... Aaashhh! But that's not what happened.

I didn't quite cry at Graduation. I had none of the seniors in class, although I knew a number of them from sports, or from just talking with them around school. I will fear the parting this coming June, for I do know more of the girls who are seniors, and I have some of them as advisees. But that is in the future.

With the end of graduation, and the end the school year and all its teachers' meetings and parties, I turned to finishing *LAN'S LANTERN* #4, which I did in time for *MIDWESTCON*. At the same time, I managed to plant several things in my garden, which turned out to be very fruitful, er, vegetable-ful?, come the end of August and through September. I visited the pool where Beth was working, where I met her last year, and with whom a relationship has continued to grow.

The Wyne Third Foundation, the SF group at Wayne State University, still had its meetings till the end of the regularly scheduled classes in mid-June. I attend as many as I could whenever my school obligations didn't conflict with the meetings. I do believe I missed one because of a softball game. The Kingswood Aardvarks had won that last game, and the team invited me down to the pool after the game to watch them throw their coach, Charlene Grant, into the water. I had a sneaky suspicion of what was going to happen, so I emptied my pockets before I left my car. Sure enough, the team members tried to throw me in as well. I did not go in alone; I took at least two other girls with me.

The W3F meetings were the usual social get-togethers, with actual SF discussions going on every other week. The Leepers and I were the ones who usually did the discussing, and as June approached, we read more and more stories which would probably be nominated for the Hugo award. During one of the meetings, Todd Bake brought in a flyer for a disco being put on by some church, which inspired the cartoon at the left. "Everyone dance for Christ!" I think, was a saying arising from this particular flyer. 'Twas a strange meeting, that. Most everyone had seen *STAW WARS* around then,

and almost everyone had a Darth Vader or robot imitation. All that heavy breathing made me think of X-rated movies.

There was also a WONDAYCON in this time period, but I had dormitory weekend duty, and could only manage to break away for a few hours on Saturday afternoon. I did get Judith Merrill's autograph; she was the GoH. But I spent most of my time honoring a promise to Carol Lynn to help her collate KRAITH COLLECTED vol. 5. Much of this con was lost to me, but I heard that it turned out pretty good.

Also, Lloyd Biggle invited me to join his SF writing seminar, at which I was extremely flattered, and I quickly accepted. Every Sunday, for several weeks the group got together, sharing the stories we wrote, concentrating on a particular one for the expressed purpose of making a sale. The story I was working on is still not yet completed. Oh, the plot is done, but I still have to make appropriate changes so that all the action, background and characters fit together better. And someday realsoonnow I will do that, show it to Lloyd, and hopefully he will help me make the final polishing touches on it. I dropped out of the seminar when MIDWESTCON and the 4th of July weekends rolled around, and my summer job (check out LL #5) made it almost impossible for me to contemplate fanac, let alone writing. But the story, I think, is a good one, and I hope to get back to it when I have the time to sit down and do a good job with it, like the 19 days I'll have off for winter break!

In a way I wish I had actually done an outline of the things I wanted to put into this section of the Ramblings. I keep skipping around within the time period, which tends to make you, dear reader, confused. But I am supposed to ramble, so on I go.

I was asked to participate in the Eighth Grade musical at school, and gladly accepted. I knew that I would be having a number of the girls this year, and so welcomed a chance to meet them beforehand. The play was LI'L ABNER, and I, with a number of other male faculty, played the parts of the transformed husbands. It was fun and interesting. We all had one line, spoken in chorus, and with that we stole the show. It is amazing (no, Astounding!) what the audience considers "good."

And speaking of plays, back in the MINICON report I forgot to mention that MIDWEST SIDE STORY was a phenomenal success. The basic plot breakdown went something like this: Tony, a convention fan, meets Maria, a fanzine fan, at the Worldcon in Minneapolis in '73. They fall in love, and show what the other has been missing, converting a number of their fellow fan along the way. One of the best song re-writes was Mr. BOVA (Sgt. KROPKE), with Gordie Dickson playing the part of Ben. I heard gails of laughter from Ben, and in between the chuckles he managed to gasp out: "Gordie, I'll get you for this!" It was lots of fun.

MIDWESTCON 28

Two things happened before I left for MIDWESTCON. First, I got LL #4 finished, collated, and ready to distribute. Secondly, I got two phone calls (maybe I should have said three things?), one from Mike Wood in Minneapolis, who needed crash space for himself and Denny Lien. Looking around at how my finances were doing, especially after getting LL run off, I said no problem. Then Renée Seiber called, asking for a ride down. She was accommodated, and I picked her up on a late Friday morning to make the five hour trip to Cincinnati. Somewhere between Lima and Dayton on I-75 I recalled that I had left my *gasp* coon-skin cap at

home. I wasn't about to turn around and get it, but I wondered how many fans would actually recognize me without it. Fortunately I did not have much trouble on that score, but Ross Pavlac took one look at me and yelled, "Imposter! You can't be Lan! You don't have a coon-skin cap!" I suppose things could have turned out worse; I could have forgotten to bring my hotel pre-registration card!

In the midst of handing out my fansine, I gave Jackie Causgrove a copy of the interview which appears here, and asked for approval, corrections, etc. Before I left on Sunday afternoon, she had returned it with the necessary changes. I also handed Joe Haldeman and Gordie Dickson possible articles which I had transcribed from tapes. Joe got back to me later and said that he'd rather I not follow through on that article (the Lime Jello story), which had already been printed up in another fansine.

Gordie and I had a different problem. I was hoping to print some of his opinions of why SF-EXPO had failed the previous year. He had expressed those opinions on a panel at CHAMBANACON. However, some of his views could have been interpreted wrongly, maybe to the point of libel, so he didn't want the article printed. We discussed this point, the taping of various panels at conventions, how the concomm and fans really want the authors to be candid with their remarks. But the tape recorders and transcribed comments can affect the reputation of a writer adversely, and so some authors may ban the fans from using their recorders during panels. This is a major concern of Gordie's, as well as myself, being a faned. There is a lot of GOOD material presented on panels, and much is lost because no one was there to record it, either on tape or paper. This is the basis on which the SF Oral History Association was formed, but the danger is that an author, or fan, can say something for which he might later be sued if it finds its way into print. I have made it a practice now to let whoever was involved in the interview see the transcription first, let him/her make changes (additions and/or deletions), before I print it. I think that this should be a policy which all faneds should adopt.

Anyway, I talked with Gordie about this, and about doing some other type of interview. On Sunday afternoon, we got together and he talked about his early days in fandom, before he became an author. It turned out to be extremely interesting, and will hopefully be transcribed, approved by him, and printed in LL #7.

Again, while handing out LL to people on my mailing list, Anna Schoppenhorst asked if she could have crash space; she had come to the con at the last minute, hoping to find friends with which to share a room. I had known her since the last CHAMBANACON, so I said yes. It made for interesting sleeping arrangements.

I talked to a number of authors and fans: Andy Offutt, Ted White, Bob Tucker, Bill Cavin, Bill Brummer, a number of the Toronto fan, Penny and Alan Tegen, Leigh Brackett, Buck Coulson, Marla Gold, Bill Bowers, Dereck Carter, and dozens of others. The banquet, the speeches, the fans and pros all added up to a pleasant and memorable weekend.

RAMBLINGS 6.2

My return from MIDWESTCON was rather uneventful, except for a stopover at my friend Terry's in Toledo. We spent a good part of the evening talking about ourselves and each other, SF, sports, and various other topics. Once home on the following morning, I dug in and got prepared for my summer teaching job with the Horizons-Upward Bound program. It was far from being

as enjoyable as it was the previous summer. Yes, I did meet a number of very nice people (Julia Anderson who taught Math, and Joanne Andrus who helped me with LL 5) and most of the students were pleasant, but something was different. I had more trouble in class this summer; some of the students wanted to play verbal games, others wanted nothing to do with the subject matter. It all added up to frustration on my part, and many of the HUB kids did not get as much out of the summer as they should have. I doubt that I'll work for them next summer; besides having to get some hours in at school towards my permanent teaching certificate, I'm not all that sure I would be as happy as this past summer. Only time will tell.

AUTOCLAVE II

I did not spend that much time at AUTOCLAVE. I stayed at home mainly to conserve the money I would be needing for my trip to the Worldcon. I was there all three days of the convention, but participated very little. As head lifeguard for our group, I employed the help of Suzie Stefl at the pool, and we had a good time watching the skinny-dippers on Friday night. Unfortunately, too many of the hotel's regular guests did also. When the night manager came to investigate, Suzie and I were standing on the pool deck as the last of the unclothed ran down the steps to the sauna.

"Naked swimmers? I don't see any naked swimmers, do you lan?" asked Suzie. Then turning to the manager, "Do you?" He smiled, said no, and asked that it be kept that way. The next day we found that the pool would not be opened for us for extended hours, "because it had been left a mess." Such is the hotel.

The con suite was quite active, remaining open around the clock. I attended none of the programming other than the banquet and the speeches. That turned out to be interesting. The table at which I was sitting turned out to be the last table chosen to go (by drawn lot) through the food line. The speeches were enjoyable; Don Thompson's has been/is going to be printed in an issue of his fanzine DON-O-SAUR. Don D'Amassa's speech is safely on tape, and I may dig it out for transcription one of these days. He told me later that he wouldn't mind reading what he said, because he couldn't remember a word of it. (Come to think of it, neither do I, but I recall getting a good feeling from it).

Later that evening, after I had shown a letter I had gotten from Ben Indick (see the letter column) to both Don's and a few other fen, we got together in Don Thompson's room and gave Ben a call. It cheered him up, and he told us that all was not lost. Even though he had lost his pharmacy store in the New York City blackout, the insurance did come through, and the smaller store he and his brother-in-law operated in the same area was doing a fair amount of business.

The Art Show and BadgeCon II was organized again by John Benson. Both were successful. There were something like 125 name badges made, and I helped auction them off. Me! An auctioneer! Hah!!! I guess I didn't do too badly; I did manage to sell a few. And I managed to purchase a few, too, along with a lovely scratchboard by Jackie Causgrove. The bidding on a number of the pieces was high, a couple well over a hundred dollars; those were well worth the price.

I met, for the first time, the lovely Joan Hanks-Woods, who agreed to do some artwork for me for this issue of LL. Her work was done specifically for the Causgrove interview. And quite a bit of her artwork sold at the convention for very good prices.

In the hucksters room I managed to pick up a few

books to add to my collection, some bought from Greg Brown, who drove all the way from Phoenix, Arizona to attend the con. It might not have been a bad trip if he had not come alone. In any case he did make it, and I was glad to see him again. He reported that the plans for IGUANACON were coming along satisfactorily, and I expressed my like for the last progress report that had been published.

Also in the hucksters room was Tullio Proni, from whom I finally purchased a light pistol. After drooling over them for so long, I decided to give him the money, take the gun and act like a kid shooting everything in sight. Ghu was that fun.

Fred Jakobcic was also there, and we talked for a little while about fanzines and artwork. He showed me a few of his pieces, and he gave me one for this issue of LL; I used it as the back cover.

In spite of the spare amount of time I spent at the convention, I was exhausted. I think it was a combination of the relaxation afforded by the con, and a release of some of the tension caused by my summer job. I didn't go to the dead-dog party. I heard that it turned out fairly decently, although I had little contact with the members of the WJF for the rest of the summer. For the amount of time I spent there talking with other fen, looking at the art show, swimming and lifeguarding, and browsing through the hucksters room, I can safely conclude that the con was a good one.

WE CAN BUILD YOUR GRANDMOTHER

(Continued from page 14)

What a group of recombinant DNA researchers originally proposed a couple years ago (without their bringing up the subject, I doubt if anyone else would have worried) was to set up two classes of security for such research, and guidelines as to what research would be required to meet each security class. These are rather technical, but basically all research requiring top security was to be temporarily minimized until class 1 security facilities could be built (two or three are operational now). This involves maximum measures to prevent any experimental bacteria from leaving the lab and preferably the use of microbes which do not infect man. All research in which drug resistance is used as the transferred gene, especially if human infectable bacteria are used are in this category, as well as several other kinds of manipulation. Second class security makes a marked effort to prevent outside contamination with experimental microbes, but little or no special equipment is needed, just a specially designated lab and strict experimental procedures. Work with mammalian cells, lower animal cloning, and work with non-infectious bacteria, not involving drug resistance and similar matters is in this second category and would continue unhampered.

Most U.S. researchers are, in fact, voluntarily following these guides already. There are two problems: 1) no one knows what the Defense Department people are doing, and 2) few other countries seem to be even bothered by the possible danger this research poses, and some governments, notably the Soviet, are deliberately silent on the issue and advise their scientists to do likewise.

Whether man lives to see the age when he is free of genetic defects depends on solving a host of other problems first, but I rather like to think a clue to their solution lies in the attitude of those geneticists who realized the possible consequences of their actions and sought to act before the whole thing became a crisis.

Empathic Post Scriptings

The general consensus from the letters I received concerning whether I print the letters as they are as opposed to grouping comments according to subject came out in favor of the former. Most people felt that the "flavor" of the letters was lost along with the personality of the writer when the letter was sliced. So I will return to the usual format of lettercolling (???). I did receive some good comments on how well organized the grouping-by-subject was, how nicely one comment flowed into the next, for which I am grateful *egoboo, egoboo*, but I am responsive to my readers and I must agree with their criticisms: the flavor of many letters was lost by the grouping method!

LAN'S LANTERN #4 was by far my best issue, and I still have locs coming in on it. Because of the number of letters I've received, I've had to cut a number of them down, and reject a number of them for publication. This doesn't mean that I don't love those people whom I do not publish; rather they said the same things as someone else who said it better. I will have a list of those I heard from, but did not print at the end of the lettercol. As usual, my remarks and responses will be in the double parentheses (()).

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England

I enjoyed your con reports --- they are the sort that I personally like, but I know that a lot of people (ie. those who weren't there) find them boring. I get some idea of American Fandom through reports like

yours. All these semi-mystical (or do I mean semi-mythical?) names actually transpire to be real people. Amazing.

((I try to make the con reports interesting as well as informative. A drawback is that they are pretty-much subjective. There is a saying in American Fandom that no two fans go to the same convention. I hope to show this in my next issue where there will be two reports of RIVERCON (if I receive the other report from Leo by then). This is very apparent when you read conrepts in apae; no two fans seem to have the same experiences.))

I did enjoy LL (#1, in which there was my article on the short fiction of Michael Bishop)), though I remain to be convinced that you have picked upon the most significant parts of Michael Bishop's works. It did give me a couple of ideas, though; for example, his stories have characters which are affected by the situation in which they find themselves, and change in the course of the story. They do also seem to be prisoners of the events to a great extent, and have a knack of doing the wrong thing. When I look closely at the stories, I see that this makes them almost totally believable. They see people around them apparently coping much better with life than they themselves, but on close examination, they also seem insecure. Has he written an S & S story? ((Not that I know of.)) I think he's done nearly everything else --- his unknown -type story in ISAAC ASIMOV'S was quite amusing, but much better was his "House of Compassionate Sharers" in COSMOS 1 --- an excellent story.

((I haven't yet read either of those stories (I am quite behind in my reading), but I do agree with your observations about Mike's stories. His novels are very much the same: the characters are wrapped up and affected by the events of the story, almost to the point of tragic characters in the classical sense.

((I hope to have an article about (or even by) Michael Bishop in the next issue. I just have to sit down and write him a letter --- realsoonnow.))

I see that you are in an apa (MISHAP). I am interested in joining an American apa, and I wonder if you could persuade the OE to send me a couple mailings? Or is it restricted to Michigan residents only?

((MISHAP is an open apa, and I believe I gave your name to the former OE (but I could be wrong --- my mem-

ory has been slipping lately), however I will pass your name on to Brian Earl Brown (elsewhere in this lettercol) who is the new OE.))

Don Ayres
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... The cover worked very nicely, the stippled blue areas adding just the right touch (but I've always been a sucker for

blue/black combinations).

It was your conreps that kept me going until almost the point of collapse. The midwest was a largely dead area when I started my fanac --- most of the cons I attended then wouldn't have happened if it weren't for Don Blyly. Who would have guessed that the area would rival the seaboard by the mid-70s? (and probably surpassed the West coast from where I sit, but it is true that a LASFS meeting probably amounts to a weekly con, save for the absence of outsiders). Now that Jackie (Franke) Causgrove has moved out here, a continuing section such as yours may be the most complete accounting in Midwestern Fandom, certainly of what I've seen.

((Thanks for the kind words. It frightens me that my conreps might be the only ones nearing a complete accounting of the midwest cons. I certainly cannot attend all the ones put on in the midwest; my finances would never hold out, nor could I give the proper time to my teaching. I am hoping to ask other people to write con reports for me, especially on those cons I do not attend myself, although I wouldn't mind pubbing another report on a con I was at. As I told David Griffen (above), no two fans attend the same con.))

The MARCON story about the hotel standing up for the con triggers an old memory about NOREASCON, but the details escape me.

Since I'm trying to get into the film market, your film columns attract somewhat greater interest. Greg seems to keep a level head on his shoulders, but I'll have to take him to task on his comments on THE LAND THAT TIME FORGOT --- the models were almost unrelentingly deplorable --- only the long-shot of the di-plodocus when they first surfaced worked at all (VALLEY OF GWANGI is the operational standard for contemporary dinosaur animation --- THE LOST WORLD (1925) effects are notable for their number of models moreso than their employment and the KING KONG dinosaurs simply do not act right: compare the 'fixed' fight between Kong and the tyrannosaur with GWANGI's allosaur-elephant fight to see what I mean). Besides, the plesiosaur attack in LAND was a full-scale mockup rather than a model. The two most effective moments in the film,

for me (Ghu help me, I saw it twice) were the initial entry into Caspak/Caprona and the ending where the sub was leaving the leads behind under volcanic assault. Peter McInnery's German commander was also well-done.

The best line in AT THE EARTH'S CORE is Cushing's "Good heavens, a rhamphorynchus!" as the camera points at something that is not only evidently NOT a rhamphorynchus, but which is also aerodynamically unstable.

Happily, THE PEOPLE THAT TIME FORGOT is a comparative quality production, though the prehistoric animals haven't improved a bit. At least, the color is beautiful --- probably the best I've seen this year. Note that ERB, Inc. is no longer dealing with the idiot who saddled us with LAND and CORE and that they tried to downplay the weaknesses in PEOPLE. IF they do the Carter project, it should fare a bit better. But I hope they don't, because I want to write it.

Far more embarrassing than any attitude York may have evidenced about LOGAN'S RUN was the ineptness of the screenwriter, especially since he also wrote FAREWELL, MY LOVELY (the Mitchum), but the fact that he couldn't handle SF.

The live-action sets in LOGAN were nice, but the miniatures didn't cut it --- the wave action on the pools gives it away in an instant. On the whole the most effective part was Logan's pal --- saw it again on TV a couple of weeks ago and that part's still compelling.

Last week, the episode of the TV series was almost good (for television). I see this week they're going to remake THE MOST DANGEROUS GAME --- oh well. I suppose if Starsky and Hutch (Marsky and Stutch?) can remake PLAY MISTY FOR ME, anything goes.

STAR WARS has, of course, more than fulfilled its promise. Ever stop to think that in three films, George Lucas has two of the top grossers of all time? THX-1138 is over-padded, but the other two are done right.

I recently saw 2001 in 70mm for the first time and, while this does much to improve the film, I found myself even more aware of wriggling mattes, jerky animation and just plain nonsense from the outset. I used to feel that the opening African scene was well-done, but no more; it doesn't feel right, and the apes at the waterhole are already territorial. We'll overlook the use of tapirs as "desert" animals. Were I editing it, I'd probably cut it in half.

Before everybody gets on the inevitable STAR WARS /2001 comparisons (no question: STAR WARS was better) I think it important to note that the biggest factor in the economic success of 2001 was drugs. Stop and think for a moment: how much did 70mm and LSD affect that film? Far more, I think, than STAR WARS. Most people see STAR WARS straight. Half-way through 2001 I was muttering, "This could happen, but who cares?" Half-way through STAR WARS I was saying, "This can't happen, but fuck it!"

Right now I will be very upset with the Academy of Motion Picture Arts and Sciences if STAR WARS is not nominated for "Best Picture," "Best Director," "Best Screenplay," "Best Editing," "Best Musical Score," and "Best Supporting Actor" (Guinness).

((I expect people to contend you on some of these statements. I know persons who still think of 2001 as the ultimate in SF films, and were extremely disappointed in STAR WARS. Some say that it is a step backwards of 30 years in SF film, destroying all that 2001 did. Personally I enjoyed STAR WARS, and consider it among my favorite top four, and 2001 is not in that list. Anyway, I'll wait to hear from my readers.))

Met Alan Dean Foster one day when he and his wife wandered into the record store where I work. Was de-

lighted to find him a Bruckner and Nielson enthusiast, but that's been the extent of our contact (he did confide that he was writing the novelization of STAR WARS). He seemed nice enough, and I wouldn't mind knowing him better.

((Did he actually say he wrote the Novelization? Or was he writing the sequel? The rumor is that he wrote the novel STAR WARS (see Mark Leeper's article in this issue), but to my knowledge he has not admitted it. I mentioned it to him at SUNCON, and all he did was smile and said that he would be interested in reading the article. See his letter following yours.))

A note on Herrmann: the three SP numbers are not part of London's classical catalogue (SP44126 - Hitchcock; 44144 - Classics, incl. Welles; 44207 - Fantasy). Of his own work, only OBSESSION (SPC 21160), MYSTERIOUS FILM WORLD (SPC 21137: Jason, Gulliver, Mysterious Island) and a miscellaneous HITS album (SPC 21151) appeared on the classical label, though there are a half-dozen with Herrmann conducting works of other composers. Were I given only one excerpt of Herrmann, it would probably be the Finale from FARENHEIT 451; one work, the symphony.

Alan Dean Foster
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Thanks muchly for the copy of Lantern #4 with the copy of my MARCON GoH speech within... and also

for the rather overwhelming review of several of my books. Glad you liked 'em. For your information, COMES THE SCREAMER has undergone a title change and will come out in October as THE END OF THE MATTER. The short story collection WITH FRIENDS LIKE THESE will be out in December. And I've written a sequel novel to STAR WARS.

((At SUNCON Alan told me that the name he put on the sequel is SPLINTER IN THE MIND'S EYE, but it would probably be changed, hopefully not to something as idiotic as STAR WARS II. And I also understand that you are doing an episode or two for the reviving STAR TREK series, Alan. Best of luck!))

Fred Jackson III
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I found LAN'S LANTERN #4 well produced with nice art and layout. The cover was particularly striking. It was interesting reading how you came by the name Lan. In my fanac I use the name Frejac. I primarily use it on my cartoon pieces and it will be the name of my MISHAPzine. Also, all my various apazines are Frejac Publications. Outside of those instances I don't use it. It was sort of odd how I came by it. As I completed my very first piece of fanart I found myself signing the illo -- Frejac. It sort of flowed out of my pen without any forethought on my part. Previous to that moment I had never heard of the name before. It sprung full grown from my unconscious. Not being one to argue with my unconscious, I let it be. I assume it must have the proper vibration for fanac. Anyway, it is here to stay.

Ah, you mention Emma Peel. I was gaga over her myself. As far as I'm concerned, the only time THE AVENGERS was in full flower was when she was on the program. ((I agree completely.)) When she left, THE AVENGERS was never the same for me. I never enjoyed it as much with Tara. She didn't have that certain something that Mrs. Peel had. I don't know what it was. I can't even define it when I'm watching her do it. I wonder if you know what I mean?

((I think it may be the confidence with which she performs her duties as an agent, as well as being as sexy

as hell!!!))

Your conreports in LL#4 were some of the best I've ever seen. I enjoyed your RAMBLINGS quite a bit too. Reminds me of the type of stuff that appears in apas. I love "that kind of stuff" which is why I love to participate in apas. I doubt if I'll ever become a sercon-zine fan. I enjoy natter much more than a 20 page dissection of Robert Moore Williams' works or what-have-you. Maybe I just enjoy participating vicariously in other fans' lives through conreports and personalzines and the like. I do not generally attend cons, myself, so conreports tell me what I'm missing. I did attend AUTOCLAVE II, though. I didn't know anyone there so I wasn't able to enjoy it as much as I could have if I had known the fans there. Since I will probably get to know Michifen pretty well through MISHAP next year should be a different story. I hope. I'm a pretty shy guy around people and don't talk much.

The "I Write the Zines" songs were excellent; both of them. They captured the spirit of fandom perfectly.

I was gonna go see those ERB films reviewed in LL #4 but after reading Greg's review of them I think I'll wait for them to show up on TV.

The Foster Speech/Marcon Proceedings were worth the price of LL alone. Foster's speech has induced me to try a couple of his books, something I wouldn't have ordinarily bothered to do.

The Lettercol was a joy to read. If I comment on everything of interest I found in that section this letter would probably be extended several more pages and I've got a whole pile of fanzines to loc yet. So I won't go that route.

I picked up COSMIC ENGINEERS for 10¢ at a garage sale this past summer. I never really intended to read it. I just couldn't pass up a bargain like that, but your comment on it in LL #4 has changed my mind on that. It is now in my to-be-read pile. Said pile is so huge at present that it will probably take a year before I get around to reading it.

((My to-be-read pile keeps getting bigger also, so much that I rotate books out. And I try to keep up with the magazines (hah!). I'm in February ANALOG right now, and haven't even touched the others in the field. It's nice to welcome back a former fan into fandom and publish such a nice loc. Thanks for writing, for your comments, and I'll see you in MISHAP.))

Dennis Jarog
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Your name is hard to pronounce? Try mine. Over the years I have met a total of three people who knew the proper way. Of course

being Polish myself it does make things easier. I do not mean to suggest that I know much of the language myself --- to my regret at best I could sort of communicate, and even at that I am badly out of practice. My alter derived, I think, from a habit of adding some pseudo-philosophical closing salutation and it grew from there.

((Although Polish, I've never learned the language. My parents didn't teach us the language, maybe because they didn't want us kids to know what they were talking about.))

Agree on STAR WARS --- hell one could figure out the plot after about five minutes into the movie. In one of the local papers there was a reprint of an article/interview with Ben Bova --- he became the first person I know of who didn't like the movie. Seems Ben prefers message movies or books for that matter.

Loved the MARCON stuff. Have to get to one of those. ((A. Bertram Chandler will be the GoH at the next one --- that I am looking forward to!!!)) Was all



set to go to CONFUSION last January, but then you know what happened. Spent two hours that Friday morning shovelling the snow out of the driveway and then heard that the roads roundabout the bottom of the lake were pretty damn sad. Oddly enough, just started reading some of Foster's stuff. I should have tried going straight across the lake; it was near frozen at that point.

Go ahead, put some of the spicy stuff in...

Your comment about personalzines struck a note here. I have been, and still am to a large extent, an inward-looking person. I had thought of making my efforts into a perzine which caused a lot of soul-searching. I suppose in a way I took the easy way out and maybe in the future I should try to show more of myself. Still, it is hard to overcome years of habit.

Joseph Napolitano
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LAN'S LANTERN was a delight to read and I'm glad you sent me a copy.

The cover was just great. It looks so mysterious. And the black background and bald man holding a weird-looking lamp is very atmospheric.

So you were once a comic book fan. I use to read them too, but I never became a fan. I was just a reader. I am wondering if you ever subscribed to TBG? Sooner or later all fans do. I did for awhile. ((TBG --- The Buyers' Guide? If that's what it stands for, no, I haven't subscribed. I collect and read the comics, but I've no great desire to own a copy of every one that has been printed. I do upon occasion pick up an issue or two that I'm missing, but seldom. I read them for enjoyment, but they are now becoming almost too expensive to afford.))

Why do you think your name is difficult to pronounce? It's not. It's pronounced Las-kow-ski, right? ((Yes, it is actually one of the easiest Polish names to pronounce, but most of my students still have difficulties in saying it. I end up being addressed as Mr.L.)) My last name must be more difficult to pronounce, but actually if you know the key to my name you can say it correctly without any trouble. There are five syllables and each one begins with a consonant and ends with a vowel. See how easy it is?

I like the photo-offset look; keep it. ((I plan to.)) And I don't find the small print bothersome. In fact I like small print because it means there's plenty of reading material in your zine.

Maybe it's just me, but I found the crossword puzzle pretty easy. Maybe you made it that way? ((Naw, it just turned out that way.))

Jim Meadows
31 Apple Ct.
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I am mystified by your liking of Foster's STAR TREK: LOG ONE. I've found his ST work to be padded, witless and very tedious to read, owing to the fact that books of very quick and heavily expanded rewrites of what were very sketchy scripts. The only professionally published ST fiction that I've had respect for is Joe Haldeman's PLANET OF JUDGEMENT, and that book is pretty obviously a hastily written work which changed plots awkwardly in midstream. Ah well, we all think differently.... ((I haven't yet read Joe's Star Trek book, but I will eventually. Read his comments about the book in the interview. *** In rewriting scripts, or transforming them into short-stories, or even novels, an author is able to show his/her ability and creativity. I found the short story versions of the cartoon scripts by Foster far superior to Blish's transformation of the STAR TREK series. Foster's were interesting, creative, and, I thought, full of wit. But you are correct, we all think differently.))

Harry Andruschak
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Received LL #4, so may as well use my coffee break to mutter into my beard. Yes, I've grown a beard. ((I really can't picture you in one.))

And so, going from the back to the front of the zine, here are Comments.

DORSAI: Still working over the issue? I thought MISHAP was the end of it. ((Actually, I think it is dead, but who knows what the readership will keep a-live?))

CRASHING: After ten years in the Navy, I prefer only to sleep with sexual partners, or alone. Sharing a room with lots of other people brings back too many memories. Besides, it is cheating the hotel.

CON REPORTS: I do envy all you easterners, cons all over the place. Wish we had more on the west coast. Only LA puts on regular cons, although Vancouver is doing some good cons. Northern California, Oregon and Washington are fannish deserts as far as convention running goes. ((I've heard that the group in Seattle is starting to get their act together and put on a couple cons. Might be something for you to look into.))

Not much else to write about in LL 4, though it is nice reading.

S	I	L	V	E	R	B	E	R	G		D	I	C	K
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Marty Cantor
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In Jodie Offutt's letter, she states, "Personally, I wouldn't bother reviewing a book I didn't like." I would like to spend some time expatiating upon my reviewing philosophy, as I do not agree with her statement as it stands.

I haven't written any reviews for DELAP'S for some time, but I have had some extensive oral and printed discussions with Richard Delap concerning my views of 'Old Wave' vs. 'New Wave.' (As I am the only pure 'Old Waver' reviewing for DELAP'S, I cannot see myself staying away from that publication too long --- somebody has to show the colours.) I have expressed to Richard statements along the following lines.

It is my opinion that a reviewer should stick to fields in which he feels comfortable. Only if the reviewer likes the genre in which he is writing his reviews is both the author and the reader given a fair shake. If a book is reviewed by a reviewer who does not like any books of that type, neither the author of the book nor the reader of the review is fairly treated. In Science Fiction that means that those reviewers who prefer 'Old Wave' and detest 'New Wave' should attempt to review only 'Old Wave' books (and vice-versa). Richard, unfortunately, is quite partial to 'New Wave.'

Now, just because I feel that a reviewer should be sympathetic to the genre of the book that he is reviewing doesn't mean that I feel that he should give every book in that genre a favourable review. I consider Brian Stableford's THE FLORIANS one of the major books of 1976 (and gave it a close to rave review), yet there were some flaws in the book, and I felt it my duty as a reviewer to point out those flaws. (In fact, all of us who review for DELAP'S write more as critics than as straightforward reviewers). I have found that the better a book happens to be, the more glaring are its faults --- at least to a person like me who appreciates perfection.

Books that are very bad are usually quite easy to review; one merely pulls out from one's armamentarium of words the appropriate negative phrasiology (the flashier, the better). The hardest books to review are those which are between the best and the worst. You have to see what the author is intending to do --- then point out why and how he isn't doing it. And etcetera. And enough about that subject.

I would really like to do an in-depth critical review of STAR WARS, but I just don't have the time to do so.

Gil Gaier
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LAN'S LANTERN #4 was a giant step forward for you. Congratulations on not falling all over yourself. /// Lovely cover.

Illos just okay. /// My favorite sections? Pages 23-24 where Mike Glycer waxes funny, and 25-28 where Alan Dean Foster makes writing look pedestrian, yet fun. Quite thoroughly enjoyable. ((I am glad you enjoyed the issue; hope you like this one.))

Shelby Bush III
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Just one comment on LAN'S LANTERN #4. Loyalty is one thing, But I just can't understand your glowing remarks on MARCON, especially the hotel. The place was just too small for a con the size of MARCON. The huckster room was so crowded that you couldn't get people in ass to ass, much less allow people to go between them. The art

show, while having excellent artwork (modesty does not permit me to say all of it was excellent), was again, shoehorned into a LITTLE room.

On the matter of the hall parties: of course they are going to dome to the defense of the con, for which (I'm sure they were aware) they were not well-equipped to handle, and which could easily move to another hotel....

(Ross was not at the ROC-KON in Little Rock last year. A similar situation happened at that con, but that hotel was equipped to handle that convention, and was not in the position of being full while others were empty. They still came to the defense of the con.)

((At most of the cons I've been, the hotel usually does something to limit con activities, mostly in the form of guards roaming the halls and breaking up the hall parties. To find a hotel that does not do that is rare in fandom; hang on to that one in Little Rock. *** I do agree with what you said about the art show, and huckster rooms; they were terribly small. I believe Ross and his crew are working on that problem.))

Incidentally, having talked with Alan Foster since MARCON, I found that Ballantine has changed the title of the new "Flinx" book. Lester del Rey re-titled it THE END OF THE MATTER. Alan says it has a double meaning....

Neil Ballantyne
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I have nothing against crashing, if the crasher seems a nice enough fellow or is a friend. But I get rather embarrassed and nervous (not to mention shy) when

asking for anything like that from anyone but a close friend. And it's something else trying to get up the nerve. I have to psyche myself up for 15 minutes before I can call anyone I've never talked to. Like when I was inquiring about MINICON. I sorta lose my introversion once I get to know someone well enough, lose it to the extent that I might lose the friendship through embarrassing him. This almost happened at school a couple of times when I feel kind of high and go dancing through the halls, or when I listen to a piece of music like Bolero or Corporal Kleege and begin to find myself in tune with it.

My experience with the Dorsai is nothing to bitch about. They haven't bothered me, except for one incident at ALPHA DRACONIS last year. I look younger than I am, and I was younger at AD than I am now. Anyway, I was waiting outside one room for one panel to end and the next to begin (it was on the creation of a science fiction comic book with George Perez and the guy who wrote LOGAN'S RUN and MAN-WOLF). The Dorsai guarding the door took me aside, straightened my hair and my jacket, gave me a lollipop and told me to suck it and I would grow up to be a good little Dorsai. I said who the hell wants to be a Dorsai, or something to that effect. He took back his lollipop, mussed up my hair, added a few wrinkles to my jacket and shoved me into an elevator, which went up to the fifth floor where I discovered the only pop machine in the hotel, and where I later saw a walking talking toothpaste tube. ((Did you ever see that panel?))

I went to see AT THE EARTH'S CORE with several friends when it came out, and it was every bit as bad as Greg described it, but it was not as bad viewing as he implied, particularly the bullfight (?) where when the costumed men jumped you could see inertia and gravity wrecking havoc on the legs; they kept on going down after the actors had landed and were standing again. It was a constant source of laughter pointing that out to each other. And Greg didn't mention Dian!

I saw THX 1138 the other day for the first time, and it had an impressive film score, better than the few I have heard from Bernard Herrmann on the films Mark refers to. Maybe Herrmann wrote that score? Well whoever did it managed to dehumanize society completely without making the central characters totally unreach-able. I too loved

STAR WARS, Lan, my only qualm being the lack of expansion on "the force". I thought/think that that is fascinating. Maybe when I get to the book it will satisfy me. The first two issues of the comic book were great and expected would be better than the film in total effect, but now looking at it, they seem to pale in comparison. Artoo and Threepio just fade into the background and don't steal the scenes or add the humor they do in the movie.

The gap between the movie and the comic, and the advent of HEAVY METAL, have recently got me thinking about SF and comics, and I think I have to agree reluctantly with the buying public, the two are a mismatch. Good SF shows people in a situation and their reactions, thoughts and, in the adventure series, actions almost exclusively, but the thoughts running through the characters' heads that we get in writing cannot be conveyed into comics. The most successful comic, I suspect will be the Starlinesque adventure, where panel structure and actions alone convey the mood and a good story. But ultimately the detail and rather insipid story details bog you down. Try reading all the Warlocks consecutively without losing interest. It looks like comics are destined to be contemporary rather shallow, but entertaining adventures. But I seem to have wandered from what I set out to say (but never stated), that comics like movies will have a STAR WARS at last, but it will be the exception rather than the rule. And the moral of this story is: although science fiction can be brought into other mediums, it is literature first and last. And literature is not movies, is not comic books, and cannot be expected to be them. That is why I feel STAR WARS, the movie, is successful. It is a movie first and last, not literature.

((Some nice thoughts here. No comment on my part, but the readership may have a few. We'll see.))

I do not particularly care for a segmented locol; I prefer the letter upon complete letter approach that most fanzines use. ((Done!))

A fantastic cover this issue; a little more creative color separation would have been nice, but it's still excellent.

You checked off "trade" for a reason that I was getting this. I haven't published TIN WOODMAN yet, and I don't think I mentioned it in any letter, nor in an apazine. So how did you know? It's nice to think that someone wants my zine though. Or do you?



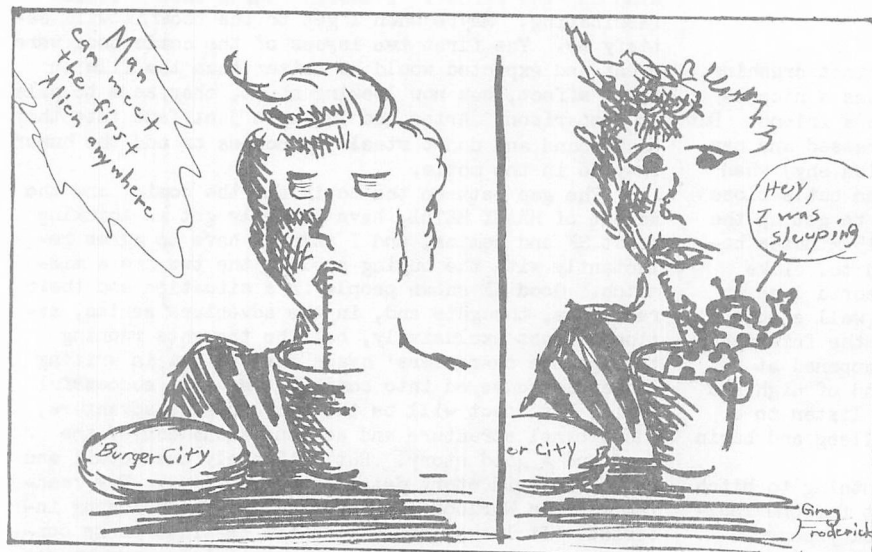
Was this someone else's copy? Did your marker slip? Is this a cruel joke? Or am I just assuming and paranoid? I guess I'll never know, unless you tell me. ((I'm not sure if I read it someplace that you were going to pub a zine, or someone told me you were going to, or I mixed you up with someone else I had heard was going to publish. When in doubt, I check that space, on the off-chance that the person is/is going to publish. *** Thanks for the artwork. Can always use it.))

James E. Gunn
English Dept
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Thanks for the copy of LAN'S LANTERN. I found it enjoyable throughout, but particularly the convention stories. An especially good idea was the

publication of Alan Dean Foster's Guest-of-Honor speech at MARCON. Much thought goes into such remarks I know, and it is a pity they aren't transcribed and reproduced more often. In any case, your descriptions of the conventions are the next best things to being there, and since I can find the time to attend so few, they serve me well.

One of these summers I hope to persuade you to



attend the SF INSTITUTE here (which is almost certain for next summer).

((Thank you for your kind words. I would like to attend the SF INSTITUTE, but finances and a summer job has been preventing me from doing so. And I do have to start earning a few hours towards my permanent certificate for teaching. Hmmm. How many credits could I earn?))

Mark R. Leeper
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I rarely read much in fanzines, probably because most of the fanzines I've been able to get a hold of are not strong on

sercon. With the exception of a few nationally distributed fanzines, LAN'S LANTERN is about the best I've seen. ((Me too, but I think I'm biased))

The explanation of your nickname was quite interesting. I suppose it's a question you must be asked often. I've been curious, but never asked.

The cartoon on page 8 is a decent joke and reminiscent of Edgar Allen Poe's story "The Sphinx". Poe's main character thinks he sees a monster on a distant hill when he is actually seeing a moth on a window sill between him and the hill.

Greg Frederick's review of the two Burroughs films was of definite interest. I could hardly disagree with him about AT THE EARTH'S CORE. The film is only barely worth discussion at all. It's probably better forgotten. I can't quite agree about LAND THAT TIME FORGOT being as bad as he claims. The film was, as far as I was concerned, a surprisingly decent adaptation of the novel. Most of the novel was decently represented in the film. Burroughs unfortunately saw fit to invest in Bowen Tyler, his hero, every virtue imaginable, while making his villain Von Schoenvortz the most dispicable and craven coward imaginable. The script, which incidently was co-authored by Michael Moorcock, spreads the wealth a little between the two men, giving all of Tyler's intellectual virtues to Von Schoenvortz instead. What results is two interesting and believable characters where there were only stereotypes in the book.

Incidently, Greg's illustration for his film reviews is one of his best. While people in the lower corner are only fair, the jungle and dinosaur are fine work. Perhaps he should concentrate on this style of art; he might well be able to turn it into something uniquely his own. ((are you listening, Greg?))

The review of STAR WARS was interesting but all too brief. There is almost as much said about LAND THAT TIME FORGOT as there is about STAR WARS. I hope to see more film reviews by you in the future.

((The review was hastily written as a filler. I would gladly publish a full review by you! As for more reviews by me, well --- I usually do not get out to the theatre very often. You usually beat me to the good ones anyway.))

My article about Herrmann was a disappointment to me. I had hoped to say a little bit more than I did. It ended up being just a catalogue of genre films he scored and some repetitious comments about the musical content.

Both in the reviews section and the MARCON article it looks like you have some interesting material about Alan Dean Foster. I've avoided read-

ing it for fear of reading something that would spoil some of the surprise of the original reading. (In general, I like to read film and book reviews only after I've seen the film or read the book.) Still, the information on Foster is tempting.

I definitely appreciate an opportunity to receive comments on my articles. In answer to Brian Earl Brown and David Wixom, I doubt that Vercours will be too worried about the illegality of Piper's use of some of his ideas. For one thing, Vercours is French and presumably Piper's book would not cut into Vercours' sales in France (where I presume most of his sales are). Besides, the fact that Piper is dead would further have discouraged Vercours if he had ever planned legal action. I'd like to ask Steve Miller to re-read the section of STARBRAT in question. It's book 2, chapter 15. It continues for several chapters. I'm sure that once you are familiar with THE MAGNIFICENT SEVEN and re-read this section you will see this as a good-natured "lifting" of a well known plot. If it was an intended plagiarism he would have chosen a more obscure source. STARBRAT also borrows elements from Homer's ODYSSEY. Granted there have been other earlier works than THE MAGNIFICENT SEVEN on a similar theme, but Morressy's emphasizing

the fact that the defenseless peasants were farmers, several other plot elements, seem too close for coincidence. Of course the producers of THE MAGNIFICENT SEVEN have little reason to complain: their film is itself a remake of THE SEVEN SAMURAI.

Brian Earl Brown
55521 Elder Rd.
Mishawaka, IN 46544

I wasn't going to loc this at first, but after seeing my name mentioned so many times I thought the least I could do

was send you a note. But first a request --- please don't reduce your print so much. I know it saves space, but it makes reading that much harder. ((I won't promise anything, but I'll see what happens with the next issue; maybe I can get by without reducing the print.))

Impartially speaking, I'd say C.D. has the better version of "I Write the Zines."

I saw a bit of one of those Amicus ERB movies on TV at some con. It struck me as a made-for-TV movie, and on for Saturday morning kiddie morning viewing.

At some point when I've time, I'm going to write a detailed criticism of STAR WARS; it's far from perfect, but not bad. The soundtrack, though, is excellent. The STAR WARS promo line I like best is: "never before has so much time and talent been spent just for fun."

I'm glad you reprinted A.D. Foster's MARCON speech. It covers much of his interview, but is still interesting. I've been thinking. The only way Foster could claim credit of talking Lucas out of naming Luke -- Starkiller and to Skywalker would be somewhere in the novel writing stage. If Foster had been brought in simply to write a sequel, it wouldn't have been his place to argue about the hero's name and would probably be too late to correct in the galleys. So he would have had to have been in there from the first.

My one counter argument is that while reading the "Lucas" novel I kept thinking, Well, Foster could have written a better novel. ((Check Mark Leeper's article in this issue.))

Spider Robinson --- how can the writer of such wretched over-written reviews for GALAXY write a decent book?

I think you should have decimated the lettercol. Far too much flab. This is an appalling one zine, and to make sure that the next one's short, this loc is short. ((I agree. I must learn how to pare the letters down a bit.))

Lester Boutillier
2726 Castiglione St.
New Orleans, LA 70119

I received one or two issues of LAN'S LANTERN before #4, but #4 was the first one I've received that I felt moved

to comment on. You're improving, although you still have a long way to go. You should try to get better writers to write for you. That's your weakest department. ((I'm working on it.)) Graphically you've come a long way from the scruffy ~~Kid/dressed/in/funny clothes~~ mimeo efforts ((ditto, actually)) of earlier issues to the readable, easy-on-the-eyes issue #4.

I always liked Green Lantern too. I remember picking up that first issue, with the puppet-master cover, so long ago. "The Amazing Theft of the Power Lamp!" "The Renegade Green Lantern!" "The World of Living Phantoms!" Those were great stories, weren't they? ((You bet.)) Yeah, the concept of the Green Lantern Corps was a direct swipe from E.E. Smith's Lensmen series, but so what? It was great pulp-level SF, told in the wonderful words of John Broome and

Gardner Fox and super art by Gil Kane with Joe Giella and Sid Greene. Green Arrow was later brought in for "relevance" and is still around, hogging half the comic, while the art has deteriorated since the days of Kane, O'Neil and Giordano. But Oh, those memories! ((Indeed, I still remember them, have those issues, even, in my collection. The GL Corps may have been taken from E.E. Smith, but I believe that the idea of the power ring, that is, the power of the lamp to do whatever its possessor wished, was taken from the Arabian Nights Aladin's Lamp story.))

Your crosswords were relatively fair, except that you relied too heavily on non-BNF Midwestern fans for crossword items. I'm sure the locals know who all these Midwestern WKF's are, but can you really expect fans in other parts of the country to do so? I suggest you shuk this Midwestern provincialism; it'll improve your crosswords. ((When I first started making up my puzzles, I stuck to straight SF as much as possible. I got complaints from fans that I should make them more fannish. Of course the only real fans I knew were in the Midwest, so I used their names. I have expanded my knowledge of fans to encompass more of the country since then, so, hopefully, the clues will become less obscure. Then again, I may revert back to straight SF; that was the main reason I got into fandom.))

I liked your con reports. I was shocked at the story of Juanita Coulson banishing the piano from her filksing. Filksings should be group entertainment, everybody singing and anybody playing a musical instrument that they can play and that they may want to play. But I guess there are different strokes for different folks, in filksinging as in everything else. Me, I always sing along but never in more than a whisper. I'm always off key!

Well, there was at least another attempt at writing "I Write the Zines," in 1976. NOLA fan Doug Wirth, unfamiliar with the other two versions, came up with the idea independently, and I worked on it but never finished it. "I am fanac, and I write the zines," was how I put it. "I write the zines that make the proeds cry," was another line. It wasn't much. I could never finish it. And even your finished version palls by comparison to the great C.D. Doyle version. ((I have not kept track of the polls, but I think the vote is split between the two of us.))

As for the Dorsai controversy...well, it's chiefly a Midwest concern, but I can't help but form some opinions on the thing even from this distance. Patrick Hayden and Taral Wayne MacDonald seem to exhibit a classic libertarian paranoia over "authority", and this becomes even sillier than usual when applied to the Dorsai. They fear and loathe the Dorsai because this fun-loving, filksinging band strikes them as "authority figures." But without the Dorsai, conventions would use regular police or rent-a-kops. Police and security guards are not authority figures? The whole arduement is bizarre. At least the Dorsai don't carry guns.

But then there's the business of the supposed aborted or threatened lawsuit. If the Dorsai actually seriously considered such a suit --- and I say "if" because the "evidence" cited to support this claim seems rather flimsy to me --- then they were certainly stupid, priggish, and unfannish. But since no actual lawsuit ever really did come about, and since it seems highly unlikely that such a suit would ever be launched or get very far if it were --- a suit like that would probably be laughed out of court, really --- the big sin that the Dorsai could be charged with is a lack of humor.

But then that charge could also been launched a-

against Patrick, Taral, and others on the anti-Dorasi side of the argument.

And now that I've probably offended everybody on both sides (although seriously I don't mean to offend or impune anyone on either side, since I am just a long-distance observer and since there are a number of fans on both sides that I like and would enjoy knowing better than I do), I guess I'll end this letter and repeat my declaration that your zine is improving. Just stay on the right track.

It was good seeing you at the DEEP SOUTH CON this year. I hope you enjoyed yourself there. ((I did indeed. I'll be writing up that conreport in the next issue.))

Stella Nemeth
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Rochester, NY 14623

I enjoyed LAN'S LANTERN #4. I have to admit that I only looked over #3.

The cover was interesting but I wonder if you couldn't have done better since you were willing to go to the expense of a two-color cover. The reproduction seemed quite good throughout. Clear and easy to read.

I enjoy editorials and the personal parts of a zine. In fact I think that is usually the best part of them. I enjoy knowing what other people are thinking about, what they are reading, and what they are doing. In many ways fandom is a small town and fanzines are the town newspapers.

Combining the Con Reports with Ramblings was effective. It gave structure to the column.

By now you have to have seen STAR WARS. That is one great movie! I hear that there will be a sequel. I have no desire to analyze the movie; I'm having too good a time with it. What I did wonder about was how they managed to get away with such a naive concept? Why weren't we laughing at all that evil and innocence? Both the audiences that I saw the movie with did accept those things and then went on to other things.

One friend suggested that once the innocence was proven to be real it was possible to accept the evil as well. I think that the fact that the filmmakers took both the evil and the innocence seriously in the film made it all right for the audience to accept it. Perhaps this is the backlash or the turning of the pendulum. We've had a lot of tongue-in-cheek heroes for a long time now. It could be that the time was ripe for a real one. ((But Luke Skywalker?))

Thank you for the MARCON speeches. I wasn't there but I enjoyed reading them.

The reviews were interesting. I had already read most of the books reviewed. I hadn't come across PAT-TERMASTER. I'll be looking for it. What I liked about the reviews that you printed was that they were reviews and not criticisms. I like criticism too, but to be well done it takes space. The reviews you printed were readers commentaries. Those are the most useful to me as a reader who wants to choose something to read. I enjoy checking out the books I've read with someone else who has read them too. This kind of re-

view allows you to do that.

I used to do reviews for SF BOOKLOG before they folded. I miss doing them. Could you use an additional reviewer? ((Sure could! I got the review you sent me, and I'll be using it next issue. If you have any more (artwork too), send them on in!))

I'm not sure how to comment on the lettercol. I did like having all the comments that belonged together in one place, but I also enjoy reading whole letters. I honestly don't know which I like better.

Michael Bishop's comments on the article you did about him in #1 were interesting. I wish I had seen the article. I enjoyed reading A FUNERAL FOR THE EYES OF FIRE. Authors talking or writing about their own works are usually interesting. Anybody talking about a subject that they really know and love can be interesting, but authors have the special advantage of being good with language. ((The comments that Bishop made in #4 were in reply to a letter written by Jackie Franke (now Causgrove). Her letter was written in response to the article which appeared in my first issue. That zine was ditto, and I can't get any more copies from the master. I'd have to retype the whole thing if I ever wanted to reprint it. *** I agree with you about authors talking about their own works, which is why I have been conducting interviews with several of them.))

Donald Franson
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91606

Thanks for LAN'S LANTERN #4. No, the small type isn't too hard to read, as long

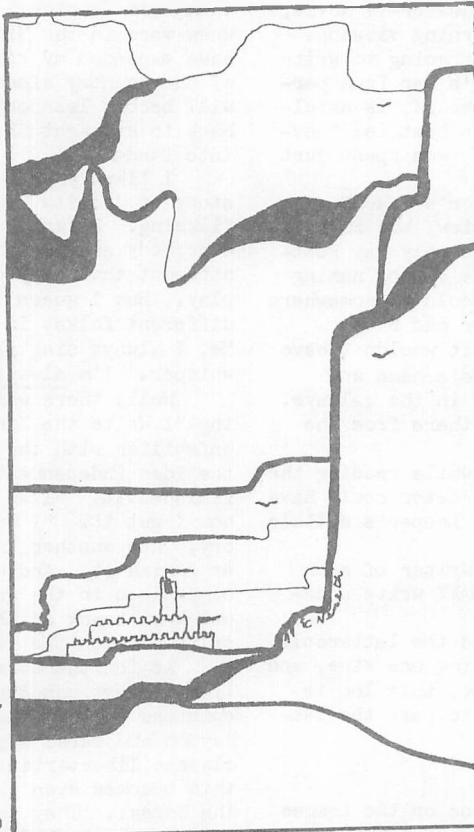
as it is cleanly typed and not blurry. The cover is outstanding.

I don't know if you will be offended at this, but look up the spelling of "sequel." Don't apologize either --- the magazine is quite literate, but "sequel" is too glaring to pass up. ((Uh, yep! You're right. I've corrected it since you pointed it out to me. Thanks!!

I worked the crossword puzzle, making a few mistakes, but it's not quite "professional." However I must say it's the best fannish puzzle I've ever come across. Your

pattern doesn't look right. Why don't you copy a pattern from the newspaper? Then fill it with words and titles, then write cryptic definitions. There should be fewer two-letter words for one thing. I never tried making one myself, so I don't know all your problems. ((I've tried setting down a pattern first, then filling it in. I didn't get very far. What I usually do is start in one corner and work from there. I've heard that other people start with a word in the center, and build out from there. It takes time, and I'd really hate to tell you how much paper I've used for each one that I've completed.))

I wish that you wouldn't arrange your letter column by subject, though you do it well. This may be a new wave trend in fanzines that editors gleefully welcome with sharpened scissors, but it could kill letterhacking. The next thing commenters will feel they should themselves arrange their letters neatly by subject; then they'll write only one paragraph on one subject. Or they'll retaliate by cutting up their



fanzines and arranging them by subject. ((Horrors! No self-respecting fan would do that (Would he/she?). Seriously, it was an experiment on my part, successful as far as I could see, but not preferable to many fans. So I'll be printing whole letters, at least for awhile, until I get enough free time to maybe make another attempt at such-a-thing.))

Stephanie Oberembt
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Iowa City, IA 52240

The cover seems the most natural place to start (I have a hard time locating and thinking how to start.). I liked the cover and also a lot of the

artwork inside.

So. I finally get to know the legend behind "Lan." An interesting history. When I was younger (and about the same size), I used to read neighbors' comics since my parents couldn't afford them. I was always glad to come across a Justice League or a Green Lantern. He was one of my favorite heroes.

Sorry Lan. Perhaps Mark Moore or I could have gotten the interview with Joe ((Haldeman)) returned to you in May. Before they left, I had seen Joe work on it. Later when I was house-sitting for them, I came across it while cleaning, but I didn't know if he had finished with it or not. I decided it was best to leave it. ((That probably was a good idea. In any case, you saw how large LL #4 was, so I really wasn't lacking in material, even with the small reduced print.))

I liked the crossword puzzle, even though as a neo I couldn't do most of it.

Your comment about skinny-dipping and being near-sighted reminds me of I-CON I's skinny-dipping party. Unfortunately I walked into the pool area without my contacts and could see none of the twenty or so swimmers. I couldn't see a thing, and it was my first chance to see a naked man! *Sigh*

I'm not sure I like the style of your letter column. To find myself in a lettercol once is quite a surprise. But twice? You must publish letters from everyone. ((Not quite, but close, for that issue. I had to cut down for this issue because of sheer volume.)) I hadn't known you tried to work my name in. How flattering. (Someone's got to make me famous! Bowers will never get around to it.)

Sensuous Body? Me? Do you have the right Stephanie? Cute and cuddly, perhaps. But sensuous, no. Thanks for the compliment, anyway. (('tis true, 'tis true. Thy body is sensuous, and thy mind sharp, and thy personality pleasant. The compliment is well-deserved, and, if anything, understated.))

Richard Brandt
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In general, the appearance of LL #4 was good, but mixed --- some of the illos reproed skimpily, while others were

lush and dark. I have known these problems; keep at it. ((I have the cheapest repro possible in Detroit, and at times the quality of the pages shows that. I am trying to be a little bit more careful now. I am hoping that this will turn out better.)) You also publish a wide variety of art styles; slightly crude to highly graceful, which is not a bad range.

Well, not only did Bernard Herrmann not get his Oscar, for which I was anguished, but it looks like Ben Bova ain't gonna get a Hugo for MILLENNIUM, which rocked quite a few boats. ((Yes! That made me terribly upset.)) Then, I have heard that Wilhelm's WHERE LATE THE SWEET BIRDS SANG is a goodie, and admiring Kate as I do, I cannot begrudge her this place on the ballot, and it's either her or Silverberg, and

if it's the latter then Ben should never have published the story in the first place. ((But Ben is an editor, so he would publish a good story, even if it might endanger his own chances at the Hugo. Besides, if he hadn't published SHADRACH IN THE FURNACE, someone else would have.)) (The Oscars were at their worst, anyway.)

As for TELEMPATH, and the profusion of ideas, I recall an old saying: "Once, maybe it's coincidence..."

I am very grateful for your printing of the MARCON transcript; it gives me the feeling of being there much more than most con reports, and certainly puts me closest in touch with what the speaker has to say. I hope you, and perhaps others, will keep it up. ((I will do that whenever possible --- it depends on time, whether I record the speech or not (and understand the tape well enough), and a number of other factors.))

I don't see as much "personal" writing in this issue as your loccers seem to have found in the last. In any case, I am one of those people who so not talk easily about their most intimate thoughts and feelings. I'm pretty much a loner, when it comes to anything other than group activities. And being shy, I've come to develop a functional inferiority complex about certain of my, shall we say, outer-directed qualities. In the meanwhile, my ego compensates by seizing on my apparent creative abilities as an expression of self-worth. So most of my writing is not concerned with anything that really involves me personally; perhaps things that I do, or things that happen to me, but not much that happens within me.

Well, for various reasons, I've been reluctant to express most of my inner feelings towards people. I can leave it at that for now, and perhaps expound further on it some day. But one reason I wish to get actively involved in the con-going scene, is that I want more in-person contact with people who have revealed their personalities to me, who have become friends of sorts, people I know more about than people I live and work with --- but people I've never met. And maybe, face-to-face, I can hunker-down and chat with these folks about things I haven't cared to set down in black and white.

((This situation happens in fandom all the time; you know other fans you've never met better than the people you see every day. And at conventions, time becomes compressed --- you live weeks and months with those people in a couple days.))

Congratulations on your lettercol --- maybe you manage to make it seem as if you are getting more replies than you are, but people are really responding to you! And that's a nice thing. ((I agree. Thanks for responding.))

Don D'Amassa
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East Providence, RI
02914

Having recently taken my son to see AT THE EARTH'S CORE and THE LAND THAT TIME FORGOT, I feel qualified to respond to LAN'S LANTERN #4. I enjoyed both films,

despite my relative antipathy toward the casting of Doug McClure as David Innes. The mechanical monsters in the latter were indeed well-done. Outside of the rather dull acting by the two leads, I thought the film was rather well done, certainly better than I had expected. AT THE EARTH'S CORE was a bit more disappointing. Some of the special effects were novel, but most were unsatisfactory, particularly the Mahars themselves. I did notice in both films that, to keep daddy's attention, the buxom female leads all bared as much flesh as possible, and managed to keep their hair well waved under even the most adverse conditions.

I've enjoyed much of Foster's work. TAB-AIYM

KRANG impressed me very much when it appeared, but the other two Flinx novels have both struck me as rather minor. ICERIGGER is an excellent variant of Anderson's WAR OF THE WINGMEN, and MIDWORLD is an excellent variant of Aldiss' THE LONG AFTERNOON OF EARTH. I'm not convinced that Foster has ever yet really discovered what he personally wants to write, but I'm certain that there will be interesting ones along the way. ((Of the novels of Foster that I've read, I would rank them as first: ICERIGGER and TAR-AIYM KRANG; second: MIDWORLD; then ORPHAN STAR, BLOODHYPE and DARK STAR. His writing is Space Opera, and it does instill that "sense of wonder" in me when I read his books. But I agree with you about him writing interesting things along his pathway to his heart's desire in writing.))

Joyce Scrivner
APT. AG3-3
Hatfield Village
Hatfield, PA 19440

I received a copy of LAN'S LANTERN among the first zines I solicited (at MIDWESTCON), but I didn't loc it (in fact didn't finish reading it) till now.

The more conventions I go to, the more meaningful it gets. I meet more of the people you talk about and know more of the things that go on.

I enjoyed Con Ramblings when I first read it after MIDWESTCON, but I'm re-reading it now, and it makes even more sense (and gives me more pleasure). ((I'm glad you enjoyed the conreports and Ramblings. When will you be writing your own conreps? Fanzine?))

Harry Warner Jr.
423 Summit Avenue
Hagerstown, MD 21740

The fourth LAN'S LANTERN was quite legible, although that amount of type reduction can be disastrous if something

goes wrong with the reproduction. Come to think of it, maybe I shouldn't be grumpy on the occasions that my eyes just can't cope with a fanzine because of type smallness or blurred reproduction. After all, I'm near the middle of my fifties, and I can read all but the worst cases without my glasses, so maybe I should give all honor and praise to poorly reproduced fanzines for giving my eyes all that exercise down through the years. Maybe I would be much worse off, visually, without regular and strenuous exercise of the optical system. (If I ever talk myself into getting bifocals, I'll even be able to read fanzines with my glasses on!)

Your explanation of your nickname makes me feel better. Whenever I encounter some such puzzle in fandom, I immediately put my inferiority complex to work, and it informs me that I would understand the mystery if I'd read this or that famous science fiction story which supplies the explanation, or if I'd gone to enough conventions to understand an in-joke which does not get mentioned often in fanzines. It's so nice to learn that the origin of Lan involves matters which I couldn't be expected to know. Incidentally, there was a Green Lantern in Hagerstown for several decades. It was the name of a restaurant in the downtown section. I haven't checked back through old city directories to make sure, but I suspect that it existed under that name before the superhero came into existence. It closed down several years ago and the building it occupied now contains a Chinese restaurant which doesn't even have a name as far as I can determine. ((There is a Green Lantern Lounge in the Detroit area also. I was in there once; a dimly lit place with a bar, band and dance-floor. Tsk, tsk. No superhero on the wall. Maybe it's better that way. What self-respecting superhero would want to be associated with a bar?))



Once again I found much pleasure in reading your con reports. They made me wish that I hadn't made a firm decision not to attend SUNCON, which I'm defecting from more for mundane than for fannish reasons. Fortunately, some of the people you describe in the conreports are familiar from the occasional event I've hit in the past. A few have even been in Hagerstown, like Sylvia Starshine, about whose artistic ability I agree thoroughly. ((Check her drawing for me on page 22 for the STAR WARS article.)) It was particularly good to read again the stirring account of how the fans conquered in their struggle with the mundanes at MARCON. My experiences in hotels which I've visited for non-fannish purposes have usually been noisy, and I suspect that some fans whose sole hotel-going involves fandom have too defensive an attitude about the commotion fans make, not realizing that the same sort of commotion turns up at almost any kind of convention or commercial event. ((The major difference between a fannish convention and any other type of con is that the fans are basically friendly, and are not destructive.))

It's heart-warming to find everyone, including you, enthusiastic about STAR WARS. I've been growing weary of so many science fiction films that have been thinly disguised exaggerations of present-day conditions or little more than morality plays created to warn what will happen if this goes on. There's nothing wrong with that kind of movie, but we need science fiction movies with a wider scope than today's temporary problems. Maybe STAR WARS will cause Hollywood to start investigating as potential movie material the whole body of space opera. One odd thing about that film: the first I heard of it (except perhaps for passing mentions in fanzines which I hardly noticed) consisted of an envelope full of promotional materials which for some reason someone at the studio sent me. I glanced at it, tried to think of some local movie fan who might like to have it, then let it get buried in the stacks of stuff which need attention. That's just as well because I obviously should keep it for souvenir purposes.

I liked Mark Leeper's summary of Bernard Herrmann's soundtrack compositions. The phenomenon of the big boom in interest in movie soundtracks strikes me as significant. I think it might be evidence that people are interested in serious music written in modern times which isn't so esoteric that you must spend a

month of research to figure out how to listen to a four-minute composition. Composer like Herrmann utilized techniques from a variety of 20th century composers but didn't chuck the whole heritage of four centuries of great music overboard in favor of compositions for three nail files orchestrated by an IBM computer and performed backward and forward simultaneously while the audience sits with their right ankles hooked around their left shoulderblades. ((What's wrong with computer music? Computers have to listen to something!!!))

Of course, an inferiority complex is helped greatly when its possessor really is inferior in reading experience, such as my total failure to have read any of the books by Alan Dean Foster. Maybe I can rectify that situation soon. The transcription of his remarks is entertaining, although I feel half-sick every time I run across something in a fanzine which was copied from tapes, knowing from experience the incredible amount of time and effort involved in transferring such things to paper. I'm surprised that nobody at that Krang Joke Contest mentioned the famous Judy Garland song as it sounded in certain Asiatic nations where the natives had a certain pronunciation deficiency: "Krang, Krang, Krang went the trorrey...." ((*Groan* That's so bad it's good!!!))

The artwork maintains a very high level. The front cover in particular sticks in the memory. Those hands and the lantern emerging from the opaque background give a stratling three dimensional illusion; the eyes insist that the face is about eight or ten inches more distant than the lower part of the drawing.

A. Bertram Chandler
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19 Tusculum Street
Potts Point
N.S.W. 2011
AUSTRALIA

Your accounts of the various cons were read with interest. I was amused by your mention of my playing the local version of Star Trek at the Battelle Institute and by Ross Pavlac's kind remarks about

my navigation. He does not seem to have commented on my gunnery, which was bloody awful. Oh, well, I've been a navigator for fifty years and I was a gunnery officer for only six, during World War II.

But I did not, as you infer, learn my skills in the Royal Australian Navy. I have never served in the R.A.N. --- at least not officially. I did, not so long ago, briefly command one of Her Majesty's Destroyers in more than somewhat dubious circumstances. My active sea career has been British Merchant Navy and Australian Merchant Navy, although I have, on occasion, sailed under the New Zealand flag.

Talking of Cons, we're still having them in the Antipodes. I was GOH at the Q-CON in Brisbane during the New Year weekend. We had a small SYNCON in Sydney at Easter, which clashed with one in Adelaide. There will be a con in Melbourne shortly at which the GOH will be Bill Rotsler. Unluckily I shall not be able to attend but am hoping that Mr. Rotsler visits Sydney before he returns to that odd, upside-down Northern Hemisphere. Next Easter Melbourne is hoping to have no less than two GOHs --- Brian Aldiss and Roger Zelazny.

My own next GOHship will be at HINKON I in Yokohama on August 27-28 this year. Fantastic though it may seem the Australian government is paying my return fare to Japan: I was able to convince the Australia-Japan Foundation that I would be a worthy recipient of a travel grant. ((Don't forget that you will be the GOH at MARCON this coming year.))

To date Hayakawa in Tokyo have published seven Grimes novels in translation, with more to come. They

are determined to bring them out in the correct chronological order Grimes-careerwise --- which is not the order in which they were written or published in the U.S.A. and the U.K. After they got as far as THE BIG BLACK MARK I decided that the idea has its merits. Next will be THE FAR TRAVELLER --- which should have been published in the U.S.A. before STAR COURIER --- then STAR COURIER, then TO KEEP THE SHIP (also due out from DAW) and then, when I finish writing it, MATILDA'S STEPCHILDREN. I suppose that I shall get Grimes out to the Rim Worlds eventually.

In preparation for the trip I have been learning to eat with chopsticks and --- more importantly --- have been reading the works of modern Japanese novelists and other material concerning Japan. I found Lames Clavell's SHOOON --- read in conjunction with Ruth Benedict's THE CHRYSANTHEMUM AND THE SWORD --- fascinating. Then I did some research of my own and found that Clavell's character, Pilot-Major Blackthorne, did actually live --- although his real name was William Adams. He was Pilot-Major of a small fleet of five Dutch ships and was the first Englishman in Japan, where he spent the rest of his life. He became a daimyo and was known as the Anjin-sama. A street in Tokyo --- Anjin-Cho --- is named after him.

I decided that the most economical way to do the trip was as a member of the package deal tour. That takes care of all transport and hotel accommodations. In most of the cities, however, I shall not be sightseeing with the tour party; I sent a copy of the itinerary to my translator and he returned it with the fannish arrangements typed in red. There is even a sailboat excursion on the Inland Sea laid on for me. I shall make it plain that my qualifications are in steam, not sail!

((Thank you for letting my readers and myself know about what is going on on the other side of the world. I hope you had fun during your stay in Japan. I am definitely looking forward to seeing you again in the States when you are the GOH of MARCON this April.))

Laurie D.T. Mann
916 South Aiken Avenue #3
Pittsburgh, PA 15232

I'd always wondered "Why Lan?" too, but figured it was some strange derivation of Laskowski. Nicknames

are funny that way. I knew a kid in high school whose name was Richard Smith but was invariably called "Pritch." My nickname (on and off) over the past two years has been "Bruce," although it was thrust upon me at the time. I was given no choice. Fortunately, I happened to like the name "Bruce" and developed a mini-persona known as "Bruce S. Wespensci," a silly, hard-drinking fan of indeterminate sex who wrote pocs, being too lazy to write locs. By the way, the "S" stands for "Smoooooooothhhh!!!"

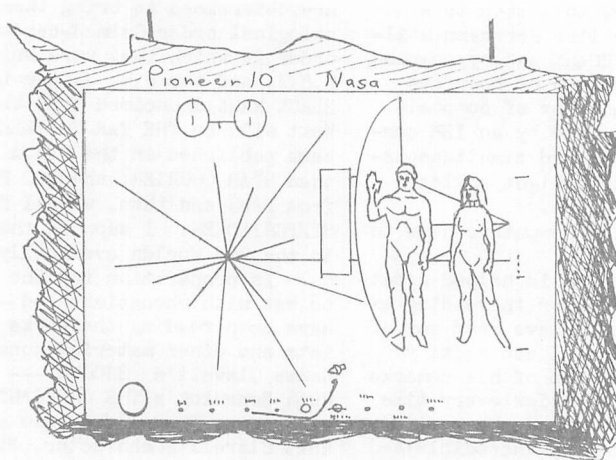
Now, about those con reports. I have very mixed feelings about them. On the one hand, they do give a quick, general feel of the con, with a brief note about who was there and some of the goings-on. On the other hand, they can easily be dismissed with a "who cares?" On the third hand.... I hate conreps that drone on with a "I went to X. I met A and B and C. They liked my zine and they gave me theirs. I got drunk with Q and R and S and I crashed with Z." On the fourth hand, when I talk about a con to another fan (or if someone is telling me about one) I tend to say "I had a good time and I talked to A and B and C...." On the fifth hand, I've written conreps very similar to yours and have the apazines to prove it. However, over the past year, whenever I've tried to write a long, "formal" conrep, I've tried to do something different with them. F'rinstance, a year ago MARCON, Jim and I wrote the follow-

ing: "Once upon a time, there were two WPSFen named Jim and Laurie. The 1976 WPSFA expedition to MARCON was started on the premise that fans wanted to have a good time. At the time, eight years after the founding of WPSFA, trips were made by fan in cars. The trip to MARCON took three and a half Terran hours...if they did not crash...if a thousand things did not go wrong." Does this at all sound familiar? It's a parody of the opening lines of Heinlein's mortal STRANGER IN A STRANGE LAND. However, we only got the first half done. Part II is due out RSN. Or, after MAC with six of us in Ira Kaplowitz' Bessie writing up a MAC report: "This MAC report will be exactly four pages long, no more, no less. At the end of four pages I will stop typing, even if I am in the middle of a sentence...." As you admitted that you weren't at MAC, you may not know that that was the opening to Heinlein's GOM speech (This speech will last exactly twenty minutes, no more, no less....). Unfortunately we only ended up writing about a half a page of that con report. This is sad since we all felt that parodying Heinlein's chaotic speech by describing the chaotic convention would be especially effective.

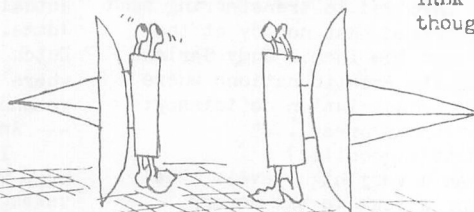
After singing over both yours and CD's versions of "I Write the Zines," I think I like your version better, particularly because of the section marked "middle". Also, CD (if you are really out there) what is Yuggoth? Some strange Midwestern curse????

The novelization of STAR WARS is weaker than the movie. The only thing the novel does is explain the relationship between Biggs and Luke, which is very blurry in the movie (but can be easily overlooked).

Mark Leeper's article on Bernard Herrmann was interesting. I'm a Herrmann fan myself, but he did not write the best score last year. John Barry's score for KING KONG was the best. It's irritating that the Academy consistently ignores the best aspects of bad movies. Another example of Oscar's oversight (besides not even nominating Barry) was in ignoring the brilliant acting of Peter Ustinov in LOGAN'S RUN. Granted, the movie is utter drek (why it got a special citation for special effects I'll never know), but it's sad his acting had to be overlooked. It'll be interesting to see how the Academy views STAR WARS next year. It does have a good shot at Best Picture, depending on how NEW YORK, NEW YORK and CLOSE ENCOUNTERS OF A THIRD KIND work out. THE HERETIC, the latest incarnation of THE EXORCIST is shit, but Linda Blair and Max von Sydow are both superb. Currently I see STAR WARS taking Special Effects, Cinematography, and a special Oscar for Make-up. It may take costumes, director, Best Supporting Actor (Alec Guinness), and Best Picture. John Williams' score is stunning, and even excels his work for JAWS (which won best original score two years ago).



Gray
F.



WE FOUND THIS BIT OF SPACE DEBRIS
WHICH PROVES THAT THERE ARE OTHER BEINGS
LIKE OURSELVES IN THE GALAXY

The MARCON BANQUET ANTICS were fun, but it was sometimes difficult to tell who was talking. For example, I was on page 25 before I realized that it was Alan Dean Foster talking, not Mike Glycer. But, you deserve a pat on the back (acceptable anytime between now and 1978) for taking the time to transcribe Foster's interesting speech. ((I should have collected at PghLANGE this year.))

I agree with Mark Bernstein's opinion of MIND-BRIDGE, as well as your estimation of Foster's STAR TREK LOC books. I've always thought that Foster's Trek

books made Blish's look like a rank amateur, despite my great reverence for the late Mr. Blish.

The Illos were mostly very good. I thought the cover was good, but maybe a bit too serious looking for your light-hearted zine. Some of the illos were a little light (off-set trouble?) ((Yes.)) and the contrast was poor, so a few

looked like odd pencil shadings on the page.

The lettercol was interesting. I partially agree with Renée Sieber's comments on LOGAN'S RUN and 2001. A mundane critic somewhere said the following of LOGAN'S ~~TRUCK/TROT~~ RUN; "For Sci-Fi Freaks Only!" Most mundanes did not like LR; my little brother may be one of the few exceptions. THE MAN WHO FELL TO EARTH wasn't quite as bad as LR, but I found it to be very pretentious. For this year's dramatic Hugo, I'm voting for CARRIE, followed by No Award. ((I think I did the same as you. Nothing else was really that good this year.))

Mark and Wendy Clem
28743 Essex
Roseville, MI 48066

Upon receipt of LAN'S LANTERN 4 I felt compelled to write and tell you how haunting your front cover is.

I don't know much about SF (that's Mark's area) but what really struck home to me was how psychically attuned that combination of black, blue and white really is. It is so reminiscent of déjà vu that it physically startled me. It rags at the mind, like some fragmentary memory from long ago (a past life?), half-remembered, yet unsettling and real just the same. Symbolically the figure holds a flickering lamp, signifying a key -- a clue, the ANSWER. The whole picture is exciting.

I'm wondering --- have you considered a foray into any of the psychic areas? Last you think me a crackpot I assure you that my intentions are completely honorable. There are so many unexplored areas relating to the psychic and the unknown that with any serious study some of the more imaginary matters like SF could be closer to the truth than we even realize. ((I have only a passing interest in psychic phenomenon, nothing really serious. Most SF fans realize that the field relates the truth using a much better approach than the usual; SF shows possible futures. It's up to

us to make the correct choices for the future we wish to have.))

Is there any possibility that you can provide a transfer of your cover to put on a T-shirt? I'd really like to have one and I'll bet a lot of your other readers would too; probably even be willing to make financial contributions. Count Mark and me in on it. ((I've tried getting word to the artist, Tina Klein-Lebbink, but have heard nothing back from her. Maybe your letter will spark a response from her.))

Congratulations on your creative efforts. Glad and relieved to see that occasionally a fellow Rose-villite is able to break out of the celluloid capsule enveloping too many of us in the mediocrity of little suburbia.

Sandy Reist
515 N. Kinney
Mt. Pleasant, MI
48858

Received LAN'S LANTERN 4 and was very impressed! It's getting bigger and better every issue. The graphics (especially the cover) were particularly good this issue.

Keep up the good work.

I've been wondering what you and other fen who attended thought of AUTOCLAVE this year; I thoroughly enjoyed myself, especially seeing familiar faces that I hadn't seen since MIDAMERICAN or CONFUSION, but was baffled by the lack of writers. We discovered during the con that Lloyd Biggle had offered to do a writers' seminar a la Gene Wolfe last year and was discouraged from attending. I realize that AUTOCLAVE was to have a fannish slant (as it did last year), but why should writers be discouraged from attending when many fen attend cons to rap with writers, especially those who are regular con goers and have developed friendships with many fen (I also noticed that Alex Eisenstein was there sans Phyllis --- I don't know if she received a message or had another commitment)? Well, would appreciate some feedback on this. ((The original idea behind AUTOCLAVE was for fans, especially fanzine-oriented ones, to get together, meet and talk, and have seminars and panels dealing with fanzines and editing, etc. I didn't realize that authors were openly discouraged from attending. I did not enjoy the convention this year as much as last, mainly because I was not there as much. I slept at home and commuted to the hotel.))

I've also noticed a rather recent development that I wondered if any other fen are aware of: that is Rock and Roll fans who have their own fanzines are becoming interested in SF fandom and are requesting articles from SF fen for their zines (I'm sure many fen have read Ross Pavlac's excellent review of STAR WARS in FOCUS: ROCK ENTERTAINMENT). A person connected with COWABUNGA approached Nikki Ballard some time ago to pen an article on SF fandom for that zine, which she did. They then asked her to do a review of AUTOCLAVE and another article, she then asked me if I wanted to write one too, which I did. They (the R & R fen) appear to be particularly interested in cons. Perhaps they are going to pattern theirs after ours, or perhaps they, like Moorcock and others, have discovered the affinity between SF and R&R. I throw these observations out because many fen are also into R&R and perhaps would like to comment.

Anyone taking bets on how awful the series LOGAN'S RUN is going to be?

Ben Indick
428 Sagamore Avenue
Teaneck, NJ 07666

For LL, many thanks. A lovely double color, double trouble cover, both handsome in itself and apropos to yourself.

I have finally read the contents, with much plea-

ure. You make the cons real and exciting, reminding me of better times I've had at some. For me, the best thing in the issue was Mark Leeper's discussion of Bernard Herrmann; his research into actually viewing so many films from an aspect usually ignored by fans and everyone else is admirable. Herrmann's score for OBSESSION easily comes back to mind; when I saw this film, at first I felt he was laying it on too thickly, the great contrasts in mood done in splits of very brief duration. It all seemed simply too obvious; then, his regular use of very heavy, lush sound, nearly drowning everything. Finally, I realized his scoring had been masterful for the effect he sought, and as amplification of the title itself. It is thus as intellectualized an approach --- and through it, emotional --- as I can recall.

Leeper's last piece on LITTLE FUZZY moved me to read some of Piper. Like some of the readers, and, I guess, Leeper, (I do not recall his actual piece any more) I was not overly impressed. I've read so many stories of such nature that I put it down one night and did not return to it yet. Perhaps I shall eventually.

Letters and all were fine.

My brevity is due to personal problems. I must cut down my fanac time, as I am trying to adjust myself. You have read of the NYC blackout and the looting spree which followed. In this, my pharmacy was completely demolished by hordes of the scum whom for years I have tried to help with medications, incurring daily and constant pilferage, two gun-point heists, bad debts, etc. This "inner city" (to use the euphemism you mention) race made a shambles of a store which knew the neighborhood in the Bronx as a good, honest, clean place a half a century ago to the filthy slum it became even before this spree. That I have lost any feeling for them is understandable when you realize that such anarchy and sheer dishonesty occurred not sporadically but all over the city, as though summoned by jungle drums. For myself and my brother-in-law, who were only making an average living from the place, and were working long hours, many long hours, for it, it means having to start fresh. Insurance is a very iffy thing; we are operating out of a cubicle down the street, a place we owned and were about to close. People have been coming in, older black people and working black people, to express regret and shame. It is not their fault, however; the welfare mentality is the real culprit. Instead of producing jobs and the dignity which goes with making an honest buck (and for your readers who find this ancient view no longer valid, I assure them they are making the hovel-world their kids and their older age will inherit. Making one's own way gives one self-respect; accepting handouts is destructive, and leads to such sprees as this.) the government keeps trying to ignore several millions -- in any city --- with money alone. They respect no one else and not themselves. And for any who are unaware, getting on the payrolls seems to be the easiest thing for these "inner city" folk (mostly, I presume, because the small level administrators are ethnically the same, and mistakenly think they are helping their kind). Thus, one sees all the junkies, transvestites (gawd, there are enough of that sickening ilk --- all apparently physically able, yet on the dole), an army of unwed mothers with babies on arm and in belly, innumerable healthy young people --- all on the handout, with nothing to do. It is part of the fodder for the fire that ensued that night, which we felt.

I must look for a job; unless forced to, I have no intention of reopening in the area, of working even harder just to make the interest on the allegedly generous loans. I never want to see the area again, except at high speeds, and alas, it will be along time

till my not-quite extinct liberalism can surface. Personally, I would not object if, as in Ray Bradbury's story, they all vanished overnight. However, in my heart, I know I do not mean this --- I have known too many fine folk to condemn in toto.

Anyway, until another time when things settle into liveable shape --- be well.

((I received this letter just before AUTOCLAVE, and showed it to a number of fen there. A small group of us (Brian Earl Brown, Don C. Thompson and his wife Carolyn, Alyson Abramowitz, Don D'Amassa and myself) got together and gave Ben a call from Don Thompson's room. We found out that he is doing much better. The insurance came through for him, but he was uncertain as to his own future plans. I have not talked to him since, but he sounded very optimistic. I (we) wish him all the best. *** Thinking it over, I decided to call Ben and find out how things actually worked out. He sounded very cheerful, and was delighted to receive my call. He has held on to that smaller store, and has been doing very good business. One of the advantages he has, he said, was that after the looting, there were no other pharmaceutical stores in the area other than his own. His regular customers are coming there. He has many new customers, for they have no place else to go. His liberalism took a heavy beating, but he still has it.))

Linda Ann Moss
2435 Overlook Rd. #36
Cleveland Hts., OH 44106

I still don't recall expressing an interest in LAN'S LANTERN, but then again most of MARCON is

pretty vague as I was not quite sober all weekend.

The front cover is excellent and come to think of it, so is the rest of the artwork. I personally prefer the art you find in most fanzines to some of the professional art you now see these days at convention art shows.

Crossword puzzles? Oh boy. That's always been one of my favorite vices ever since before I discovered pinball, poker, etc., that was approved by my mother, at least. But a Science Fiction puzzle would probably boggle my mother's mind. It does look interesting to work.

I've always enjoyed reading someone else's con reports just to find out who I missed seeing at that convention. It also fills in some background on the conventions I've missed but heard about from friends.

Ah yes, and then god said let there be no CONFUSION this year. That should really confuse them. And lo, it snowed for 40 days and 40 nights and turned the Ohio Turnpike West into a parking lot for miles on end. The drive there? Eventful. It took 8½ hours to get there from Cleveland. I was one of the lucky ones. People were stranded in the Greyhound Bus Station and airports overnight. Dedication? Huh? Stupidity? YES. It was all a figment of our imagination.

Thanks for reprinting the MARCON Banquet Antics. I was unable to attend either the Banquet (because of no ticket) or the speeches (because of doing the fan-nish(?) thing of saying "Screw the speeches, let's play pinball, instead!" with Ben Zuhl and Mike Glicksohn).

On your letter column, I think I prefer the reprinting of the letter whole as opposed to being in sections according to topic. The letters lose their flavor when sliced.

((I was happy to see that CONFUSION, in spite of record low temperatures and snowfall across the Midwest, had a record attendance. There were some disappointments for me: Stanley Schindt and Clifford Simak did not show up, and I did want to see them.))

Neil Rest
4433 Walton
Chicago, IL 60651

At MIDWESTCON I picked up a zine which started with some con reports, the first one being MIDWESTCON. Spending the summer travelling and goofing off, I haven't located anything until now. Which happens to be the weekend of PgHLANGE, which is the second con repped.

What are you trying to do to me?

Your memory for names is immensely ahead of mine. I've known people for years without ever getting their names. I have trouble listing the cons I've been to over the last year.

'S funny, I can't see seriously arguing the best method of repro. The point is what's being 'produced, so it's like which is better: cans, bottles or pockets? It depends on what's going inside. But I can see a serious question about whether a lettercol is better organized by writer, letting their personalities display, or by topics, as you did in #4, letting the ranges of response and reaction show. There's a discussion which seems endless.

((With this short loc, Neil sent a 16 page summary of how he spent his summer. He is quite active, and I wonder how he can afford to do all he did.))

Eric B. Lindsay
6 Hillcrest Avenue
Faulconbridge
N.S.W. 2776
AUSTRALIA

LAN'S LANTERN arrived a short while ago, and although there is relatively little I wanted to comment on, I thought I ought to send something, just to encourage you to continue with your long trip/

con reports. Wish my reports of cons would condense down as easily and as readably as yours do. However, if I try to get them through apas, maybe later on I can do a summary for general distribution.

Green Lantern used to be my favorite comic, back until I was about 12 and gave them up once and for all in favour of books. Of late I've decided to look at Howard the Duck ones, although I'm limited because I've never seen them on sale in this country. Oh well, next time I'm over there.

Crosswords make me cross, because I can never solve them; won't spend enough time on them, I guess.

GoH speech of Alan Dean Foster sounded like fun --- bad jokes amuse me.

Locs by topic is a good idea, however I shudder at the work involved. Too much.

On the topics themselves I note the ditto vs mimeo vs offset argument is still going strong. Personally I don't find there is much difference in ease of use and cost between ditto and mimeo, although the ditto machines tend to be much cheaper. However, as soon as you print run goes above say 70 - 100, it is worth considering mimeo. I have a Rex Rotary 1600 offset, and I hate offset. It is as easy to do direct masters as stencils, and as cheap, and the ink is cheaper. Paper costs are about the same (and I can run almost any sort of paper through the mimeo). However, the offset almost invariably wastes ¼ or more of the paper going through it, and the extra cleaning involved after each master is a drag. And direct masters cost me more than electrostencils. If having the work done by an outside printer, offset is cheaper at about the 500 copy mark. ((I use offset; the cheapest I've found in Detroit is through Wayne State University.))

WE ALSO HEARD FROM: Sylvia Starshine, Joanne Burger, Greg Frederick, Elaine Wojciechowski, Bookfinger, Mike Wallis, Carol Lynn, Debbie Goldstein, Ruth Berman, Jacqueline Lichtenberg, Joan Hanke-Woods, Derrick Carter, Gene Wolfe, Mike Simmons, Anna Schoppenhorst, Karen Pryor, Tony Anastassiou, Cy Chauvin and John Benson. (And probably more who have spoken to me about #4, whom I have forgotten to mention. Sorry.)



A.O.T.
5:18 P.M.
6-7-77