

W H Y Y O U H A V E M E

_____ Trade.

_____ Review?

_____ Letter of Comment?

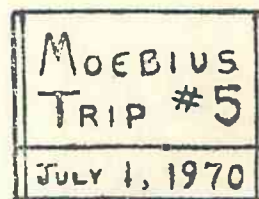
_____ You are inscribed.

_____ You are described.

_____ You are decried.

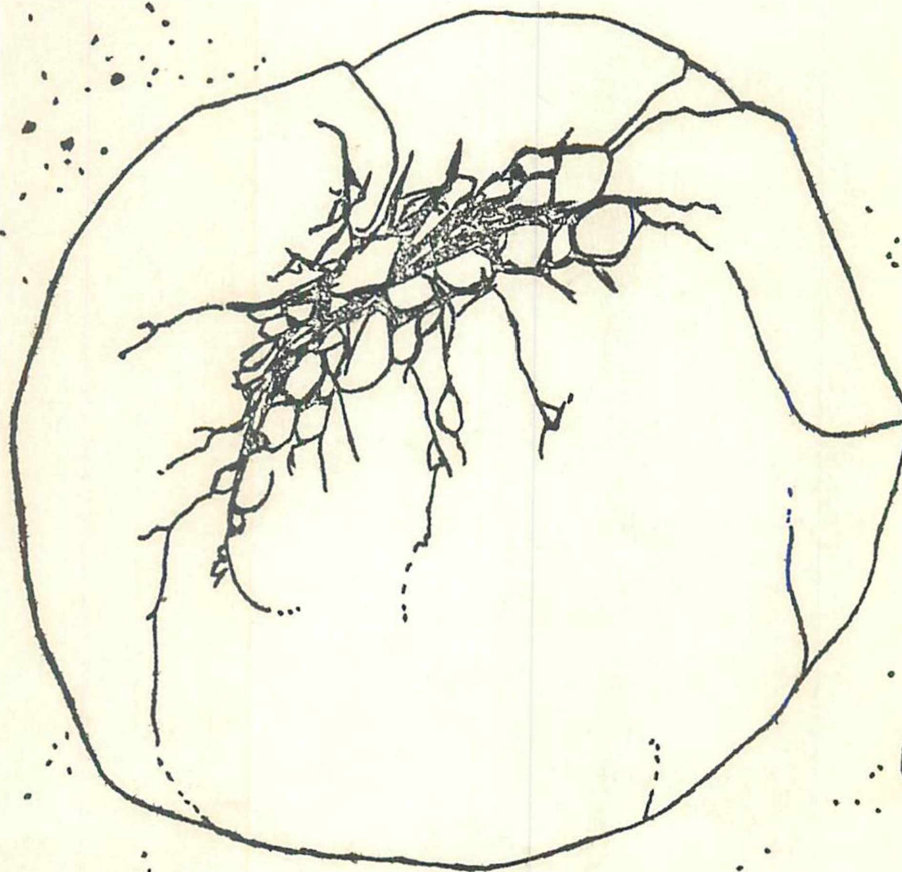
X _____ You Subscribe.

_____ You imbibe.



10-Weekly ----- 35¢; 3/\$1; 6/\$2.

Address all Edward C. Connor
LoCs, Subs, 1805 N. Gale
etc., to: Peoria, Ill. 61604.USA.



RUINED WORLD

ROTSLER

A R T I C L E S, etc

	Page
FIAWOL.....	18, 36
THEM DIRTY OLD RUSSIANS (by Roger Bryant).....	4
IN RE HARLAN ELLISON (by David Gerrold).....	7
THE LAST BATTLE IN THE GREAT TAFF CONTEST.....	13
REVIEWS (by R.Bryant, Pauls, Wolfenbarger).....	14
RECENTLY EMERGING FANZINES.....	17
MUSINGS (by Ed Cox).....	19

A R T

Bill Rotsler.....	1,9,23,27,33
Mike Gilbert.....	13 (UR)
Florence Jenkins.....	13 (UL)
Frank Johnson.....	13 (LL)
Terry Jeeves.....	20

L E T T E R S of C O M M E N T

BOB VARDEMAN.....	22	GEORGIA RAYE.....	26	SANDRA MIESEL.....	32
LEIGH EDMONDS.....	23	W.G.BLISS.....	27	FRANK DENTON.....	32
ALAN DODD.....	23	MIKE GLICKSOHN.....	28	IRVIN KOCH.....	33
ROSEMARY PARDOE...24		GEORGE SENDA.....	28	JOSEPH PUMILIA....	33
MERVYN BARRETT....24		ANN CHAMBERLAIN...29		JEFF SCHALLES.....	33
ROBERT BLOCH.....25		MAE STRELKOV.....	30	TERRY JEEVES.....	34
ROBERT WEINBERG...25		LARRY PROPP.....	30	RICK SNEARY.....	34
DENNIS STOCKS.....25		DAVID GORMAN.....	31	HARRY WARNER, JR..	35
ROGER WADDINGTON..26		NED BROOKS.....	31	WAHF.....	36

THEM DIRTY OLD RUSSIANS

by

R O G E R B R Y A N T

Well, friends, I finally loosened the ol' pocketbook and went to see Marooned today. I liked it. The very first thing that appealed to me was the quality of the musical score. I mean, how many adventure movies have you seen lately, much less films which depend entirely on suspense, with NO music whatsoever? Just think, no rising chords in moments of danger, no blaring brass at the crisis! It was wonderfully refreshing. The film's greatest achievement was its success in keeping the story moving and the suspense building in that situation.

Now Angie, who saw the thing with me, was very disappointed. But she didn't like 2001, either. Said she didn't understand it. I didn't understand it, either, but that was one of the things that endeared it to me. It was a challenge.

So I like Marooned. And having made that abundantly clear, I will now proceed to complain about it at length.

Marooned had its technological faults, some of which have been mentioned in other fanzine reviews (the spacesuits didn't balloon in the vacuum; the artwork of the earth had sharply defined edges instead of atmospheric fuzziness) and some of which have not been considered in anything I've yet read.

item: It's a damned good thing that retro-rocket didn't fire. They still had the service module attached, and it would have been a pretty fiery trip home. Say, do you think maybe. . . .

item: The booster shown on the pad for the rescue craft was a Titan III, the funniest-looking ICBM the Air Force ever built. It's a liquid fuel rocket with two columns of solid fuel strapped on the sides as a first stage. But the film clips of the rescue craft's launching were of a Titan II, with no side packs, the basic engine of our nuclear missile system nowadays. That, in filmmaking, is the Old Switchem Trick.

item: The XRV (Experimental Rocket Vehicle? oh come now) was something of a joke. Back in the early 1960s, before Vietnam was gobbling up so much defense department money, the Air Force was working on a manned space program pretty much independently of NASA. They had designed and had even built prototypes of a glider-like re-entry vehicle which they called Dyna-Soar; it was a two man type and was to be mated to the Titan III. The program was cancelled in 1962 partly because of lack of funds, partly because it was a self-limiting program (no use beyond orbital flight; Jack Kennedy wanted the moon), and mostly because Lyndon Johnson, at Kennedy's order, had marshalled the houses of Congress behind NASA and North American Aviation. But this XRV was not the Dyna-Soar, although it was obviously inspired by that lame duck, and it was most certainly not a glider. The craft shown

was a high-powered bullet which could, if placed in orbit, have re-entered nose first, but would have required continuous powered flight until landing. If someone had tried to glide it, it would have fallen like a stone.

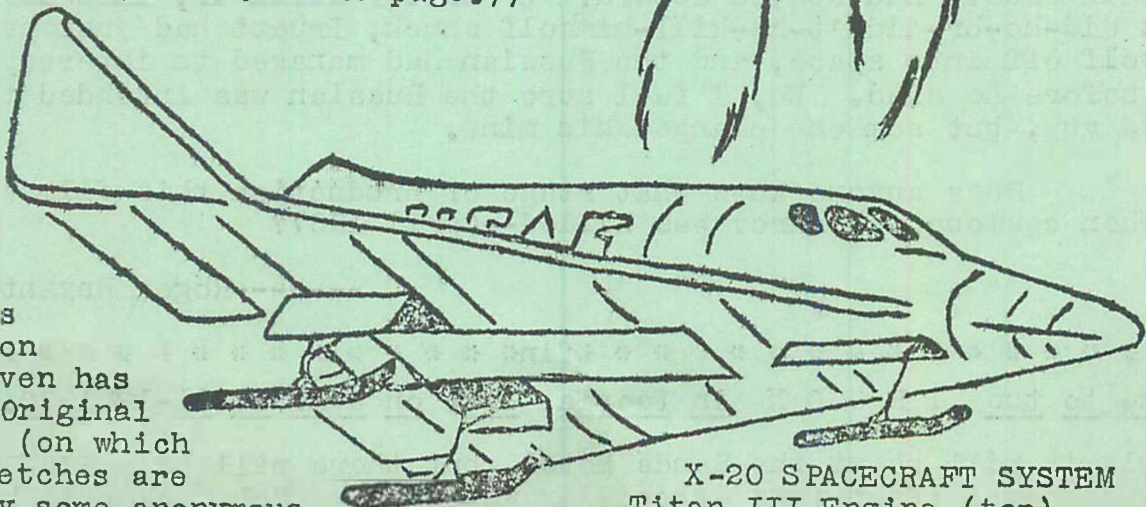
item: The stranded Apollo was said to be well over 200 hundred miles up and orbiting the earth every 94 minutes. Wrong. To do that they would have to have been burning their engine constantly. 94 minutes in free orbit is appropriate for around 100 miles or a bit more. The greater the altitude the longer the length of time per orbit. If a satellite is 22,000 miles up, its orbit period is 24 hours. This is how we can put up satellites that seem to stay in the same position, over one particular spot. They revolve at the same rate the earth rotates.

item: The film at first distorts, then utterly destroys the distinction between the Launch Systems Complex at Cape Kennedy and the Manned Spacecraft Center at Houston. The stranded astronauts are repeatedly made to speak to Houston, but right outside is Pad 41. Either that, or Gregory Peck makes an awfully fast round trip. About five of them in forty-two hours. He was at Kennedy to watch Janssen climb into the Rescue Craft, and back in Houston in time to launch him.

Marooned had an occasional acting flaw, too. David Janssen made a lousy astronaut, which didn't surprise me much. It seems his best bits were swearing and table-pounding. Faced with denial of his request for the rescue mission, he shouted something like, "There are three men dying up there, and you won't try to save them, well God Damn YOU!" and sounded like an eight-year-old who just worked up the nerve to use those naughty words for the first time.

((Text concluded on next page.))

Gee, the Las Vegas Production Number even has illos. Original drawings (on which these sketches are based) by some anonymous USAF scribbler.--R.B.



X-20 SPACECRAFT SYSTEM
Titan III Engine (top)
Dyna-Soar "spacecraft" (bottom)

IN RE
HARLAN
ELLISON

I
refer
to your
article (?)
on Harlan Ellison.

DAVID
GERROLD
REPLIES

It reeks of personal vendetta.

Now, if you have a gripe against someone, you have every right to air it. And constructive criticism never hurt anyone--and certainly Harlan Ellison is not perfect. But----

Your attack on him is the kind of verbal overkill that fandom doesn't need.

Harlan quit fandom because the piranhas were nibbling a little too close to the bone. He doesn't want to be fish food any more. After a while, it begins to hurt.

Consider: Harlan has a reputation for being a fast man with a quip, right? At St. Louiscon, some people--excuse me, some fans--(wouldn't want to offend any people in the audience)--some fans got the idea that it would be clever to get on Harlan's back. There was this girl there that they'd been priming for several weeks. They'd been telling her how hip Ellison was and how hard he was to put down.

This chick got it into her head that she was going to put Harlan down. Now Harlan's never met her, never met most of the clods who've put her up to it either, but he's got a reputation so the man is a target for any idiot like this who gets an idea into his head. (What's the difference between pointing a quip at him or a gun? You're still using him as a target.)

So Harlan comes into a party with Louise, intent on meeting those who he hasn't seen in a while, intent on having a good time. Right away this chick zeroes in on him, trying to put him down. Harlan did a super-polite number, refusing to take the bait. He ignored her. Later on, the chick complained, "I thought he was supposed to be fast." She had to have it explained to her, "When you're number one gun, you don't pull on plowboys."

But number one gun is a target for everybody--even those who don't know him--especially those who are trying to make a reputation where there is none. "Hey, I just shot the number one gun. I put down Ellison."

People who don't even know him, just his reputation, are taking potshots at the guy. SFcon in San Francisco--Harlan wasn't there, but his reputation was. If you wanted to say something funny, you used his name, made Harlan the butt of the joke.

Sure, Harlan is noticeable--but that's the kind of person he is. He wants to be the heavyweight. He wants to be in the spotlight. He wants to be where it's happening--he wants to make it happen.

There are a lot of people like that, but Harlan can pull it off. Like it or not, he can--for two reasons: first, he has something to say; second, he can say it well. You don't win four Hugos and two Nebulas by bullshitting SFWA. He's earned his place. You can't disparage that.

But wotthehell, as Archie would say--who needs it? Ellison certainly doesn't--not if the price is people coming after him with knives, laying for him at cons. People he doesn't even know--like you, Connor--keep digging at him. It hurts, man, it hurts!

That's why he quit fandom. He doesn't care to associate with the type of misfit that too many fans are. They think that their

private view of reality is the objective truth when it ain't. They keep setting up Harlan as a target for their own uses and forget that he is a human being.

And dammit, Connor, you're making the same mistake--you're judging the public Ellison because you don't know the private Ellison. You obviously haven't made the effort to either.

Let's put forth some facts here. Things that fans don't know about Harlan. Regularly during 68 and 69, for instance, Ellison was taking a friend to Synanon on weekends to help him get straightened out. Harlan has helped other people with their careers or their emotional problems. (I'm not gonna tell you about his private life, but I know a little bit more about it than the average fan and I can tell you that he's a far better man than you give him credit for.) I could list examples of things Harlan has done to help people. I can think of three examples offhand, but I can't mention them without embarrassing him and at least two well-known other writers who would not like their personal problems discussed in fanzines.

Sure, Harlan snipes at his friends--but they're his friends because they know he doesn't mean it. It's a level of communication. You have to be rude to your friends, because you can't be rude to your enemies, they take it seriously. It's a Don Rickles thing. Perhaps it sounds perverse to you--the ruder Harlan is, the better he likes you--but it isn't. It's one of the ways he relates. We all do it, but Harlan does it so much better.

(I first realized that Harlan liked me when he bought a story of mine for AGAIN, DANGEROUS VISIONS. The confirming letter was a masterpiece of insult. I laughed myself silly reading it, and promptly replied in kind. It's a kind of cameraderie.)

Like I said, it's a Don Rickles thing--it isn't meant to be serious--even more, it's a Harlan thing. His little rudenesses are only for fun. When he gets seriously mad at you, he talks issues. That's why even people who don't like him, respect him. With Harlan, the issue is more important than the personality.

You talk about how little regard Ellison has for the feelings of others. It is to laugh, sirrah. Harlan has regard for the feelings of others--(I have seen more examples of it than I care to list)--but only for those others who show that they regard their feelings as important enough not to be stepped on. If you come up to Harlan and shout, "Draw Ellison!" you're asking to be shot.

But enough of this. Let's consider your allegations against the honorable Mr. Ellison.

(1) His statement in Crossroads could best be translated into something that he once said in private conversation: "one fan is mildly nutty--that's okay. Several fans are pleasantly insane. But large groups of fans are asylums--and organized fandom, that's where the lunatics have taken over." That's a quasi-quote, not word for word accurate, but the essence is there. Basically, Harlan is talking about the kind of people who are fans--they are misfits, mental, emotional and social misfits. This is not to use the word misfit in its negative connotation. (I'm a misfit too. I don't fit into the square holes.) But too many of our fannish misfits are on power trips, emotional freakouts, and they have all kinds of strange hangups that they persist in working off at cons. You've seen it. Too many of them go after the targets, Harlan being the number one target. Harlan is tired of hanging around with these kind of people and that's what he said, he doesn't want to have anything to do with the kind of people fans tend to be. That's clear enough to me. Why do you have to misinterpret it so as to make it look like Harlan is being a spoiled child? He isn't. I don't hang around with John Birchers because I don't like the kind of people they tend to be. The situations are equivalent.

(2) Winnie owes Harlan and SFWA an apology for misreporting the SFWA conference. And this is precisely the reason that Harlan AND MOST OF THE OTHER WRITERS PRESENT insisted on all fans being excluded. We are tired of seeing our business affairs misreported in fanzines. The business we had to discuss at that meeting was such that it did not belong in fanzines anyway. For instance, there was an internal discipline problem that had to be discussed. For it to be written about in fanzines would be embarrassing to certain members of SFWA. There was discussion of certain actions that SFWA was considering. Should these be openly discussed throughout fandom, all chances would be ruined of anything constructive being done.

SFWA is a group that is trying to become a working union. There are matters which are private and which are not for the fans to know, like it or not. We who are members of SFWA earn our living by writing--we have to protect our union from anything that would weaken it, and there are times when fandom can be one of those things. SFWA's first allegiance is to the working writer. All of us who are members support that concept. (If you don't like it, sell a story, join SFWA and try to change the group.)

You are mistaken in reporting that Harlan threw a tantrum there. He threw no tantrums--at least no more than anyone else. I sort of threw a tantrum, but nobody mentioned mine.

(3) Let's talk about that conference a little bit, let's set down the facts.

It wasn't Harlan that instigated the expulsion of all fans and non-members. Another writer did and half a dozen others agreed loudly with it. Harlan did not have a tantrum, he raged with no verbal fire and brimstone--he merely said; loud enough to be heard over the racket everybody else was making, that we wanted no fans present because it would end up being misreported and we had some heavy stuff to discuss. This took less than five minutes to decide. (Even so, it got misreported by Mike Ward of Winnie, and now you. You should check out your information better, Connor.)

The action, as stated before, was to protect writers, editors and publishers from having their private business being dissected by fans.

I was there--I'm a member of SFWA, I'm a working writer--you're talking about a Harlan Ellison that doesn't exist. There was no Harlan the Fascist there. There was no Harlan the Censor there. Harlan listened to every opposing point of view. He listened quietly to other people answering each other. He presented his points of view--as Harlan of course--but we've all earned the right to be our own persons--and he argued in favor of what he believed. Just as we all did. I guarantee Harlan did not control that meeting.

By the way I should note here that those non-SFWA members who signed up for the conference did so only with the understanding that it was for the conference and not for the SFWA business meeting, so there should have been no fuss from anyone--including Mike Ward--about not being allowed into the business meeting. The whole thing is

ROTSLER FOR TAFF!



annoyingly like the crying of a certain BSU chapter that they're being discriminated against--i.e. because they didn't buy tickets, they're not being allowed into the theatre--that's discrimination, right?

(4) Yes, Harlan's running for president. I enclose a copy of his campaign statement and I suggest you print it so that your readers can see what an evil man Harlan Ellison truly is.

You can see he has presented a well thought out program of reforms for SFWA. (By the way, Spinrad is not running for veep as you erroneously reported.)

These campaign promises are the same programs he discussed at the SFWA meeting. These are the things that SFWA needs, according to Ellison. This is what he thought SFWA should be doing.

He's not out to be a power-mad dictator, Connor, and no other member of SFWA would sit still for it if he tried.

Harlan wants SF to stop being a guild/association and start being a union. He wants SFWA to apply pressure to publishers and editors to upgrade the field. SF is no longer the bastard of bookpublishing--it's the new theology and Harlan wants programs which will upgrade the public image of the field. To do this, he's got to get writers and publishers to start thinking of SF as more than pulp, as the most important field of literature--especially the writers.

Harlan is an active crusader for what he believes in, Connor--and it ain't power trips.

(5) I quote you now: "All things considered I believe that he is seeking the presidency for the specific purpose of wreaking vengeance upon fandom."

Baby, let me clue you in--Harlan wouldn't waste the effort. Fandom is only a plowboy. Harlan ain't gonna draw on you, not at all. Fandom will take care of itself, anyway, one way or the other.

Uh, uh, man--Harlan's going after the presidency of SFWA for himself and for other writers. He wants to improve our lot. As for fandom, he's content to ignore it.

If he decides that SFWA should ignore fandom officially, that ain't wreaking vengeance either--that's a professional decision of his administration. (Assuming he wins, of course.)

You want some facts, Connor--try this: SF does not need fandom. It is the other way around. The fans do not buy enough percentage of the books to make a difference one way or the other. Organized fandom at most, reaches five thousand people. A book has to sell considerably more copies than that in order to be worth the effort. A boycott by fans (assuming you could organize one) would hardly hurt a writer.

There is only one thing that fandom provides for the writer --that's immediate egoboo. And if there is no positive feedback coming from fandom, then the writer is right to drop it. That's the main reason why Harlan did, that's the main reason why five other writers I can mention are talking the same line.

And let's face it--what writer needs the egoboo of fans if SFWA can widen his market and see that he gets paid better? Pretty soon he'll be getting the recognition he deserves elsewhere--from other sources than the professional fans.

Does this sound like wreaking vengeance? Not to me it doesn't. It's just the coldblooded realization that writers are not the property of their fans--their primary responsibility is to themselves.

Someday SFWA is going to be an exclusive union of very important SF writers who are working regularly. It is going to stop being a social club for fans who want status. You're going to have to sell more than one story to be a member, someday. And you're going to have to keep selling if you want to stay a member.

It will no longer be the summit for fan social climbers--

it is going to be a working union and that's the way it should be.

Your attacks on Harlan are foolish. He isn't going to draw on you, he isn't going to draw on fandom either. In the long run, Harlan Ellison will prove to be one of the best friends the field has --and that will benefit fans.

You owe the man an apology and a retraction. Your attack was inaccurate and ill-advised.

The only point you made which I will concede is that Harlan writes with his gonads in gear. He writes emotionally. But, dammit, his heart is in the right place. He knows why he is writing what he is. He knows what he believes in. He doesn't attack someone because of their personality. Rather he attacks the issues that they believe in--occasionally questioning their need to believe in such an issue. Like fans.

Sure the fans are going to react negatively to what he says --he's asking them to be better than they are, and a lot of them don't think they can do it.

It's obvious that you can't, else you would have tried.

I suggest you try that yoke on yourself. It might fit pretty good.

-----DAVID GERROLD.

APPENDIX

CAMPAIGN STATEMENT OF HARLAN ELLISON: SFWA 1970 ELECTION.

The last few years in SFWA have been strange and disquieting ones. What started and continued as an organization dedicated to doing things has begun to trend toward a looser aggregate of annoyed, divisive, suspicious (unto paranoid) writers who seem to be saying their needs are not being fulfilled, their voices are not being heard, their link with the organization is not strong enough. In many instances, I quite agree. In others it is quite patently the dementia of the times or the freaky egos involved. Either way, the time is at hand for some strong movement, some heavy retooling, and some out-front dialogue. If elected I will do the following for openers:

1. Introduce a revision of the bylaws whereby a stronger membership credential will be required. Three years between publication of a single short story and a second short story means more members, perhaps, but it also means SFWA will be carrying a great many (and, I'm sorry, but this is the most forthright term) deadwood names on the roster. If we are to remain viable, we must have a membership that is working in the field, vitally concerned with its growth and anxious to participate. At the moment we have something that is dangerous and deadening, a silent majority.

2. I will serve only one term, and will introduce a motion that no officer can serve more than two terms. There is a continuing insanity among segments of our membership that this guild is run by a clique, and one way, finally, by God, to end that nonsense is to make sure the reins change hands regularly.

3. I will insist that we take a hard line with publishers who have in the past and are continuing presently to stiff our members. We write for pay and by God we should be paid--every time out!

4. I will, at my own expense, cause to be circulated monthly letters between the officers and the full membership, apprising every writer of what we're into, what we hope to achieve in various areas, and voicing the gripes of the membership so they can be ironed out before they degenerate into bitter feuds, suspicions and closed-mindedness.

5. I will re-examine all present-standing committees, find out if they are doing what they were designed to do and if they aren't, either revamp them so they do, or Prune them. Additionally, if we are light in some areas where we need work, I'll create the proper committee to handle the problem.

6. I will badger, bludgeon and berate some of the more potent members of our group into participating. One of the dumb reasons why so much is currently being done by so few is that the national trend toward apathy and avoidance has hit us. Too many of our men and women feel alienated from the guild because they aren't into it.

7. I will launch a program to open markets to us that have heretofore been marginal or closed to us. The big slicks and many hardcover houses are unaware of the stature of SFWA and the power of its writers. They will not, if I'm elected, remain ignorant of these facts for long.

All of the foregoing, of course, speaks to the kind of President I think I can be, and the kind I think SFWA needs now. Two years from now, probably not. But right now SFWA needs bluntness, openness, direction and drive. I have all of these qualities and intend, if elected, to use them. If, as President, I assume a strong posture, I intend to make myself responsible for my actions in that posture. If there are bitches and problems, they should be addressed to me, and I should either utilize existing apparatus or create new apparatus to handle same.

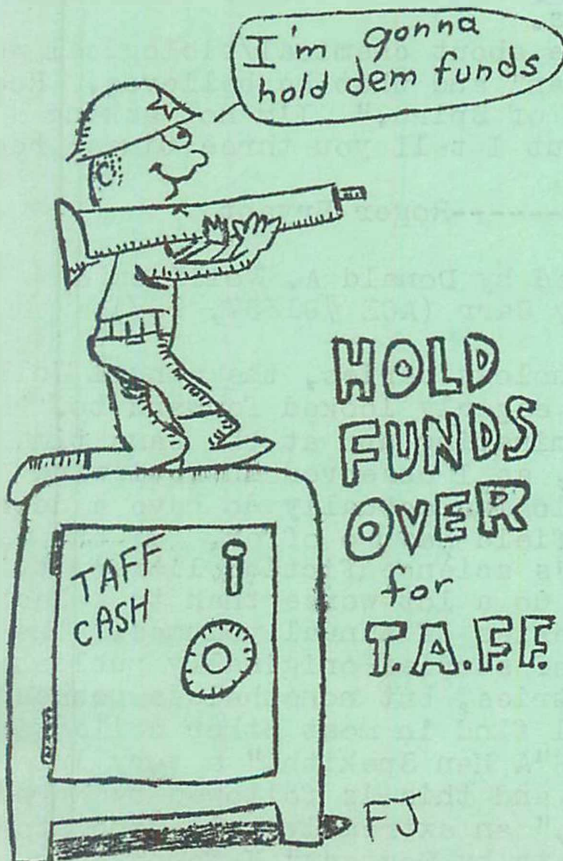
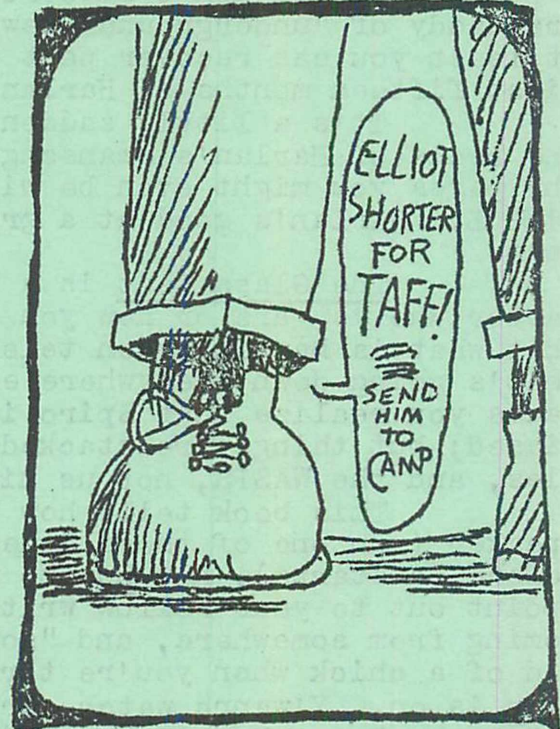
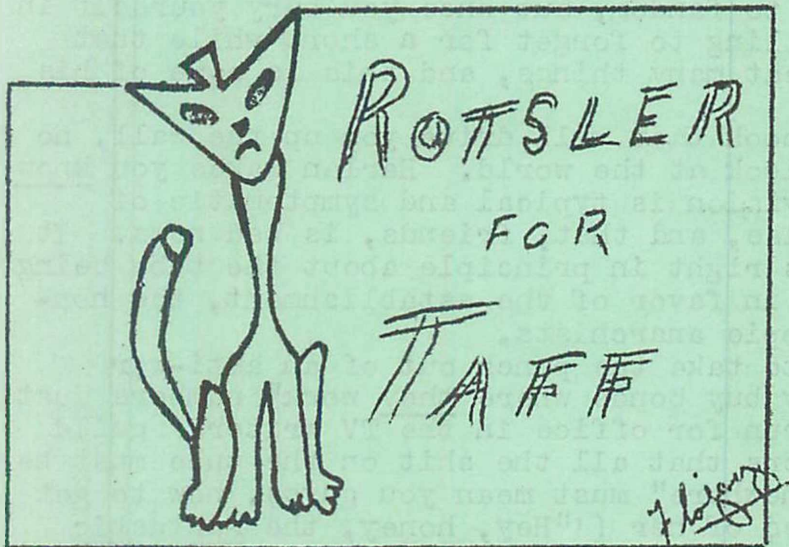
I feel that the Vice-President and the Secretary-Treasurer should function more smoothly in concert with the members and that at no time should any given writer wonder what the hell is being done in his name. When I ran for office several years ago I said I might make mistakes. This time I say I won't. I intend to get it all thrashed out before I take action. But action is the other operable word.

P.S. At the SFWA business meeting in Oakland, at which time I broached the subject of Minimum Basic Agreement with all publishers --a discussion that brought forth a mandate for our current President to at once form a committee to draw up preliminary plans for such an MBA--the question was raised by several people that if there was a minimum, would not most publishers pay that and no more. At that time both Robert Bloch and myself, who have worked in TV where such an MBA has existed for some time, assured the assembled members that it simply didn't turn out that way, producers always pay over the minimum. There was some uneasiness about our assurances, for we had no exact figures on which to rely at that time. Now I do.

Writers Guild of America research (which was recently prepared for our current contract negotiations) indicates that during

the last 12 months only 11 thirty-minute episodes and 8 sixty-minute episodes were contracted for at minimum. The vast majority of the 1700 TV episodes written in both categories were contracted for at the standard "top of the show." WGA in its current MBA negotiations with producers is raising the minimum amounts, thereby automatically raising the "top of the show."

*****fin*****



CHARLIE BROWN
MAY DOODLE
IN THE ABOVE SPACE.

BOOK
REVIEWS

The Glass Teat, by Harlan Ellison (ACE--April, 1970; #29350; \$1.25).

"America--change it or lose it."----HE.

If you don't subscribe to the Los Angeles Free Press, the granddaddy of "underground" newspapers, you're missing something. But at least you can recover part of your loss by getting this book, the first fifteen months of Harlan's television review column for the Freep.

It's a little saddening to see this book come out right on the heels of Harlan's swansong to fandom, but once you bury yourself in the pages you might even be willing to forget for a short while that FIAWOL. Harlan's good at a great many things, and this is some of his best.

The Glass Teat is a book that will drive you up the wall, no matter who you are or how you look at the world. Harlan makes you know that what is happening on television is typical and symptomatic of what's going down everywhere else, and that, friends, is bad news. It makes you realize that Spiro is right in principle about the tube being biased; but things are stacked in favor of the establishment, the honkies, and the WASPS, not us hippie anarchists.

This book tells how to take the punch out of an anti-war speaker (run one of those "they buy bonds where they work" numbers just before he starts), how not to run for office in the TV writers' guild (point out to your fellow writers that all the shit on the tube must be coming from somewhere, and "somewhere" must mean you guys), how to get rid of a chick when you're tired of her ("Hey, honey, the Fantastic Four is on. Y'wanna watch, or y'wanna make it again?"), how not to watch the late show in L. A. ("Hi, friends, Ralph Williams here..."), how to desecrate the American flag in style (is Abbie Hoffman in a stars-and-stripes shirt any worse than Roy and Dale Rogers in one? or two?), and so many other wonderful things.

Read this book. Read the piece about chemical/biological warfare. Read the article on the "common man" and what he believes. Read the three-parter, "Poisoned by the Fangs of Spiro." I'm not asking that you agree, and neither is Harlan, but I tell you three times: read it, Read It, READ IT.

-----Roger Bryant.

World's Best Science Fiction 1970, edited by Donald A. Wollheim & Terry Carr (ACE #91357, 95¢).

Of all the collection and anthology series, the annual Wollheim-Carr anthology is perhaps the most eagerly looked forward to. The editors' tastes are sufficiently discriminating and at the same time aligned in the mainstream of SF so that, as I observed in reviewing last year's volume, the resultant anthologies actually do have a decent claim to being digests of the best the field has to offer. If one were for some reason compelled to reduce one's science fiction library to glove compartment dimensions, one could do a lot worse than to select for the glove compartment this entire series of annual volumes. The 1970 anthology (that is, the anthology of stories originally published in 1969) contains one or two dubious entries, but nonetheless possesses a higher standard of fiction than you'll find in most other collections.

Richard Wilson leads off with "A Man Spekith," a very interesting treatment of the last man theme, and this is followed by Robert Silverberg's "After the Myths Went Home," an extremely well-done story of far future Earth. Larry Niven's "Death by Ecstasy" I found as

basically disappointing on second reading as I had on first (in Niven's collection "The Shape of Space," reviewed by this writer in Science Fiction Review #35). It is well-written, as is most of Niven's work, but inadequately explores some of the promising ideas it puts forth. And this is followed by the only selection in the volume that I really found unworthy of inclusion: "One Sunday in Neptune," by Alexei Panshin, which unless it has something that I'm too ignorant to appreciate is a totally minor, utterly blah story.

From that point on, however, the anthology starts uphill and never stops. "For the Sake of Grace" by Suzette Haden Elgin, is a superb portrait of an alien social order somewhat similar to Moslem traditionalism. Even though one is not really surprised by the outcome, the story is so brilliantly written that this doesn't really hinder enjoyment of it at all. The reviewer can say almost exactly the same thing about James Tiptree, Jr.'s, "Your Haploid Heart": the gimmick upon which the story rests is rather obvious well before the author reveals it at the end, but it is such a well-done piece of fiction that this predictability doesn't seriously damage it. "Therapy 2000," by Keith Roberts, is a neat little story about a man living in a dubious utopia on a future Earth who escapes within his own mind to a better world but ends up destroying this dream inadvertently. Michael G. Coney's "Sixth Sense" is one of the finest treatments of telepathic communication I've ever read, and manages in addition--in only sixteen pages--to deal in some depth with human relationships and have a real kicker of an ending.

Harlan Ellison is represented in this anthology with his "A Boy and His Dog." Although I had read it only a month before (in a slightly different version) in reviewing Ellison's collection "The Beast That Shouted Love at the Heart of the World," I re-read it in this anthology. The second reading strengthened my conviction that this story is very probably the finest piece of fiction Harlan has ever written. It is simply--and unqualifiedly--brilliant. Brilliant also describes Bruce McAllister's very different "And So Say All of Us," which follows the Ellison contribution. It's a very nicely constructed story about a schizophrenic with vast psi powers who is accidentally given a purpose and turned loose on humanity by psychiatrists attempting to cure him. Fritz Leiber's "Ship of Shadows" offers a fascinatingly alien environment, top-notch writing but a rather too abrupt ending. It is a short novelette which the reader will regret not having been turned into a novel. Leiber's ship environment and his characters are so beautifully drawn that it would be a dreadful shame if nothing more were ever done with them. "Nine Lives," by Ursula K. LeGuin, is a competently written story which is a modest success in terms of what it attempts with regard to the central character, but it is not up to the standard that LeGuin has recently set; the writing lacks the depth and rich texture that we now know she is capable of achieving. And finally, there is Norman Spinrad's "The Big Flash," a really powerfully written Atomageddon story which achieved its first acclaim as one of the most noteworthy selections in Damon Knight's fifth "Orbit" collection.

By all means purchase "World's Best Science Fiction 1970," for a good indication of the variety and excellence offered by the SF field during last year.

-----Ted Pauls.

* * * * *

FAN FAIR 2	***	TORONTO, Ontario, Canada	***	AUGUST 21-4, '70
Guests		Isaac Asimov	Full	Peter Gill
of	----	&	INFO	18 Glen Manor Drive
Honour		Anne McCaffrey	from:	Toronto 13, Ont., Canada.

PFILM-TUBE PFANTASIES

by

Bill Wolfenbarger

Within the last two weeks, the local Friday night TV "monster movies" series called "Fantastic Theatre" has presented two classics of the early talking screen; both films were produced 39 years ago; (yeah, clucks, that would make it 1931.)

Universal Pictures did a truly remarkable effort in reproducing lonely Mrs. Shelley's Frankenstein. Even today it seems to me that all-the-way-around the people involved in filming Frankenstein were creatively dedicated to their craft. Most of the tribute it would seem goes to the late great Boris Karloff, naturally; it's also my impression that Dwight Frye, who played Fritz, the hunchback, pulled off a near-genius performance.

Thru the crackling age of the film we finally view the immortal scene of true genuine horror, at least its brilliant opening, when the monster discovers the little girl playing, tossing flowers into the lake, and he joins her, in a pitiful necessity to make a friend.

But then here's where the hassle begins: the censors created the hassle for the TV viewing audience by self-righteously snipping out the rest of the scene where the monster picks the little girl up and tosses her into the water. What was inserted in its place was a dog food commercial! Both times I've seen Frankenstein on television this personal intrusion has angered the holy shit out of me.

As far as I've been able to determine the censors left Universal's Dracula alone. It isn't a genuine "horror film" anyway . . . but it comes close. Bela Lugosi did a marvelous recreation of the Count, and I feel Bram Stoker would have enjoyed it, but the whole thing just didn't quite come off.

The most "sinister" part of this film for me was Count Dracula in his crumbling, web-covered, rat-invested castle.

The spur in my crotch is that censors think they have the right to take the horror out of the horror film. *sigh*.

***** *fin*****

S U B S C R I B E

T O T H E

ARGENTINE SCIENCE FICTION REVIEW

A printed fanzine of about 8"x6 $\frac{1}{2}$ " page size;
issue #7, of 32pp, features excellent Star Trek
photos and various short articles or fiction,
plus some book and fanzine reviews.

Send \$2.00 for a 6-issue subscription to:

HECTOR R. PESSINA
Casilla correo central 3869
BUENOS AIRES, ARGENTINA.

RECENTLY
EMERGING
FANZINES

- INFINITUM (Dave Lewton, 735 E. Kessler Blvd., Indianapolis, Ind. 46220)
(Available for 50¢, contribution, LOC, or the invocation of Mephistopheles.) Issue #2--Two sections, one all letters. Material passable but offsetting of ink makes some pages look like crudzine rejects. Issue #3--Fantastic improvement in repro. Material: Fine Mike Gilbert article; he pens a critique of many of today's best known fanzine artists. Lewton's editorial, Ravings, also interesting; he sticks art in the center of the page and on p.4 he goes berserk with lines of text broken up into two, three and even four parts. Gad, Lewton, have pity on us poor mortals....
- MICROCOSM (David Burton, 5422 Kenyon Drive, Indianapolis, Ind. 46226.)
(\$2.00 the year, 20¢ the ish.) Regular monthly pub. Always entertaining, with Midwestcon ish coming up. Pecon ish? Who knows...? But subscribers will not be disappointed.
- THE NEON CORNFIELD #2 (2pp.) I thot all along that after the 1st ish this was alive in Burton's rock apa, REAP. It is now; this is for the 3rd apa mailing. Send Burton a 6¢ stamp for it.
- CHANTS OF MADNESS #9 (David Gorman, 4022 A-3 Meadows Drive, Indianapolis, Ind. 46205.) This was, up to #8, known as ISFA News, the organ of our Indiana fan group. It is really a genzine of sorts, altho contents vary wildly (widely?) from ish to ish. Generally very well done.
- AVERNUS #2 (Michael Dobson, 214 Lafayette St., Decatur, Alabama 35601.)
(50¢, trade, LOC, contrib.) Nearly 100pp of a wide range of stuff, including letters from well-knowns. Smaller issues promised. Some of this stuff is not bad at all.
- OUTWORLDS (Bill & Joan Bowers, P.O.Box 87, Barberton, Ohio. 44203.)
(bi-mo., 50¢.) Issue #2, mostly letters & editor-written stuff. Issue #3, Fabian art on p. 89 outstanding; Bill Bower's piece about soldiering and life should be required reading for those who don't yet know it all.
- BADMOUTH #1 (Lynn A. Hickman, 413 Ottokee St., Wauseon, Ohio 43567.)
(Sub: \$1.25; for trade, etc.) Reproductions of cartoons, etc., from old magazines.
- EGG #1, #2 (Peter Roberts, 87 West Town Lane, Bristol, BS4 5DZ, England)
(5 issues for \$1.00) Recommended as an all-round interesting, enjoyable zine. Rotsler cartoons are choice, natch.
- ENERGUMEN (Mike Glicksohn, 35 Willard St., Ottawa 1, Ontario, Canada.)
(50¢ or the usual.) Issue #2 is 50pp. Most of the artwork, especially that of Alicia Austin with the accent on certain of the erotical pieces, is exceptional. Much of the work seems indecently professional (for a mere fanzine, anyway) and apparently Glicksohn has mucho help producing the zine. Several excellent articles. Well worth the price and highly recommended.
- BETWEEN WORLDS #1 (Stephen Compton, 6532 Estates Dr., Oakland, Calif. 94611)(contri, LOCS) or (Wellman Pierce, 1910 Sacramento St., Berkeley, Calif. 94702) (25¢ or trades). (Quarterly.)

Well done and it is hoped the zine will continue to be issued as planned. The whole thing is offset. Send for this ish...you can't go wrong at two-bits....

EMBEELYON (Lee & Jim Lavell, 5647 Culver St., Indianapolis, Ind. 46226.) (35¢, 3/\$1.) 1st ish rumored to be done, but not yet seen in these parts. Said to be about to be mailed with forthcoming YANDRO, so subscribers to the Coulsons' genzine will probably see this one.

Nothing else new that I can think of offhand, except that Bill Bliss is planning another ish of THE EARTH GAZETTE which'll be out as soon as he's accumulated enough material.

STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP!

Mr. David Lewton has volunteered to do THE NATIONAL FANTASY FAN, official organ of the NEFF (see p. 29 if you want to join). Apparently he will take over following Art Hayes' yeoman's service in filling in during the recent emergency.

*****fin*****

FIAWOL,
GHOULS,
FOREVER

IN REFERENCE TO LAST ISSUE'S ELLISON PIECE

(1) The article was deliberately written in the sort of "uncompromisingly nasty" style which has not been entirely untypical of Mr. Ellison himself when writing or speaking of someone he is intent on badgering--if not to say, insulting. That is to say, it was a parody of his technique....

(2) All references to Harlan's predominant "good" side were avoided, since--because his better side is predominant, because he has done many good deeds--philanthropic and otherwise--such references and accompanying praise would assuredly have tended to totally obscure the transgressions.

(3) No "attack" was made on Harlan and none was intended to be made. A very few persons thought I was attempting to attack--as if he were a virgin and I a Hun, to judge by their cries of outrage--Mr. Ellison.

Good heavens--you isolated boulder-tossers--in your own frame of reference, can I be any worse than Harlan, hoisting him on his own petard?

Hardly.

*****fin*****

RESPECTABILITY OF SF

I suppose in some areas, notably rural America and some segments of older eastern cities (where nobody still puts clothes out to dry on Sunday), it might still have an onus amongst the populace accustomed to "The Eggplant That Screwed Cleveland" down at the local flick being labeled Science Fiction or, ugh, "sci-fi." However, those days are numbered. There've been a few half-decent films called science-fiction, that will help rectify the movie bit, and in two areas stf is steady reading material accepted on the level of any other type of respectable stuff. The first is in the aerospace/computer, space-age industries. Great numbers of engineers and similar types read it. ANALOG's climbing circulation shows where most of these people turn for stf. Secondly, college/university students in great enough numbers read stf to form...clubs...; also they form the current recruiting ground for the growing numbers of fans. There must be growing numbers to support the proliferating number of regional conventions and conferences, some of which take place on college campuses.... As these people grow older, a greater number or percentage of the population will find stf "respectable" as we call it. As for the rest of the masses? Who cares? Let 'em watch television! The people that we care about will find stf respectable....

SF IN SCHOOLS

...I find some discussion about stf in school. It hardly needs re-counting as far as the number of colleges/universities that have stf clubs which gives reason to believe that the subject might just also be popular or part of the curriculum in those not known, so far, to also host stf clubs. However, out here in the swinging southwest, it is not at all unusual for pre-highschool classes to have assignments involving stf reading. One of the fellow stf-readers, long time at that, in my particular group in RCA engineering, related as how he lent a stack of ANALOGs and some older ASF to his daughter to take to class to assist a reading assignment therein. It was rather a success and not the least of which is the fact that his daughter is slowly but surely working her way thru ASF of the mid-fifties on toward the present.

So it can't be all bad, folk. No denying that such situations do exist as related by Dean Koontz in SFReview (most enjoyably in the telling, chilling in the effect), but it is not all that dark.

FUTURE FANZINE REPRODUCTION

Gad, I always thought "The Big and the Little" had been written by Isaac Asimov.... The theme reminds me of a problem raging thru CAPA currently. Rick Sneary was feeling out ideas on what could take the place of the bulky fanzine in this day, or future, when all the methods of data reproduction will be in full bloom. The ultimate, say, in a solid hunk of something, about a half-inch square, that gets dropped into a reproducer, which shows page after page on a screen. This, then, the ultimate fanzine. Which, in turn, has or has not obviated the necessity for postage stamps. How, then, does the cube get to the recipient?

A step further, of course. Everybody's telephone becomes a data-line,

like a sub-set now used with processors in time-sharing and other applications. This would eliminate even the cube (or other solid type medium) in that the data would be transmitted from a central time-shared processor and the input would be to a converter which would reproduce the data, in this case, the "fanzine," into a retrievable-on-call read-out on a video data screen. Feeling as I do about seeing my name in print, and considering the current applications of such data read-out and retrieval, one would assume a hard-copy printout accessory available, on the principle of the fax newspaper even now feasible amid the commercial television signal transmission, for those who would like to have the read-out handy to look over again without querying the processor again.

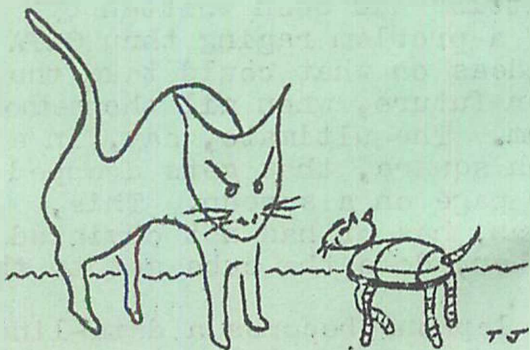
In other words, either it's going to remain a system by which actual items are transmitted by mail, requiring postage stamps, which would include fanzines as we know them now or it will change so drastically that to attain some other method of reproduction, and storage of fanzines (as is the question in CAPA) requiring less space, and a more sophisticated and electronic method of reproduction and transmittal, we won't know them as fanzines any longer.

It's something to consider.

To narrow the discussion down to strictly stamps and what would be the future if the mails went out...well, there's such a proliferation of them now that I agree that it would take centuries before the things got so hard to come by that all of them would attain some stratified value. Just look at the wall-paper streaming out of the stamp-mills in the eastern iron-curtain countries and the shiekdoms. If anybody really wanted to collect just space stamps, there's so much artificial stuff ground out that they couldn't really afford the things. I'll stick to what Scott recognizes and that leaves out a whole lot of these outfits with a population of 78,000, fourteen post-offices and a million postage stamps a year, micely gummed and carefully postmarked only in the corner (with imperforates and perforates and all the rest of it). Even those would become hard to find after a millenium.... Finally, I agree...re each individual fanzine: There is no other way, microfilming or whatever, to preserve fanzines and replace them for what they are. Anything else would not be a fanzine is a fanzine, only a fanzine on its semi-pulpy paper is a fanzine and no amount of EAM cards, mag tapes or electric impressions on a memory-drum, or impressions on micro-film, would be a fanzine. Only the old pulpzines hold a more dear spot in me 'heart. Which is why I inhale deeply, much like over a foaming mug of brew or a goblet of wine, when I come into this den, closed up against the odors of the rest of the house (cooking, baby, etc.) all the day, and that wonderful essence du pulpzine hits the ol' olfactory organ.... Yes, yes.

PIERS ANTHONY'S MACROSCOPE

...I found the review interesting. I also found, upon completing it, that I shall not endeavor to read Macroscopic. I read Cthon and found it a significant, but not difficult, work. I read Omnivore and found it to be rather stilted, contrived and poorly written as a story. It could've been great but its weaknesses were fatal. So the review of M is enough to convince me I'll better spend my limited reading time on something else!



PRIVACY OF THE PRIVATES

I certainly agree that one's personal, private, first-class mail is his own damn business and nobody else's. I know there are a lot of PTA type housewives in the LA area these days shitting green when they receive, unsolicited, in the mails a come-on from a porno house. My advice to them is to do one or two of two things. Toss it in the trash (without reading every word and scanning every illustration/photo in the brochure) or, first, write back to the outfit and demand that their name be removed from the list. Otherwise, stop bitching. Unless one complains, no mail should be short-stopped by any government agency for any reason. I'll be the judge, every time, byghod. If they're so damned concerned about unsolicited mail, what about the ton of junk mail crap that ends up in my mailbox every year? Not to mention the further injustice of it being mailed at fantastically low rates, which I, as a stamp-buyer, subsidize!! If there's anything fandom ought to lend its letter-writing ability to (a la SAVE STAR-TREK), it's to work against the postage-hike and keep the cost of the junkmail off the ordinary postage-payer!

"THE ANDROMEDA STRAIN"

Re the movie of "Andromeda Strain." It is being shot over in Universal Studios nearby in Universal City (Studio City). Our group at RCA has furnished some video data terminal equipment for use in the movie and incidentally, made a few minor technical suggestions. But one thing that ought to croggle Teletype people is what they'll see inside one of the TT printers as during the course of the movie, the back panel is taken off to look for a trouble-spot. Usually, there's damn little inside, only one wire-bundle down the side. But Wise didn't think this would look electronical enough to the movie crowds so we put in a back-plane which is a sort of rack containing rows of connectors with the pins (terminals) for wiring on the side opposite (of course) to the connectors (into which module boards are plugged usually). There's a multitude of wire-wrapped jumpers on these pins when something is being breadboarded. So this old one that is now in the TT printer presents a maze of wiring to the no-doubt astonished eyes of any teletype people who'll happen to view the film!

NEW WORLDS

I agree with you re NEW WORLDS. I think it has been many issues since the magazine even remotely resembled a science-fiction magazine in content or intent. Maybe some of the by-lines are familiar but the rest belongs to another world. And it isn't my world.

A PERSONAL NOTE

As for this mysterious allegation to "...the mysterious" me. Hmmm. I know that local fans have referred to Arleta, in which I live, as far-off and exotic but this is ridiculous. I even looked in the mirror this morning and sure enough, that was me staring back out (instead of some other cat trying to sell me...toothpaste...or deoderant. I've had a bad weekend hayfever-wise...missed my booster-shots...and must hurry ...and get some. Meanwhile I'll have...some auxiliary shots, probably mixed with 7-up, the Un-cola or wotever.... So, that should take care of the mysterious part of it all. Besides, I've got to go now. The bats are getting restless and sundown is nigh. I've got to go don my cloak and join them. As usual, daylight saving time has really screwed them up.

* * * * *

LETTERS
OF
COMMENT
(LOCS)

BOB VARDEMAN
P.O.Box 11352
Albuquerque,
New Mex.87112

...I guess I'm just a first class romantic since I sat thru Marooned and never once noticed the jerky motion of the spaceships. I was too wrapped up in the story and trying too hard to keep the cold shivers from running up and down my spine (the clown behind me kept spilling his big orange drink down my neck...). I was impressed with Marooned from the technical standpoint and it looked extremely authentic to me. Maybe because Philco Ford will actually be making so much of the hardware--this gave them a chance to show off some of their proposed goodies.

Also, the film helped bring out some of the very real dangers of space exploration, even on a "milk run" like being cooped up for 5 months as a preliminary test for a Mars shot. There are dangers in space that the public never hears about, or if they do, don't really understand the significance. Like, I imagine all the Apollo astronauts are going to be sterile for a couple years. And maybe their chromosomes are all chopped up due to radiation (which might explain why so many family men are sent up--their family conceiving days might be past after they return). But I imagine I'll be writing more on this for WSFAJ.

...Note to Irvin Koch: From talking to Johnny Berry about the Piser index, my impression is that the lawyer is the one who ordered the files burned simply because he didn't want to fool with them. Ted White had been offered the whole schmear but couldn't take it on his trip there due to having a carload of fanzines he'd retrieved for someone else (who? I don't recall at the moment). When Ted returned, all that was left were the smouldering ashes. I suspect that, had it been me, after I'd finished extinguishing the flames with my salty tears, I'd've burned the lawyer at the stake for crimes against humanity.

Harry Warner had better watch what he says about Piers. Last I saw, Piers was after Harry's scalp for some alleged right Harry had perpetrated on Piers. Now, this is real inconsistency. Okay, groovy, attack someone who has really bugged you. Now that Piers seems to have been ignored by the majority of these folks, myself included, he has taken out after Harry simply because he must figure Harry won't fight back.

Words of advice, as if you needed them, Harry. Ignore Piers. I doubt if he'll go away, but perhaps all the hot air emanating from him will cause a rain squall and cool him off....

Your (...you, EdCon) comments on the laser are most interesting. We probably can't even begin to guess what uses it'll be put to in another 10 years. It'd really coggle you to know some of the things it's being used for now. As to being used for an ABM system, I doubt it. First of all, tremendous sized capacitors would have to be used. No great problem, even with present technology, but there would still be a recharge time required which could be several days and one miss.... Of course, several could be built for each Russian and Chinese missile which would waste an appreciable amount of money. Next, the beam attenuation at extreme ranges might be a factor....*1*

1 Oops--I didn't mean that the laser as a burner of missiles was near, but that it can probably be used to increase accuracy of anti-missile missiles....

LEIGH EDMONDS ...So, okay Taylor wants us all to be beautiful people,
P.O.Box 74, to go out to our non-violent demonstrations (how many
Balaclava supposedly non-violent demonstrations have you been to
Victoria 3183 recently where somebody has got his, or her, head punch-
AUSTRALIA in) and to be nice to everyone. It all sounds very good
but I don't think that it would work. What Taylor is ad-
vocating (I think) is that we all become militant at "doing our own
thing," just so long as whatever we do is something nice and helpful
to mankind. No living in the TV reality, oh no, even if that is what
people enjoy we can't let them do it because they are not out in the
streets being beautiful to everyone else out in the streets instead of
looking at the TV--no matter that 90% of these people couldn't care
less about each other and besides that most people would simply end up
hassling each other simply because they don't know how to get along
with each other.*1*

Okay says Leon Taylor, let's make them all like each other,
but this is something which I personally cannot and will not do, be-
sides which I would think it impossible. Perhaps Taylor and I don't
have the same idea of what "doing our own thing" is because if Leon is
all for making people be nice to each other then he is not letting
them do what they want.

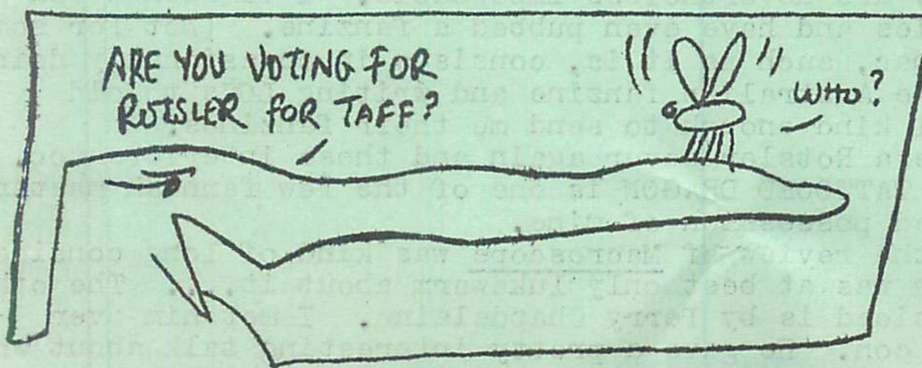
In four words Leon takes fandom apart, I don't know whether
or not he is aware of this. He regards fandom as trivial and maybe I
do too but I also happen to find it a highly enjoyable state of mind
and in my personal reality it is rather important; in fact it is a
whole lot more important than the existence of violence.

But why am I writing this little disjointed thing against
Leon? Simply because in the writing of this he has (in my opinion)
brought a factor in favour of violence into existence. "Go out and
fight violence with no-violent violence" (a rose by any other name,
etc...) he says and in so doing he has failed to grasp any of the many
implications involved in what he is saying. If only he had sat down
and thought a little about the nature of the world he would have real-
ized that what he wrote is impractical--the world is no place of di-
rect "cause & response" reactions....

1 You've exposed the nitty-gritty; "compromise" seems almost a dirty
word to most people, if they even know what it means.

ALAN DODD ...STAR TREK resumed showing on BBC TV Monday ((mid-
77 Stanstead Rd., April)) evening after a few months as children's TV
Hoddesdon, last year. The evening of Monday has LOST IN SPACE,
Herts., England. STAR TREK and DOOMWATCH all the same evening. The
latter is a sort of disaster scientific squad whose
first episode showed a vorus created which would devour plastic waste
--old plastic bottles and containers etc which are difficult to dis-
pose of, but the virus got loose in a plane and started eating the fit-

tings and switches
away...another epi-
sode showed a woman
who bred rats who had
a cannibalistic
strain she would de-
velop so they would
devour each other and
wipe themselves up,
but in mid way be-
tween getting them to
like eating rat flesh,
she only got them to
the stage where they



liked human flesh and then they escaped...another episode showed the effects of subsonic plane noises on lighthouse keepers who went mad and stumbled off the cliffs of their lighthouse to their death. Oddly enough the headlines of the papers often reflect the same material within this series which precedes the actual headlines--intelligent rats, subsonic illnesses....

Ron Bennett's defence of the British press re the Moonshot is I think borne out by the headlines in today's papers regarding the safe return of Apollo 13. Quite short headlines. DAILY MIRROR "Thank God," DAILY SKETCH "Cheers!", THE SUN "Amen!", DAILY MAIL "Beautiful!" and DAILY EXPRESS "Good Morning." I think one could hardly get a better reception than that....*l*

...Kurt Vonnegut was last heard moving into Ireland, one of the few countries that gives great tax relief to writers, and there are not too many of them, most of our successful writers have to leave England simply because they cannot retain much of their money with taxes as they are. Writers don't always make a steady living yet when they do for a short while their tax rate jumps up so high there is nothing left to spread over the thinner periods when they have no money coming in.

l Alan sent all of the headlines and the Apollo 13 stories from the papers he mentions; they are uniformly thankful and full of praise for the astronauts and those who took part in their successful recovery. Thanks, Alan.

ROSEMARY PARDOE ...Firstly I'm not from Liverpool! It's not a place
20A Primrose Hill I particularly like actually, although I'm very fond
Chelmsford, of the Beatles. Which brings me rather quickly onto
Essex, England the "I am Pauled etc" article. Very clever it was,
and I was enjoying it enormously until I reached the
point where it said that the death hoax was a publicity hoax by the
Beatles. Good Grief, if you lived here you'd know what nonsense that
really is. Paul McCartney is often seen on TV and in the newspapers
in what are quite obviously new films and pictures of him.... Yes,
he's around alright and makes no secret of the fact. May I tentative-
ly suggest that the hoax was perpetrated on your side of the Atlantic?
l ...Accompanying that article was the best thing in the 'zine:
the unicorn cartoon which says "I'm for Real--Are You?" Once you've
received one or two copies of Seagull you'll know that I'm unicorn-
crazy. They're quite an obsession with me. I wish that cartoon had
appeared in Seagull--it was really lovely....

l That seems definite; certainly many here claim to have begun it!

MERVYN BARRETT ...I've lived in the UK for about 3½ years. For about
179 Walm Lane five years before that I lived in Australia and before
London, N.W.2, that in New Zealand--home. I like to think that my fan-
England. nish credentials although minimal in terms of fan ac-
tivity are nevertheless impeccable. I've been a fan
since the early fifties and have even pubbed a fanzine. (Not for some
time though.) My fanac, such as it is, consists in occasionally doing
the odd thing for some Australian fanzine and writing LOCs to old
friends who are still kind enough to send me their fanzines.

Good to see a Rotsler cover again and those interiors too.
Timeless stuff. His TATTOOED DRAGON is one of the few fannish master-
pieces and a cherished possession of mine.

I thought the review of Macroscope was kind of long consider-
ing that the reviewer was at best only lukewarm about it.... The other
review, I've just noticed is by Perry Chapdelaine. I met him over
Easter at the London con. He gave a pretty interesting talk about what
24

he's doing up there in the Hills of Tennessee. Showed a couple of wild little movies, too.

...The latest search for the Loch Ness Monster turned out to be a real non-event. One of the commercial TV companies got this little submarine and a lot of sophisticated listening gear and camped on the Loch. The idea was that they would give a progress report every evening with all the latest sensational news. It all died the death after a while and about the only good it did was to provide a plot line for a little comic strip titled FLOOK. Of course the fact that nothing was found cannot be taken as proof that the monster does not exist.

I feel much better after reading Ron Bennett's letter--most of my guilt feelings gone. I swapped fanzines with Ron over many years and even exchanged the odd annual letter while I was still back in New Zealand. I finally got to meet him when I came over here by journeying up to Harrogate just before he left for Singapore. We parted firm friends promising to write to each other every day (or maybe we parted calling each "rotten bastards," one or the other) but since that day except for the odd Christmas card I've put nothing on to paper to him. I tried to justify it to myself by saying, I know what that heat can do to a man. I won't make things harder for him by writing letters he'll feel duty bound to answer. And here's a letter from him vindicating my decision. *l*

l Mayhap you'll run into each other again before the year ends. Seems to me I read somewhere that he was going to England soon....

ROBERT BLOCH
2111 Sunset Crest Drive
Los Angeles, Calif. 90046

Appreciated Moebius Trip, and as an old philatelist, enjoyed the references to stamps in the LoCs. Regarding your speculations anent THE ANDROMEDA STRAIN--a sneak-preview dis-

closes that it's the story of an extra-terrestrial suffering from a severe hernia....

ROBERT WEINBERG
127 Clark Street
Hillside, N.Jersey 07205

...Perry Chapdelaine had an interesting letter on the idea of three novels for the Hugo. Not as crazy as it sounds. I have always felt that one of the great American (and prob-

ably the entire world) hangups is with "One" winner. We have this mad desire to say that "This is the best!" Look at our obsession with contests with one big winner, and then a lot of runners-up. Beauty contests where the second and third place girls are just as good looking as the first place one. Or, the Oscars. Trying to decide what movie was the best of the year. Or what actor gave the best performance. John Wayne was the best actor in a western, but he is always fine in a western. Dustin Hoffman was great in Midnight Cowboy, but would have been terrible in True Grit. Wayne would have been something in Midnight Cowboy. The point I am trying to make is that there should be a big three, instead of one winner. A Hugo nominee should be more than just a nominee. One of the great tragedies in SF was that Starship Troopers, a fine book, won the Hugo, while Dorsai, in my mind, and many others, one of the all time great SF novels, did not. And, of course, never will. *l*

l Your point just may pick up a little momentum in the next year or two.....

DENNIS STOCKS
36 Cambridge St., West End,
BRISBANE, Queensland 4101
Australia.

...I've just started a club over here in Queensland--the Brisbane Fantasy & Science Fiction Association. Nothing to compare with the clubs in Sydney or Melbourne but

growing--we showed "The Time Machine" & "Circus of Dr. Lao" last meeting. I feel it's only a matter of time before I start producing a 'zine.

Concerning the Apollo program--for and against, "New Scientist" quotes Dr Max L. H. Delbruck, professor of biology at Caltech, interviewed when he won a Nobel Prize recently: "The Frontier of science is not on the Moon or Mars, but here,"--as he pointed to a group of Phycomyces fungi. "Of course," he added later, "competition in space may not be a bad thing. People are very nice to each other and congratulate each other." *1*

1 Thanks for the sub and hope your thoughts of creating a new fanzine coalesce into a plum.

ROGER WADDINGTON ...And free gifts with fanzines seems to be the 4 Commercial Street new thing over here; had a paper table-napkin Norton, Malton, printed with examples of the Cornish language in Yorkshire, England. one fanzine, a specimen of toilet paper accompanying an article on tissumenology, supposedly the collecting of toilet paper, in another; and a set of Russian space stamps in a third. Which maybe leads to my contention that fanzines won't survive in an all-TV all-computer all-electronic age; for what need will there be when you can just link up for a fan meeting via your TV? Also what chance will there be for literature you can actually handle with all-day TV and pre-recorded cassettes to slot in for those times when you can't stand the regular programme....

...What's really needed to understand Ejler Jakobsson is a survey on the beginnings of this man and how he came to be editor of Galaxy. Thinking that it was as great a surprise when Kyril Bonfiglioli became editor of Impulse, and I'm thinking that we know as little of him.... And have you seen anything on him in the zines over there? He seems to be building up Galaxy and If into two really superior prozines; though I have doubts about IF after hearing the rumour that it may have gone bi-monthly; and as for Worlds of Fantasy and Worlds of Tomorrow, they haven't been seen over here yet....

You might have been conducting a post-mortem on New Worlds; nothing's been heard of it for the past couple of months or so; its last editor, Charles Platt has now gone to America, presumably on the strength of a novel that he's had accepted; and there seems only a long loud silence from Langdon Jones who would probably take over.... So what will happen to the New Wave if its one seminal zine goes? Though maybe Harlan Ellison will take over; I think he's got just the person to run New Worlds, and try and persuade its readers that they're the leaders of a new revolution.... And it's just occurred to me that maybe Harlan was the tailor who designed the Emperor's New Clothes!.....

Georgia Raye ...Science Fiction has always been wrote to reflect 1260 Culpepper Dr. an idea of the author. Some people miss points of Akron, Ohio 44313 books, movies, etc., because they are too busy sighting technical difficulties. Roger Bryant Jr. seems to be one, a disgusting nit-picker, who loves to tear things.

Criticism should be to the point. Not all, or should I say, very few SF writers can make the theories used in their works absolutely correct, if they could they would be well paid scientists instead of authors. Therefore works should be viewed with this in mind. Not looked through with a microscope for technical mistakes.

There is a message in the book Macroscopic. Maybe, just maybe, Piers like all SF writers, was trying to say something important.*1*

I don't want to know that Piers Anthony is no mathematician (reference to 50 light years give or take 13 light days) and Roger Bryant Jr. is excellent in mathematics, I want to understand what Piers

was trying to convey. Piers seemed to be saying, "look at yourself and at your society," and I think he said it well, surrounding his idea with good SF.

Roger quit nit-picking!!!

l Piers always says something important.

W.G.BLISS ...I see that sexy sf is becoming more popular. Could be 422 Wilmot that would require a bit of stud-y on the part of old Chillicothe, time sf authors. Of course Farmer and Matheson have been ill. 61523 doing it right along.

This planet is in such a permanent mess as far as human affairs go that the only thing left logically to do is leave and start up on some other planet. Could be people have left in the past. Anybody (a small group) figuring on leaving sure wouldn't advertise it. And there sure are enough hints that advanced science/technology has existed in the past. Actually it isn't too hard to figure out how to build a flying saucer.

FIAWOL--Galaxy & If have become crudzines and I have ceased reading them for the first time since they have been in print.

Mechasm was flawed--but with works of humour the flaws have to be deliberate. Of course Mechasm had defective flaws, but I dug it highly anyway. It was rife with automatically funny things like the ending with everybody afloat in stale coffee.

...offutt is usually in lower case--I have an antique typer that is all caps--now I wonder if there was actually lower case typers.

...The internal combustion engine should have found only very limited use after about 1900. Grandpop should have been on the ball and thought of more practical prime movers, such as closed cycle recompressing engines (they are of 82% and better thermal efficiency). Logically the very obviously simple gravity powered engines should have been contemporary with water wheels and windmills, but for some unfathomable reason they were unknown until I invented them five months ago.*l*

...One of my latest inventions (it is great for pop art) is an optical gadget that shows the fourth dimension and topological transformations--of the higher orders. It's a new optical field--refracting parallel optics.

...Since I only see tv when I am working on them, I have seen Arthur C Clarke very rarely as well as Asimov. The state of the world has become a groochy subject with me so only a few mutterings darkly here. The practical solution to the world's problems is to leave. Space travel is a must. The only way that will be done is for a few hyper intelligent geniuses to get hot in the next ten years. If it takes longer than that they aren't that smart after all. I've got the drive and the navigation device, and the way to get from here thar through unoccupied spaces (obviously impossible in this occupied one) in a jiffy. If it takes longer than two weeks to get to any-place, then space travel is impractical. All we need besides that is the method of instant communication and the power supply. Everything else for the first practical flying saucer can be picked



up cheap from the surplus market. What can be done for the generally deteriorating state of humanity is simple and long standard practice, but too radical (psychologically unacceptable) for even any fanzine. Use the Stock Breeder's Manual. The practical method & system delineated there was arrived at by long empirical study and a monk name of Mendel who studied pea vines....

...P.S. The address for THE WORM RUNNER'S DIGEST is: Jim McConnell, The Journal of Biological Psychology, P.O.Box 644, Planarian Research Group, Ann Arbor, Michigan 48107. Dunno if he trades or not, but he impresses me as a type that would dig fanzines.

1 Oh-oh--watch out for The Earth Gazette #2, folks. Something tells me that Bill will be making a request for financing of this sensational development.

Mike Glicksohn ...let me say that I hope like hell that you were
35 Willard St. trying to be funny when you spoke of your method of
Ottawa 1, Ontario nominating for Hugos. It's bad enough that a mere
Canada. two or three hundred people bother to get involved
 in selecting the "best" that SF has to offer, but to
think that any of those would be ignorant enough to nominate or vote
on another person's say-so without bothering to read and decide for
himself is totally depressing. It invalidates what little significance the Hugos may have. Christ, we've all got brains supposedly so why not use them or not bother with the whole thing at all? *1*

Harlan Ellison may have many faults but I hardly think a fanzine is the place for a fireside psychologist to attempt to delineate them with three pages of vilification. More than that need not be said. Let your readers decide from your article who they learn more about--Harlan or you. *2*

1 Hugo-voting is like most fan-voting or, for that matter, like most other voting. Senseless for a surprisingly large percentage of those taking part. The Hugo-winners usually just pop up by chance, unless there's a real effort at control (an example of the latter would be the cornering of the vote by ERB-fandom a while back).

2 What other type of psychologist would you expect to find in a fanzine, Mike?

Sorry I had to cut so much of your letter, but it was obvious that reason, truth and justice mean little to you in the light of your prejudging. Of course I am "ignorant" of many things, but at least I do not stop peeling off the verneer of facts when I reach a point where they are most comfortably congruent with my own notions of reality.

So you see--since we have approximately the same opinion of each other's opinions--it would be senseless to continue in a manner in which, in the past, the pages of many noble fanzines have been drenched with blood. Let's stick to guts.

GEORGE SENDA ...About Bhob Tucker...I started to read his
1035 Sutter St., #33 "Lincoln Hunters" one night last week and could-
San Francisco, Calif. n't stop. It's a book that grabs one from the
 first page and goes on from there. I read it
thrice in one night. I note that there was an obvious reference to Bloch in there somewhere, but who were the other folk.

Tucker isn't a hermit, but he's close to being one. Which brings up another point...How many hermits are there in fandom? The best known one, of course, is Harry Warner, Jr...then there's Geis and mayhaps Tucker. I am sort of one, though not by choice. You see, I live with my parents and when friends come over they (my parents) have a tendency to ~~interrupt~~ ask them questions about where they work,

their family, love life, and ~~thousands~~ many other questions. By the time they're through my guest has to (or wants to) leave quickly. It's one of the things about my parents that bothers me. They say they have the right to question my friends (this is to determine their morals, etc., apparently) and I agree with them that they do, up to a point.

Which brings me to another point. How many fans had (have?) parents (a parent) that were (are) against their involvement in fan-ac? My father is vehemently against my involvement. He considers any group that contains the word Society in its name to be either subversive or illegal. To which I have the standard reply: "You mean the American Cancer Society is illegal, the Audubon Society, National Geographic Society, Legal Aid Society? He usually shuts up at that time.

...Re: Birth control (shh!). The only way it seems that we shall be able to curb ever-rising population growth is by utilizing mandatory methods of birth control. David Gerrold, myself, and other attendees of the David Gerrold round table at SFCON came to the conclusion that it would have to be done by injecting a solution into food or water supplies. One question is: What about the people who would want a child? Would there be an "antidote?" ...One other drawback is the attitude of the various societies on our planet as to whether or not birth control/or abortion results in the death of a sentient being. My Ghod! Why can't these people see the facts!

How does one join the NFFF? And the Apa you are in? Also, why is there such ridicule of the N3F in fandom? #1*

#1* Ridicule? Well, some fans don't understand the NFFF; some don't want too. And there are fans who use things and persons as whipping boys--the N3F has been ridiculed, Harlan Ellison has been ridiculed, etc. So--the next time one hears the name of the N3F taken in jest, one might answer something like: "Gee, pal, how can the National Fantasy Fan Federation be great if you're not a member? Why don't all you guys who ridicule join and see how much better YOU can do?"

Dues to the NFFF are \$2.00 per year. However, by joining around this time of the year you may send \$3.00 and be paid up to the end of 1971. Send to:

Janie Lamb	(make checks
Route 1, Box 364	(payable to
Heiskell, Tenn. 37754	(Janie Lamb

N3F members may join the "Neffers Amateur Press Alliance" (N'APA) without waiting since openings exist; the yearly fee is small and the activity requirements are not excessive (6 pages of your own material in a six-month period of two mailings). For full information write to the official editor:

Frank Denton
14654--8th Ave.S.W.,
Seattle, Wash.98166

Ann Chamberlain
3332½ Fithian Ave.
Los Angeles, Calif.90032

...The body is only clay...easily impressed in its younger years. Set it in certain grooves along with its "mind" while it is very young...up to six years old,--and for the rest of its natural life all its beginnings are rooted there. It is automatic in its responses, and that is why the body must, sometime, die. Often it dies organ by organ, in the sequence in which abuse was suffered. Or enjoyed. All our thrills are but our automatic responses to our environment, and not as we so fondly think, an exercise of free will, and certainly not original with us. I think that, what with all this "advanced science" available to mankind now, he should begin to regard the body as a machine to be kept in the best possible condition

at all times, since that is the only chance it has of giving itself more time to accomplish its tasks for the better use of its brain and thus perhaps make a worthy and unforgettable mark in the history of the race. So,--when you say "What's wrong with this?"--perhaps you'd get a better idea if you'd say "What is right with this?"...at least it's worth a try.*1*

1 Now if everybody looked at the N3F that way.....

MAE STRELKOV ...Your review on MACROSCOPE was valuable, in the sense it does show up a book's problems, Casilla de Correo 55 the sense it does show up a book's problems, Jesus Maria, Cordoba, which interests me. Writing books is not an Argentina. easy task, especially s-f. I've tried in the past, but I might seriously switch next to pornography (don't faint! And me a grandmaw!) But at least, it can't be more difficult....

...Actually, I think stamps are equally fascinating alongside butterflies, coins, leaves, shells, and anything one can think of to study and collect. I simply can't risk getting involved, because if I do--and go wild over it--what will happen to my enormous (incomplete) files, full of words that seem thousands of years old, and are found everywhere. One can't have two great passions. I've mine. Words. So--stamps is out, despite my great sympathy for those who like it so.

Leon Taylor pleases me. I like outspokenness of any kind, especially on the theme he chooses. Whenever you have anything by him in your zine, please, please, be very generous still, and see that I get a copy....

As for the Moon business. I still applaud any effort to reach it, and get to know its terrain at close-up, cost what it may cost. But we went through hell while Apollo 13 was having trouble (who didn't?), and our youngest went around with unshed tears, those days, glued to the radio for more news.

Oh, I know we have things to fix and unfix. Wars to undo, and peace to do. But unless we have a dream of something bigger than ourselves, maybe, we'll keep squabbling in our same little old bathtub, here. This way we can ship squabblers off to Mars to find their field as pioneers, which they no doubt are. Hence they squabble in our overcrowded cities, now.

Sure, I see no city where I write this, unless I climb a hill and peer afar, from this 5,000-foot-up estancia. But one has only to drive an hour's trip below, and it's city-city-city everywhere to Córdoba Town. And people wan and green-faced from smog, exhaust-fumes and the like. Oh, it is a growing problem, especially here where the Church is encouraging our government to insist we continue with our population explosion. Serfs are running low. (Everybody's aiming to become middle-classed, and our high-fi don't like that. Keep the population big and ignorant, is our dream.) Should you quote me? I really don't know. Who reads Moebius Trip? Liberty of the press should only be enjoyed when censors say, "Okay" to you, you see. *1*

1 I think perhaps that most of those to whom they speak need little encouragement to add to the body-count....

LARRY PROPP Re the MACROSCOPE review...: Now I know why a good review consists of something more than a plot summary. MACROSCOPE was good, but it wasn't 205 E. Green, Apartment #15 important enough of a book to warrant six pages devoted to it. Yet it did take six pages just to give that plot summary. Champaign, Ill. 61820

And I may be a neo-fan, but who is McBarsoom really. That

name is too much to be real. #1*

Leon Taylor. Wow, I don't know where to begin. It's not so much that I disagree with a lot of what you say--I don't, in principle. But then you don't say much; your plea for peace is as much a utopian pipe dream as anything I've read. Now I'm against violence in principle, but I still recognize that I have to be prepared to handle anyone who doesn't hold that particular minority opinion.

You say that there is only one justifiably violent act: the death of violence. But it is a truism that you can only have peace--true peace--from a position of strength. I can remain at peace simply because I'm not afraid to bust a violent man in the nose. Maybe I'm biased here, but I think our reaction to the bombing of Pearl Harbor, violent as it was (and remember, that reaction included the fire-bombing of Dresden and Hiroshima), was justified by the situation. Not every incident, but the general reaction.

It would be very nice if everybody believed in "peace" as a practical matter. But one nonbeliever can gum up the whole works, and as long as one person is ready to practice violence, everyone had damned better be prepared for it.

Besides, a totally peaceful world might be rather dull (I'd still like to try it and find out, but that is a distant possibility).

1 McB's a pseudonym of a fan of Ancient Vintage, who sees much too much of that same A.V.....

DAVID M. GORMAN ...Concerning NEW WORLDS which I have subscribed to for some time now. I liked this Indianapolis, Ind. 46205 prozine much better when Mike Moorcock edited it. Ballard and Aldiss and Harrison are all interesting in the sense that they are not plot hacks. But have you noticed how the best material is usually from American writers (i.e., Harlan Ellison "A Boy and His Dog" and Norman Spinrad's BUG JACK BAR-
RON?). Granted it doesn't have a very high percentage of good writings...but what does besides the Ted White zines and F&SF? ANALOG is the best looking magazine and has the best book reviewer and possibly best editor, but what has it produced besides Herbert and McCaffrey? GALAXY and IF have improved graphic-wise and have big names on their contents pages, but quality material? No, I think not. The best stuff seems to be appearing in AMAZING and FANTASTIC and FANTASY AND SCIENCE FICTION and the ACE SPECIAL line, not the highest paying markets at all.... #1*

1 Gad--I'm afraid I was a little underhanded with that NEW WORLDS review lastish; it was just a review of the one issue--the only one I have examined to date. Sorry about that.

NED BROOKS ...I quite agree with you about the customs 713 Paul Street people interfering with mail from overseas. What Newport News, VA. 23605 the hell business is it of theirs if I want to get weird pervery things like EGG #1 from England?

...The Apollo XIII disaster was really more than the producers of MAROONED could have hoped for.... But I still intend to eschew it. I can't stand Gregory Peck, and Richard Crenna is almost as bad.

Good art, considering it was hand-cut. Even the Jeeves on p.10 and the Eddie Jones on p.20? #1*

I find your comments to Audrey Walton about "patriotic and nationalistic feelings" totally incomprehensible. Man's longing for peace and freedom is older than any country, and so are the practical

compromises that have always intervened, but a "country" is no more than a historical accident, in most cases. Israel, I suppose, is the rare exception. *3*

If Roberto Fuentes didn't give Prieto or Chalker any more notice of his COA than he gave me, I shouldn't wonder he got no zines. ... I sent the last CB ((Collector's Bulletin)) to his old Miami address. I have read the Essex book by Philip Jose Farmer that he mentions, A FEAST UNKNOWN, also Farmer's other two books for Essex House. I do not regret buying them as I am a Farmer completist, but I can't say I enjoyed reading them. The writing is worse than in the least of Farmer's potboilers, and the idea content is nil.

1 All; much would have been better, but I was using excessive pressure.
2 Probably I wasn't entirely clear, since it is obvious to me that basically we espouse the same basic desires for peace, justice, etc., etc. Patriotism and nationalistic feelings may not represent the same to all men. To me they are everything in the way of freedoms, peace, justice, etc., that men have managed to scrounge from the oppressor since before the days of Magna Carta.

How have men ever gotten peace and freedom except by entering into an agreement with their fellows to live together in a commonwealth under a mutually acceptable framework of government, often arrived at after volatile internal and external strugglings and compromises? Many "countries" contain several hardcore units or nodes of "patriotic and nationalistic feelings." Examine the United Kingdom, Switzerland, Yugoslavia and Greece, to name only some of the more familiar.

SANDRA MIESEL All my comments on MT #4 are objections. First, 8744 N. Pennsylvania St. while Ejler Jakobsson tends to write vaporous, Indianapolis, Ind. 46240 almost New Wave editorials and may be criticized for this, John Campbell's bigotry also deserves scorn. His racial attitudes are among the least of his prejudices: his opinions on science itself regularly send me foaming and frothing in rage. *1*

...Second, the old Tyrone Power movie Joe Pumilia refers to in his MAROONED review is not THE CRUEL SEA (which is an English film from the novel of the same title by Nicholas Monsarratt). I can't remember the correct title of the American film right now but I do recall it was based on an actual incident in the 19th C. The right of the ship's officer to sacrifice some survivors to preserve the remainder was established in court and subsequently became part of sea law....

1 Why should bigotry necessarily be scornful or nasty? The ideas of the bigot may be correct. As examples, the bigotry of a Ieland Sapiro is vile and contemptible, that of a John W. Campbell is laudable. I doubt that the latter expounds on any subject prior to judging it as thoroughly as practicable.

FRANK DENTON ...I thought Leon Taylor's epistle made a lot of sense. It seems that everyone has a cause these days; political, environmental, military. Something. But Leon is absolutely correct that the great majority can no longer hold back and not say a word. And it's surprising to a lot of people that once they make even the slightest concern known, there is a response. Locally we have a plan to add considerable height to a dam which is in a wilderness area north of Seattle. Raising it will back the lake up even farther, covering miles of wilderness. A short letter expressing my concern has brought all sorts of response from the City Council and from various environmental groups. So people are listening to what the ordinary citizen has to

say; perhaps not as much as we would like, but some, and that's a good start. It can only grow. . . .

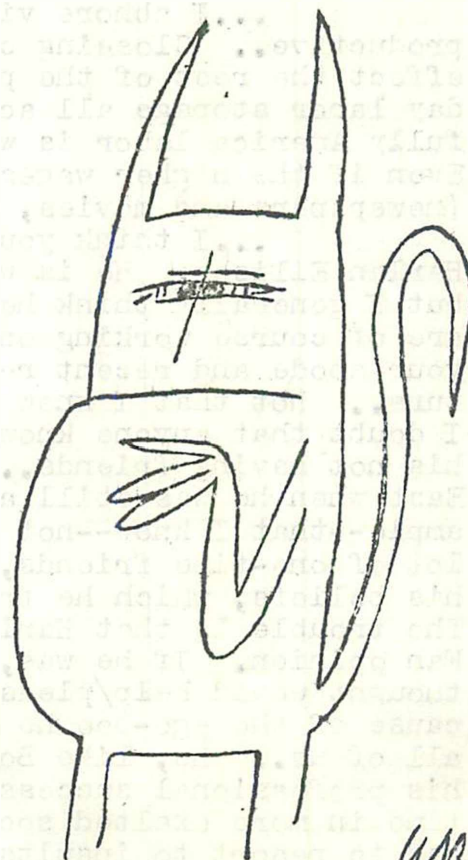
IRVIN KOCH Many compliments on your zine. If you had fan Apt 45, 614 Hill Av SW fiction, you'd be perfect. Knoxville, Tenn. 37902 You asked if I'd tried cutting a Moebius Strip $1\frac{1}{2}$, $2\frac{1}{2}$, etc times. Yes I did, you just get a half cut strip. I don't even remember the exact results of cutting the strips, but all anyone has to do is get a strip of paper about 20" by 1" (paste together strips of cut up fanzines) and make one half twist before pasting the thing into a loop. If you make a full twist you just get a loop of paper with a twist in it. If you have $1\frac{1}{2}$, $2\frac{1}{2}$, etc twists, you get a Moebius Strip that behaves differently when slit up the center. To make a Klein Bottle you take an inner tube or its equivalent and cut it. Also cut a hole where the inflation nozzle is. Then take one end and stuff it through the hole where the nozzle was. Then pull that end up to the other end, pull it out, start to turn it inside out, and glue or weld it to the other end. If you want it to hold water, seal the hole where the nozzle was around the intrusion. Guess what happens if you slit this up the center?--yep, two rubber Moebius Strips....

JOSEPH PUMILIA ...Now that my fingers have recovered from the 3rd 420 West Bell degree burns they got when they handled your (Ed's) Houston, Tex. 77019 article on Ellison, I would like to say that Harlan Ellison as a professional communicator just might have some legitimate gripe against fan reporters, the majority of whom have had no journalistic training, and some of whom might be somewhat sloppy in their reporting. I am not absolutely sure of this, but it could be. Reporters are not born good reporters, or we wouldn't have journalism schools.

...and somehow I cannot see how Ellison could singlehandedly summon SFWA to an anti-fan pogrom for reasons of personal revenge. I do not think Ellison is seeking the presidency of SFWA for the specific purpose of revenge. I think such a move would be foolhardy for economic reasons alone, and I don't think Ellison cares enough about fandom to take time off from more lucrative activities to attempt to destroy or suppress it. *l*

l To be perfectly serious for a change, Joe, I think that in all probability you are correct.

Jeff Schalles ...As for Marooned, I 173 McClellan Dr. failed to detect any Pittsburgh, Pa. 15236 significant amount of jiggling (I read the article before I saw the movie) on the part of the spacecraft. Nor did I think that the Earth scenes seemed too fake--a couple of the guys I saw it with (I'll debate that with anybody that wants to) were sure some of the scenes were actual Gemini shots. But, the excitement supposedly crammed into 15 minutes, centered, to me, on rather or not that drunken idiot would put on his helmet BEFORE he BLEW THE HATCH. I kept hoping he wouldn't.... Also, in the death scene--none of the standard



WR

visual scenes of ruptured space suititus were present--his eyes didn't bug out, no frozen red froth came from his nose and mouth...nothing that I was watching for happened....

TERRY JEEVES 30 Thompson Road Sheffield S11 8RB England. ...The first thing that struck me was the excellent and clear contents page. For openers, this is one page most faneds could imitate to advantage. I note that you mention cutting most of the artwork onto

stencils by hand. I had a good look to try to decide which was electro, and which was handwork, and I couldn't spot any difference.... *l*

Full marks to you for the editorial castigation of New Worlds. This is the stinkingest heap of you-know-what to be put out to sully the name of s-f. What is worse, the editor wrangled a grant out of the Arts Council to allow him to continue publishing when NW ran into fanancial difficulties...my flaming tax money to publish muck like that...fair makes me weep....

l No difference--'twas all hand-gouged, same as thisish.

RICK SNEARY 2962 Santa Ana St. South Gate, Calif. 90280 ...Your magazine is an example of how rumours get going.. Talking about the Post Office sending mail by wire..and reading Warner's reply--then setting the magazine aside, I started believing I'd read something like that some were else.. I was about to quote it in another letter.. --Still, I wonder if my "idea" might not be right, and that what was ment by the article was the possibility of Western Union carrying/delivering non-first class mail. Perhaps if the Government merely gave up their monopoly on the right to deliver mail, faster, private service might take the load off the old Office. (Cost more, but it might be worth it to some in time saved. When my Great-grand-parents came from England 120 years ago it took six weeks... I can't figgure why ship mail still takes that long.)

...I abhorre violance, in it self, and because it is counter-productive.. Closeing colleges is a grand but futal move as it doesn't effect the rest of the people. What would be effective would be a one day labor stopage all across the country--as we saw in France.. Regretfully America labor is willing to strike only to fill its own pockets.. Even if the higher wages mean the distruction of the business involved (newspapers and movies, etc.).

...I think you go a little over board in your condemnation of Harlan Ellison. He is wonderous good at being his own worse enemy, but I generally think he is as much to be pittied as censored. You are of course working on what you have seen and read, and by nature of your abode and recent return to active fandom, this is not a full picture.. Not that I know him much better, but at least a little longer. I doubt that anyone knows him really well..though you are wrong about his not having friends.. Roy & DeeDee Lavender, who know him back East when he was still a kid, still think on him as a friend..(as example--that I know--not the whole list). While he has broken with a lot of one-time friends, I think this is more likely an intensity of his beliefs, which he frequently changes, that causes the trouble... The trouble is that Harlan isn't totally ruthless or indifferent to Fan opinion. If he was, he would not have continued to do things he thought would help/please fans and Fandom... This you can say is because of the ego-boo he recieved in return---but that holds true for all of us.. He, like Bob Bloch or Poul Anderson, did so still, after his professional success would have made it possable for him to spend time in more exalted society.. Unlike Bloch or Anderson, who never had to resort to insults or bad manner to cover up insecurity as a neo-fan; he continued to play the role of the tough guy that didn't

care about anyone.. --But he did continue to care what fans and Fandom thought, as witness fiery counter-attacks every time he was criticised.. If he really didn't care what Fans thought, he wouldn't bother to fight back... -- But what I find so incredible about Harlan is that while he is so sensitive regarding his own feelings, he has seemingly failed to understand how others feel.. As you point out, any number of people might have done the same things at St. Louis Harlan did. It was well intended, if not well advised. He has a talent for putting peoples back up...and less than full agreement, is taken as an attack, and he goes on the defense.. The odd thing is that had it be someone like Sam Moscovitz who had made the request, etc...Harlan would have probably been among those giving cat calls. --It gives one to wonder how one can write stories of meaningful relations between people, when one has so much trouble in person.. But, you aren't helping him.

...Deckinger says he was hooked on Forry's Monsters of Film-land.. I wonder if this was before or after he had become a fan. It was the opinion expressed at the time that we shouldn't be too harsh on Forry or the magazine as the little monsters that read it might some day grow up and be lead into the folds of True Fandom... I'm just wondering if after all these years, any of them were. Mike is the only active fan I can think of that has admitted reading them... And it seems to me he was already a fan, at the time....

HARRY WARNER, JR. ...I haven't heard reactions from many fans about
423 Summit Avenue Apollo 13, but I suspect that many shared my own
Hagerstown, Md. 21740 instant recognition that something was wrong. It
was perhaps the first time that a lot of science
fiction reading prepared me for any specific event in space that every-
one else hadn't been warned about long in advance via newspapers and
television. I heard that something was wrong via a radio bulletin
which didn't sound particularly urgent in what it said. But what it
implied was something else again. I turned on the television set, and
couldn't believe my eyes when all three networks were continuing their
regular programming. By accident I turned the dial to Washington's
only non-network VHF station and found it running the pool picture
from Houston, while the local announcer tried bravely to improvise on
his limited knowledge and scant non-network resources with the audio.
It was nearly an hour before the networks were aware enough about the
seriousness of the situation to start full-time coverage. They really
should keep at least one fan on duty at all times in space headquarters
of each network, for advisory purposes. My immediate assumption that
a meteor or meteorite had done it was apparently faulty, but at least
I made the assumption before any national news figures did. (I still
haven't figured out whether it's a meteor or meteorite when it has
landed in a spaceship.)

Ted Pauls makes a very dubious ex cathedra pronouncement at the start of his book review. "Satire, in order to be effective, must be the most tightly structured, carefully controlled literary form this side of the epic poem" is an unfortunate statement to begin with, considering the usual behavior of the epic poem. But aside from the epic poem's way of life, I don't see why satire must be tightly structured and controlled, or any reason for believing that it ever has been that way when it has been at its best. Is Martin Chuzzlewit different in structure and control from the non-satirical novels of Dickens? Can anyone even think about structure and controlling when he looks at an unexpurgated copy of Gulliver's Travels? To make sure I was thinking about the kind of writing generally regarded as satire, I checked the entry in the Encyclopedia Americana while I should have been working tonight, and I found mentioned in it as examples of satire such things as the novels of Sinclair Lewis and Thackeray, the picaresque novel

tradition that led to Don Quixote, the works of Wieland and Byron. The "most tightly structured, carefully controlled literary form" that science fiction has ever known was required by Palmer for the Ziff-Davis magazines, and we know the merits of those stories; applying the same controls to satire would probably produce something much worse than Mechasm. *1*

You are somewhat too harsh on Harlan Ellison. If I'd been at the St. Louiscon, I would have yelled as loudly as anyone else in protest against his effort to decide unaided what should be done with the balance from the movie screen fund. But it should have ended there, and the mob's continued harassment of Harlan after that was not justified by the offense and Harlan's subsequent behavior was obviously conditioned by the way people continued to act primitive and emotional. Harlan is not the kind of person I would want to spend much time around when he's in a crowd, but his behavior is at least partially the creation of those who surround him and expect him to say and do spectacular things every five minutes. But he's too brilliant a person, one who has done too many good things for science fiction and for fandom, to be permanently alienated.

Bob Tucker's theory about the disappearance of dinosaurs is ingenious but not quite correct. I've figured out what really happened. They continued to grow bigger and bigger and finally their bulk became such that most portions of the terrain were unable to support the sudden strain at the moment of mating, when two dinosaurs were on a spot capable of standing up under the strain of one dinosaur. The ground collapsed, and there went two more dinosaurs out of circulation before they had been able to propagate the race. This explains why dinosaur bones are always found below the surface or imbedded in cliffs, never lying around in flower beds or potato patches....

1 And to top it off, I've seen reviews praising Mechasm highly....

WAHF: Dorothy Jones, Avram Davidson, Leland Sapiro, Ed Bryant, A. B. Ackerman, David Lewton, Gail Barton, Hector Pessina, Florence Jenkins, George Hay, Bob Tucker, Perry A. Chapdelaine, etc., etc.

FLAWOL,
GHOULS,
FOREVER

The next issue of Moebius Trip, #6, will be the 1st Annish. It will contain the bits on the LOCH NESS monster which were crowded out of this ish. Those of you who have sent articles will probably find them in #6.

IN PRAISE OF TED WHITE

Just about a year ago I began to catch up on what fandom I'd largely missed for some 14 years. I was able to look over large numbers of fanzines of the previous year or two and was impressed by the amount of material by and about Ted White; I'd never heard of him before but he was obviously right on top of science fiction's and fandom's main events and he seemed well qualified to discourse on them.

I disagreed occasionally with his viewpoint on one thing or another (he was a bit excitable at times, it seemed) but just as often applauded his guts.

He has now, as editor of AMAZING and FANTASTIC, established himself. He has brought those pubs almost literally back from the edge of the grave to pulsing involvement with the realities of today's SF and today's fandom.

*****fin*****