

Outworlds 27.5

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"A SPECIAL ISSUE--OUTWORLDS #27.5--will be published in March or April. It will consist solely of letters of comment on Issues 25/26." ...OUTWORLDS 26; pg. 983 • 11/

...OUTWORLDS 26; pg. 983 • 11/6/75

4/25/91 • For fifteen years, through four moves + Trials/Tribulations/Traumas, those 40 pages I "reserved" between OW27 & OW28/29 have been staring me in the face. Despite all, I have managed to hang onto the boxes containing at least most of the relevant LoCs. The "Issues" of that day are far away, in more ways than one...and, sadly, some of the names you'll see in these pages are no longer with us. Despite my sometimes capricious treatment of them...the direct response to my fanzines has always been equally as "important" as the contributions. This is one of the few areas of my "past" that I can still "tidy up". For that reason alone, plus the perverse knowledge that it will shock the hell out of ~~BILKEDON~~ some of you...!

This will probably prove out to be My Publication #173. Distribution will be to those included/those commented on; those who "paid" for it Long Ago; and those who've "acquired" Complete Sets in the interim--to the best of my ability to locate you. \$4.00 to anyone else.

My apologies for the microscopic "format". I have lots of words to squeeze in; read it in segments....

BOB PAVLAT • At MidAmerican I was roughly 5 light years from fanzine fandom, a distance that's been maintained with some variances for about 12 years (which, coincidentally, is the same number of years that I've been married). When Peggy and I got home I sat down to work on the annual FAPA BOOK: THE MAILINGS, which took about six weeks since I hadn't even indexed the mailings to be covered in advance. That done and the magazine safely shipped off to Burbee, I for some strange reason decided to read some of the FAPA mailings I skipped in my years of GAFIA. As a result I've read about four years of FAPA mailings in the past six weeks or so and still have five mailings to read before I'm current.

In the process I'm afraid that I became hooked on OUTWORLDS. Do you realize that I'm sitting here at a typewriter actually planning to send you MONEY for a SUBSCRIPTION to a FANZINE!? It might not boggle your mind but it certainly does mine. That's an action I've taken only twice since 1969; once about a year ago in hopes that LOCUS was publishing fannish news (it wasn't) and once just the other day to insure continued receipt of TRIODE. From what I'm reading in the 1975 FAPA mailings it appears that there may be a few other fanzines that I ought to start trying to get, but I'll wait until I hit the 1976 mailings and a bit more current information on fanzines now extant before I start sending off for them.

Thanks for the issues of OUTWORLDS you put into FAPA, which are assuredly one of the reasons that I'm

feeling considerably more turned on by fandom these days.

[11/20/76]

There was one slight error of fact (that I know of) in OUTWORLDS 24. The reason the first issue of FANZINE INDEX was ditto was because ditto was the only reproductive means available to me at the time. The FAPA membership was, at that time, 65 and not fifty—the increase from 50 to 65 took place sometime in the late 40's, before my entrance into FAPA and before the first issue of FANZINE INDEX.

You know, that article by Tucker is quite possibly the biggest chunk of egoboo received to date over FANZINE INDEX. At that, possibly I've had more than deserved, for I still feel that the so-called Pavlat/Evans Index is or properly should be called the Swisher/Pavlat/Evans Index. It never would have existed without the Swisher work, nor without his willingness to transfer the files to me. I merely brought his files up to date (so far as I could) through 1952 and did the transcription work, which I admit to be a bitch of a job. Evans is involved because he suggested the project to me, because he did a lot of the contact work with fan editors to get information, particularly when I was on extended "temporary duty" in California in 1951-1952, and because he prepared the cross index by editor which still hasn't seen print but reposes in my basement on 3 x 5 cards. (I'd like this to see print but am unwilling to release the file. The update file was turned over to another fan almost twenty years ago and that still has not seen print. After I retire maybe I'll find time to publish the editor cross-index.) Silverberg, bless him, inventoried his files for the index, and most editors were cooperative in sending data.

I guess that a reprint of anything in fandom is a hefty chunk of egoboo. The Piser reprint really pleased me (though how he talked anyone into the re-transcription is beyond me. I understand that Juanita Coulson did that work, and all I can say is—Juanita, you're amazing.). Did you know the job was done twice? The first time Piser contracted it out professionally. He found the product unsatisfactory and junked the whole thing. A second reprint is in the wings, by the way, but I'll leave it to the parties who have requested and been granted permission to reprint to make the announcement. They already have the Coulson-prepared stencils, if I'm interpreting correctly a dismayed comment by the proposed printer of the receipt of a great mass of previously-used stencils.

I was once going to screen through the index and do at least the earliest years of fanzines by year, as Tucker did for 1930. It would be an interesting project for someone, and not all that much work. [11/21/76]

K. ALLEN BJORKE • [on OW24] Tucker's article was very interesting, in the fact that I had thought that once

THE COMET came out, that everyone had instantly jumped on the bandwagon and that there had been fanzines for ever more, halleluia. Well, chuck another preconceived notion...

(Note: In the FILLOSTRATED FAN DICTIONARY, it mentions an eonfannish apa. Now I think most people will admit that in strict dictionary meanings, many fanzines are not really such, but actually fanzines. So, are the zines in this acient apa fanzines? Or what?)

Perhaps Sandra Miesel has met that many BNFs and pros, but I sure haven't, and "Creme de les Sensies" just didn't mesh with my mind. Maybe someday... personally, I think of fans by colors—you are a light blue with a touch of green. Perhaps this is because I run through the mails almost exclusively, and see letterheads and fanzines—not people themselves.

"The Fanpublishing Symposium" stated to me what I have considered true for at least a month or two, by now (or so it seems...I never know when I have or haven't learned): that fanzines are more than anything a reflection of the faned, especially good fanzines, and therefore although many technical points run the same, most of the personalized ones were different, even if in small ways—they add up to totally different people making totally different zines.

With such a major and near-perfect zine as OW, I suppose you get a lot of complaints about things that no "regular" zine would ever get hit with: so, if I may take the liberty... without a cover, y'know what the appearance of OW24 reminded me of? A corporate annual report! [3/30/76]

GEORGE FLYNN • Well, I see I called it: Your policy is "One LoC gets one Issue", so when I locced three issues

In one letter, I only got me sub extended by one (according to the mailing label, anyway). I guess I was right about your devious plot. Okay, if that's the way you want it, I'll write one loc per issue, starting here with #24 (very late). Actually, this is the best I can do at the moment: I haven't finished #'s 25 and 26 yet, and I've got two apazines to do by next week, so this is a stopgap to let you know I haven't forgotten you.

I didn't have that much to say anyway, i.e., "I sure liked your fanzine, but I sure can't think of anything to say about it." Well, almost that bad. Tucker and Doc Lowndes were both fascinating, but talking about things before my time. I had the idea of proposing a sensie for Sandra herself, but I don't know her well enough. "The Fanpublishing Symposium" was great, but I have no interest in publishing anything but apazines (though even that would have astonished me a couple of years ago; one never knows). And I don't seem to have found any comment hooks in the lettercol.

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I do have one substantive comment, relative to Dave Locke's discussion of editing the lettercol. While this certainly should be done, it shouldn't be carried so far as to distort the writer's prose style. I remember one horrible example in which two long paragraphs of mine were condensed into four sentences--two of which weren't even grammatical! I guess this ties in with John Bangsund's answer to question 4. But the other extreme can be disconcerting, too--when the editor prints all the things that you included "without any thought that they might be printed" (and that were too inane to even bother putting a NFP on). I'd say that you sometimes err a little in this direction.

Might as well throw in comments on "The First Five Years". Quibbles: #22 was 4th Quarter, 1974; and you don't seem to have defined the symbol r-for-reprint. This does bring back memories; I believe I've got all the issues since #6. Still, it's somewhat croggling to find only seven people ahead of me in numbers of published locs; wish I could do that well with other zines. David Stever recently called me "the NESFA letterhack", but it's not really true: OW is one of the very few zines I manage to loc at all regularly (and at that I'm always late). *Sigh* [1/13/76]

GEORGE FLYNN • Now let's see what I can do about loccing OW25. I see you left the name off the cover again.

(I got one inquiry while I was reading it: "Interface? Who puts that zine out?") Well, I see it's just as well I never did get around to asking for XENOLITH. -- I don't think the merged index of writers and artists on page 938 is such a good idea. There should be a separate listing of artists, since that makes it easier to find out who did the piece on p. 1066 or whatever (four-figure page numbers, my Ghod!); in this format it takes quite a little search.

Oh, well, I do have a couple of specific comments. -- A.D. Wallace's inquiry about marsupial SF: Well, there was Richard Wilson's AND THEN THE TOWN TOOK OFF, the one with kangaroos from outer space; of course, they only looked like kangaroos, and I don't recall if they were technically marsupials, but that's the best I can think of. -- "Damn, I get wordy at times, don't I?" Don't stop, Bill, it's fascinating.

Stuart Gilson says that accepting a belief on faith is against his philosophy of order in the universe. But that is a faith, as much as any other ultimate assumption about the nature of the universe. -- The Glicksohn Mythos, a fascinating concept. "If there were no Glicksohn, we would have to invent one." But I thought that's what you did, Bill! [2/11/76]

JOHN CARL • OUTWORLDS #25 is, for me, a thing of awe and joy and beauty and wonder. An epitome of human communication distilled into a well-designed, compact forty pages. You are truly beginning to learn to produce a fine fanzine. Beginning...yea: I sense greater things to come. When I receive an OUTWORLDS, I marvel at the depth pure creativity can attain, unadulterated by the deplorable (though useful) evils of commercialism. The fruit of one's love is always very sweet, is it not? In any case OW25 surely ranks among the top ten fanzines of 1975, and will remain in my files for posterity: something I can't say for the majority of the fanzines I own -- the vast majority.

There is no concrete reason why artistic integrity ought to triumph over the commercial spirit, but concrete reasons for anything are all but extinct. It's this gut feeling I have, and I know enough to trust gut feelings. I close my eyes and blurt it out: a true artist must create from the soul rather than for the pocket-book. That's a nice starting point, but I can hardly let it stand. I'm not so naive as to think there can be no balance between the conflicting camps: a truly good book must maintain such a balance, lest all communication be lost. A book truly written from the soul, with no readership in mind, would be truly unintelligible through the author's maintenance of the idea that a significant book needn't bother with such trifles as coherence. One might reveal the precise stitch of the fabric of existence, or answer the question "Why?", and no one would ever know about it, because the author wrote purely from his soul. So a balance is necessary. (I needn't go into the fact that yard-product isn't written to communicate anyway; it's written to entertain the poor fish but mostly to pad pocketbooks.) I define a masterpiece as a work which attains an absolute balance between the two extremes. A good book whose author aspires to communication is always written in a language which is more or less universal. BUT I don't believe that the language should be dictated by the audience to more than the extent necessary to make it comprehensible to that audience. A relatively small number of people is capable and willing to read something even remotely profound, so if one allows the monkeymass to dictate what one produces, the product will almost certainly be trash (unless one writes a multi-level piece, understandable on some level to virtually everyone).

This is probably an overly idealistic attitude, but even as such isn't a slam at hack writers. As S.A. Stricklen says, writing and not producing art is no more ignoble than producing any inferior product, and sometimes a writer who does not attempt to create art does so nonetheless. There's nothing wrong with trying to improve one's immediate environment...but I would rather improve the whole environment--and if I get paid for it, fine: witness Tom Robbins.

Aren't I noble?

From this teasing letter, I can see Peter Gill is a very, very good writer, and I am curious about the

nature of the obviously psychotic block which forbids him to write LsoC. I think these are the first words of his I've seen in a local, out of tens of thousands of pages of fannish letters that I have myself eyetracked. Why must it be that the brightest lights are often those which are lit only rarely?

I laughed rageously when I first saw the "h" penned in on Michael Carlson's page 948 letter. Bill Bowers and his goddam sloppy layout. A trufan would have typed the page over to insert it properly. Gh. Truly, Bill, you must love your product dearly if you poorfred the issue carefully enough to notice a single deficient word...truly. [12/6/75]

ROBERT A. W. LOWNDES • It's good to see an all-letter issue once in a while; and I find the response to my own efforts quite heartwarming. Particularly the further comments on the censorship issue; my intent was to invite readers to think about the subject, rather than just parrot the current assertion that censorship is an unmitigated evil. What conclusions they came to after pondering about how they might feel when what was up for censorship was something that might hurt them, personally, were it not censored — such conclusions are none of my business. The letters show that those readers did think about it: splendid! Having accomplished my object, I shall now drop the subject. [12/14/75]

TRACEY DEATON • I basically loved your fanzine, but this love came on in stages:

First Impression: "Ghod, it's gonna take me years to read this!!" (Well, maybe that was too early an impression; that occurred shortly after I pulled OUTWORLDS 25 out of the envelope. I am still amazed at how much type you can get on one page.)

Second and lasting impression: Well, perhaps this was not the best issue of OUTWORLDS to be introduced to, but, if nothing else, your letterwriters have a lot of class. And there was so much to read! I feel like I basically got my money's worth, and it's the first time in a long time that I've been able to say that. ...

Now, to specifics: The reason I said earlier that "This might not have been the best issue of OUTWORLDS to be introduced to" was basically because there were no articles here for me to scream about/argue with. (I know you planned it that way, and that's why I bought that issue. Give me a moment, please.) But all the letters, without exception, were either funny, well-written, stylistically far-out, or just plain interesting. It was just excellent reading, and I enjoyed it all.

I was especially impressed by such diverse letter-writing talents as: Jessica Salmonson, Jackie Franke, Mike Gorra (and I, too, like his idea of a nation-wide distributed fanzine/prozine/whatever), Gerard Houarner, Douglas Barbour, Loren MacGregor.... The list goes on. There were many others. I even liked Mike Glicksohn's comments, but then, what do I know?

It did not, despite what I said earlier, take me years to read the issue. It took me five days, off-and-on. Considerably more on than off, I might add. I even took it to school to read during and in-between lectures.

Anyhows, I don't even pretend to know anything about art. Still, the Canfield cover turned-me-right-off. Just didn't like it, but I don't know why. The Austin bacover was fine, but I didn't think it had enough contrast. Had it been any lighter, it could've been printed in a coloring book. (That is not meant as a put-down of Austin, by the way. Just an exhibition of my general ignorance.)

I don't think much of the way Bill Rotsler draws, but I like what he says....especially the illo on 944.

The Gilbert illo on 961 reminds me of endless numbers of Jack Gaughan works, the weak ones, like he did in GALAXY a couple of years back, and is, luckily, doing very little of anymore. Very weak.

And with that comment, I feel I've gotten too specific and too wordy

[4/10/76]

NEAL WILGUS • Grant's "Interface" cover on #25 is perfect and surprisingly the issue is graphically pleasing thruout, despite the dangers inherent in 40 pages of nonstop letters. Leafing quickly thru once again I find the whole package works beautifully—even the pattern-breaking non-illustrated spread on 948-49. I have my doubts about that back cover, though.

andy offutt's Jubal Harshaw/Don Juan/Hagbard Celine advice-to-a-young-man letter was interesting and of course he's right about the need to constantly reassess change and to change yourself—but I agree even more strongly with your response, pointing out the complementary need for a reststop or plateau now and then so you can see where you've been and might be going. Celine, in ILLUMINATUS!, divides people into neophiles and neophobes—those who glory in new ideas and those who are afraid of them—but in reality we're all a mixture of both. Fans, for instance, are probably more neophilic than the general population but may be quite neophobic about fandom itself...

I was quite interested in Doug Barbour's comments on my poems (and on poetry in general) and I recognize the truth in his criticism—top-notch poetry is a rarity. If he gives me credit for those 5 lines out of the total 80, tho, I'm still beating Sturgeon's Law.

I find I disagree with Darrell Schweitzer about the value of segmented lettercols. I wouldn't want to see all of them done that way for sure, but as an occasional fun-n-games experiment it's a great technique. Brazier has a lot of fun with the approach in TITLE and D'Amassa's MYTHOLOGIES shows it to be a valuable vehicle for sercon material too — why would anyone want to ban it?

Maybe I'm just in a disagreeing mood, but Lynne Holdom's comments about preachiness didn't strike me just right either. I'm aware of the dangers of destroying the medium with too much message but it's not necessary to go to the opposite extreme either--there is a thing known as content, you know. Some times a story's content is preachy, particularly in sf which is by definition concerned with foresight and exploration of the future. Like any art form, tho, the sermon is very difficult to master and most sermons are crap. Sturgeon's Law, again....

OW #26 was another well balanced package. Controversies bubbling again but no real shooting this time. Except in Mississippi.

Once again, in Garrett's "Critics at Bay", we are told that only fools write for free (foolish statement) and that therefore the critics have no business analyzing a sacred professional's work. I never could buy that, tho everybody who's ever imitated Heinlein has trotted it out for years. Fans may be fools but not everything in fanzines is foolish. Critics are undoubtedly foolish but only a greater fool would want to banish criticism. Professional writers are probably the biggest fools of all--why is it most of us want to be one?

The Anthony-Koontz controversy is fascinating, in a low-key way, even tho I'm not familiar with either author's books. I did read their stories in AGAIN, DANGEROUS VISIONS, tho, and find them to be about neck-and-neck. Koontz's "A Mouse in the Walls of the Global Village" is a powerful and subjective emotional trip with almost poetic impact (with an important message), while Anthony's "In the Barn" is more completely developed and strives to make its point (an important message) intellectually--but both are very well done. Perhaps more revealing is the biographical material accompanying the stories: Koontz's new left idealism collapsed after a year of teaching in Appalachia and he turned to pursuit of "professional" success; Anthony carries on a pacifistically inclined vegetarianism, a second generation follower of the philosophy of the American Friends Service Committee....

Speaking of the AFSC, I'd urge Poul Anderson to contact their office at 1501 Cherry St., Philadelphia, PA 19102, and ask for their series of articles on Vietnam Since Independence--and some of their other material on the realities of life in Indochina these past 20 years. Before he's so quick to swallow the supposed Cambodian "death march" out of the cities and all the other propaganda which abounds in the American media, Anderson should explore the evidence which violates the stereotypes about Southeast Asia. That, of course, is just what I was trying to do in my Mississippi LEAK. [1/17/76]

4/30/91: Internal evidence (in this box) indicates that most copies of OW25 & OW26 were mailed out simultaneously; I hadn't remembered it that way going in...but then, this has already proven to be an unbelievable mind-rush! ¶ In the just-received Q36J, Marc Ortlieb sez: "...there's nothing as stale as a LoC looking at issues that were forgotten by the last generation of fans twice removed." Obviously, I don't totally agree with that thesis. I am editing/cutting "to the Bone" (my viewpoint) as I go; there's a ton here, folks! ¶ One of the prime generators of response to OW26 was Anderson's "Beer Mutterings" installment on "where we went wrong in Vietnam". And, yes, this was the Era of the Pro Wars; ah, sweet musings on a mis-spent youth.... ¶ Bowers Philosophy, circa 1991: There's nothing as stale as a LoC looking at politics (fan/pro/governmental) a decade and a half removed. ¶ You may look with askance....but I will include here what I find interesting; now. All else, goes...

This was also the Era in which I advertised/promoted...and newer readers were wont to pick up gobs of Back Issues at a time...and then Comment on same. A process I was always fascinated with....

GEOFFREY MAYER • I'm starting to develop a philosophy about LoCs:

- + For the joy I receive from a fanzine, spending a short time while commenting is a small request.
- + There's always something to comment about.
- + While it's nice to see my name and words in print, I realize I write poorly conceived and executed letters and don't expect them to be printed.
- + I will continue to subscribe to those fanzines I am receiving and don't expect to receive issues in exchange for letters (except for those where I have no choice, e.g., MOTA).

So I will now procede to comment on OUTWORLDS issues 19 through 26. My comments will not be in-depth analyses of each issue as some of your correspondents produce; I can't think in those terms. My reading is very passive and my comments will normally be in reference to those items which affect me or about which I have a smattering of ignorance. However, I'll tell you I enjoyed every issue (especially #25) and there hasn't been an article/column/etc. that hasn't been interesting (if occasionally maddening!). The only things that leave me almost totally unaffected are the poems for I've never understood poetry beyond iambic pentameter.

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General. I missed all the mimeo issues, so there's nothing to compare these with except themselves and other fanzines. Excepting ALGOL and NICKELODEON (which are in a separate category) these are the most gorgeous and well-conceived fanzines I've seen (not counting typos). The constant change from issue to issue is enjoyable and allows each issue to be judged as a unique entity. #24 seems to adhere to a single style better than any other, but otherwise each issue seems to be "cleaner" than the previous one. I like the covers on 19 and 23 best of all and if pressed would admit that 23 wins by a ~~Nose~~ nose. A request: In your future experiments I only hope you will stick to the 8½x11 format; it makes the issues easy to stack....

#19. Grant's robots are great. I marvel not only at his artistic abilities, but especially at his imagination: obviously deranged.

I'd like to see people (in this case Mike Glyer) lay off Andrew Porter/ALGOL. He does his fanzine his way and has his own successes and failures, as does anyone else. Isn't that enough?

How about more Entropy Reprints? It's nice to know that people were already crazy before I was born.

"Language at Midnight" is an interesting view into the lives of the kind of people I don't meet anymore. That's not supposed to be snobbish, just the effect of my current environment. Still, it's not the kind of lifestyle I could lead.

On the controversies in this and later issues: they almost feel like the Hollywood feuds (which are considered "good PR"). Was there any effect on book sales (especially those of Anthony and Koontz)? Everyone involved was tarnished to some extent in my view; however I get the impression that Ted White is unfairly picked on for circumstances beyond his control.

I missed the original set-to on obscenities in SF but Eric Bentcliffe's letter is "wrong" in a few points. Most SF stories taking place in the future are written in current English, obscenities and the rest. It's difficult to produce a version of future English that is convincing and to write consistently in the style. If successful, the result may be difficult to read (for example, A CLOCKWORK ORANGE). And to only transform the swear-words is silly and ineffective ("God's Teeth" in THE MOTE IN GOD'S EYE). Most dialogue in stories doesn't mimic actual conversation anyway, but if a particular situation calls for "common" language, the author must be free to use it.

#20. I'll never produce a fanzine; I lack the interest, will-power, and ideas. Nevertheless, GRAFANEDICA was fun reading, seeing what you people put yourselves through. If I ever had any plans to do a fanzine, this would have killed them. (And I liked OW 7's cover, too.)

Grant's illos for "Interface" are perfect.

I'm sorry to see faneds having to sell their collections and other personal items to finance their productions. I'd prefer to see them sell more subs, accept ads, solicit donations, or find a philanthropist if necessary. Just pouring money into a fanzine isn't enough to produce a Hugo-nominee, of course, but those that have learned to produce a "fancy" zine deserve the help.

#21/22 A. I don't like the newsprint because it is flimsier, harder to keep in good shape, and bad for the eyes, and because the ink rubs off on my hands.

I sure don't like chasing all over the magazine to read your editorial. *Grump.* A lot of professional magazines do that.

You can add my name to the list of those who haven't seen/read THE EXORCIST. "The Excoriator" was great. Most of the fannish content went over my head, though not as much as might have a short while ago. Nice photos.

The "Gnat-Books" were too long, but they had to be the same length as the original Heinlein (which were too long). The problem is that to appreciate the parody, the Andrews and Heinlein had to be read side-by-side for comparison. I couldn't finish it... As far as I got, I was impressed.

#21/22 B. Somebody complained about breaking up the letters with scattered columns. To me, it was a welcome change of pace because I was getting bogged down (reading from front to back). Funny, I didn't get bogged down in #25.

I was intrigued by Ted White's letter, not being involved in anything related to production/layout myself. To me 19 was a nice fanzine with a neat picture on the cover. Fascinating criticism.

If Douglas Barbour hates capitals so much, why does he use "&" so often? It's upper case on every typer I've ever seen.

#23. Not only did I not connect the inside covers, I didn't even get the significance of the crescent moon in the last frame.

I'll say it again, Grant Canfield's "Dirt and Smut..." was so funny I got snot on the pages. I wonder if the cartoon "Rick Stoker Pisses" was the reason for your printer problems.

The idea for Stuart Gilson's crucifixion scene has been used before, in addition to the Harrison "Streets of Ashkelon". I read the story in an anthology of early 50's stories edited by Brian Aldiss and published by Penguin in Britain. I can't remember the title....

#24. I'd like to see an article along the lines of Dave Locke's explaining How To Write letters of comment. His section on editing letters provided some of that kind of information. (How'm I doing?)

#25. I really enjoyed this issue!

Dick Patten might resent being left out of the list of contributors (letter on page 953).

The illus breaking up almost every two-page spread were relieving to the eyes. Brian Sultzer's dinosaur gives me the creeps.

In your response to Andy Offutt, you mention a "Stop the World" feeling. You might try something similar to RICHARD E. GEIS either within or outside of the framework of OW, to whatever level feels good. Many people have kept tabs on their lives through the medium of a journal. If your library has copies of Henry David Thoreau's Journals I'd recommend them as an adventure in themselves.

I was surprised that my letter (and Arthur's, of course) would provoke such a response from you. I guess I agree with everything you say. (I realize that whenever I subscribe to any fanzine, there is a fair chance that it will fold and I'll lose my money. It's happened before but doesn't bother me terribly.) My feeling is that I should write you a letter when I think you'll be interested in what I have to say, not because I owe you in order to get the next issue.

#26. It's disappointing to me that you could ever have voted for Nixon. The man is so vile. His lies and "dirty tricks" stretch back to the late 40's and they're part of the public record. I could never have put any stock in any promise of his.

Strip Hangman? Glicksohn's modesty is amazing. Gotta admire a man who can keep his head when faced with such a desperate situation.

Nice typing on Neal Wilgus' piece.

Wolfenbarger makes me want to cry. If Justin meant so much to him, why was the cat two miles from home? Sara wouldn't be allowed the run of the countryside unattended and yet no one thinks twice about the cat with far less intelligence. Whenever this sort of thing happens to a pet, the cry is always, "He meant so much to us."

What a depressing issue! (Not really.)

Ted's new column is a nice change. A few recriminations at the end, but basically a friendly column.

Conclusion. I forgot a lot of things. 8 issues is too much to think about at one time.

I wasn't sure how this letter was going to turn out. I'm not sure it succeeded. I haven't developed any kind of letter-writing style; too many "I's" and "me's" up there. But if I keep writing, maybe I'll improve.

I don't expect you to print this letter, either in whole or in part. I'm kind of afraid that you might do it. However, the letter is yours to do with as you please. (I'm a masochist, too.) I've enjoyed writing this letter, even though it's taken almost two full days!

Thank you for the hours of joy, anger, education, and all the rest in OUTWORLDS. And please don't fold the zine. [11/13/76]

EDWARD F. FRANK • Mean old Bill is really making it tough on us poor aspiring letterhacks. How am I supposed to wrangle out a free issue by commenting on an issue containing nothing but comments? Bill is tricky all right but I intend to outsmart him. He thinks he slipped that notice about special issue 27.5 past me, but I caught him. Nobody out there is supposed to tell him I found out. Now for a nice innocent greeting to get him to fall into my trap, heh, heeh, heeeh.

Hi Bill, nice day outside. (pretty good huh?) I just got a copy of OUTWORLDS 25 today, and you did it to me again. It was past 1:00 AM before I even noticed what time it was, you just have to stop doing this to me, I need my sleep.

One small quibble; the only place on the zine anywhere that says OUTWORLDS #25 is on the copyright statement. Now that was very annoying especially when I was trying to decide how many free issues I squeezed out of you with my letters.

Gosh-wow I got two of my letters printed in this issue, just think of all the big name fans that have letters in there right beside my paltry contribution. (I really fixed him there; I wrote two letters and mailed them two days apart, for two free issues; I'm learning. Also note the false tone of modesty I used in the above paragraph.)

The front cover was perfect. This really shows the nature of a good lettercol, in this case 80 people, each one with a different viewpoint, talking about one fanzine, the true spirit of fandom. The cover illustrated likes, dislikes, happy, sad, dull, loud, all of the faces found within a lettercol.

All of the cartoons were singularly appropriate and funny. All the small illustrations right up to the full page section separations and back cover were interesting and beautiful. The most perfect illo I've seen in any fanzine, or anyplace else for that matter, is the final cartoon on the final page. Great. [pm12/29/75]

5/16/91 • REALITY TIME-CHECK: A slight break, as I've just attended Corflu Ocho and "published"
X:36. I never said production on this was going to be consistent;
just steady. ¶ And guess who I find on top of the remaining "pile"...!

SKEL • Why do so many US fan hide behind a PO box? As it is I could not drop by and visit you (were I suddenly to find myself in the neighbourhood) without going once through the phone-book and six times round the town. Don't US fans get a kick out of opening the door and having some total stranger say "Hi, I'm Eric Bentcliffe"? I can't offhand think of a single UK fan I couldn't drop in on if the fancy took me. OK, if you don't like for people, total strangers, to drop by unexpectedly then fair enough, but why this character difference, en masse, between UK and US?

I'd like to congratulate you on the two-colour cover for OW26 but I know that the red is just the blood left when one of your fiendishly sharp staples pierced my thumb when I tried to remove them. The centre spread had become detached and I wanted to restaple the thing.

I thought you were supposed to be some kind of hot shit editor. I know you like to keep OW loose, but some of the LoCs in OW25 were not so much loose as slack, floppy even. In fact, as much use as seventy-year-old tits. Repetition is tedious. I am as keen as anyone to read six-hundred different viewpoints on a matter of interest, but when 1,674,396 (or so it seems) people say "Ghosh but the lilo on page 895 was really something" then I am crogged by the total mediocrity of it all. I know that artists are always complaining that the artwork doesn't get as much comment as the writing but you are over compensating, Bill. Cut such bits out and mail them to the artists concerned.

That was known as 'The Quibble'. The technique is to get this out of the way as soon as possible. This is known as the Skelton-Rowe Bad-Bits-First Technique, enabling the participants to finish in a manner which leaves a good impression and so stay on each others' mailing lists. Cunnink, ve Britishers, vat?

According to your editorial all you have to do is increase your print run by 250%, burn these copies, and you will have saved 200 dollars. *SIGH* I don't think I'll ever understand the American Way. This wouldn't be so bad except that I'm having enough trouble understanding the British Way.

I may be the last person to point this out, but what Piers lacks is tolerance. People don't set out to behave like fugg-headed cretins, Piers. Everyone is a good-guy-hero-type in their own minds, by their own lights, else they couldn't act the way they do. They must believe they are right to act the way they do or they wouldn't act that way at all. Piers didn't win the first round, Koontz lost it, by over-reacting. He blew it. He blew it so big it was no contest. Piers made two mistakes. He didn't let it drop after Koontz had made a fool of himself, and secondly, he didn't learn from Koontz's mistake. He over-reacted and blew it in his turn. Dean did learn and nailed the lid down tight. The sad thing about the whole episode, from my point of view, is that Piers was right, way back in the first place. To me he is a much better writer of SF than Koontz ever was. The only Koontz book I can honestly recall with pleasure was BEASTMASTER whereas Piers has pleased me many times (although oddly not with MACROSCOPE) (What, never been pleased with a Macroscopic vibrator. Penis Equilateral.). I would like to see what others have to say on this matter so OW 27.5 would be appreciated. I promise to raise it as if it were my own and to keep secret from it, until it is 21, the fact that it had a low print run.

How can people possibly take fandom too seriously. Here I am, reading letters that were sent to you over a year ago, trying to relate to people who no longer exist except as strangers who bear the same name.

In December I missed by only one zine an average of one-a-day. I was snowed under. How anyone can cope with an average of double that beats me. I am amazed though that it is only two per day. If I was a BNF Bill Bowers and I published a big-circulation, hugo-quality fanzine, I would expect to come downstairs in the morning and to have to climb over the day's influx of hopeful trades in order to get to the kitchen. Come to think of it though, 730 issues must be pretty much all that gets published in a year. Hell yeah, it's probably your LoCs you have to climb over. [1/15/76]

ALEXANDER YUDENITSCH • Sorry to hear about XENOLITH following GRAFANEDICA to an untimely grave but, I still agree: OW is paramount, and if you're into cons, something's gotta give, so... You said some time ago that you were getting increasingly involved in SF again; is that what you meant?

Some general comments in re OW. I don't think it quite right to make issues that aren't sent to subscribers in general, so it's correct to say it's = 27.5; only, how is one to know if one's letter is in it or not? And I thought the newsprint OW was very good. Maybe you could work some scheme where the even-numbered OW's were of the "artsy-fartsy" type (as someone said in the local), with good paper, and odd-numbered ones would be on newsprint, containing the letters on the previous even-numbered OW, and would be mailed together with the next enOW (even-numbered OW, in case you were wondering); you could have 2 types of subbers and/or trades: for enOW only, or for all OW. I also like your style of printing the contributors' and letter-writers' addresses separately: that way you can have your cake (the addresses) and eat it too (not be distracted by them in your reading). [1/19/76]

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CHERYL CLINE • I would like to comment on the David Gerrold speeches. I heard them at Westercon, and I generally agree with Mr. Gerrold, but both hearing them and reading them in OW, I felt just a bit uneasy. Almost embarrassed. It's the tone of the speeches, mainly. And some of it seems forced—I can tell you that I was pretty tired of the "big happy family" stuff by the time of the Banquet, when Betty Ballantine proclaimed she loved us all as her children, or some such nonsense. Coupled with the food (what was that, anyway?) it was almost unbearable.

I certainly agree with what Gerrold said in the keynote address about limiting cons and "cutting away splinter groups." I don't much care for Star Trek, but as Gerrold said later, Trekkys are being exposed to SF, and may grow from there into better things.

I think, though, that Gerrold left out something concerning the "shadow-man" as he calls it. I'll use Harlan Ellison as an example, since Gerrold did—besides, he's a good example.

I have only been aware of fandom for about six months, and been reading fanzines for less than that (and not very many at that). I've been to one con in my life—this last Westercon. I've never met Harlan Ellison, nor met anyone who knows him, nor even seen him from a distance.

Yet I have heard of his "temper...his fast mouth...his 'image'" and various other things about him. Where? From reading the introductions to his books—written by Harlan Ellison. And I couldn't help but draw some conclusions from these introductions, some favorable, some not so favorable. So if it's only a shadow-man of Ellison, it's a shadow-man created by Ellison himself. Authors, especially ones as verbal as Harlan Ellison, should be careful of the shadow-men they may be creating.

I've long ago stopped reading the controversies between Whomever and Whomever. I made a heroic effort when I bought all the '74 issues at Westercon, and read all the controversy, but it exhausted me, and I got nothing out of it. I doubt that, despite what Piers Anthony says, that your readers will desert you if you stop running this kind of material.

I may be a bit oversensitive, but I'm going to nit-pick at Randall Garrett's article. Contrast his comments on THE FEMALE MAN with those on NORSTRILIA. I do think he is making more of a judgement on Russ' personality than on Smith's. Terms like "bitter", and "old maidish", particularly "old maidish", seem comparable to me to referring to Heinlein's latest works as an "old man's sexual fantasies." If Garrett had simply said THE FEMALE MAN was "sloppily written, badly plotted, and poorly resolved", or anything else having nothing to do with the author's mental state or sex life, I wouldn't be complaining. But I think he was doing, even in those two short lines, what he was chastising the Panshins for doing. [1/15/76]

KIM GIBBS • David Gerrold's speech ("Stomp the Shadowman") was interesting but while reading it I began to wonder how serious is the problem with Star Trek fans and other "fringe" fans at conventions. The only convention that I've attended has been Torcon and I was surprised by the lack of such activities at the convention. After reading various comments in fanzines about the growing size of them attending conventions I was prepared to see a large part of the programs devoted to them. But, if I remember correctly, there was only one Star Trek panel, a Heyer tea party and one or two similar small gatherings. Even the huckster's room was devoted primarily to science fiction items. I also find it interesting that MidAmeriCon, who is eliminating all programming and such devoted to fringe fans, still appears to be headed towards a record number of people in attendance. It appears to me that most fans come to conventions primarily for the science fiction programming with the Star Trek, comic book, etc. programming being a secondary interest to the same fans.

I liked your envelope design with the current issue, it was quite refreshing to see a change from the usual plain brown envelopes. [1/19/76]

STEVE BEATTY • I am getting sick of the way Roger Elwood is being treated by fandom. I thought the storm of controversy was dying down, but I opened OUTWORLD 25 and saw him denounced.

Elwood is more communicative with the fan press than most editors are, and he has taken pains to clear up misunderstandings. In return, fans have vilified him.

Elwood has made no secret of his moral beliefs, which are due to his religious convictions. He admits these influence his choice of stories. His sense of fair play compels him to make sure that writers submitting to him are aware of these restrictions and, yes, taboos. But Elwood's openness and honesty seem to have provoked fans to attack him.

The moral restrictions on stories submitted to Elwood are connected with his religious beliefs; this is clear to everyone. No one is so blatantly anti-Elwood that he publicly criticizes him for having religious beliefs, altho such criticism can be inferred from some of the more vitriolic attacks (Geis, Brunner, "Bromley", et al.). But many fans say that he should forget his principles while he is editing. I find this strange, because some of these same fans—including you, Bill—have complained that publishing is an immoral dog-eat-dog business and that publishers have all too few principles. Now a principled editor has entered the field, and anti-religious bigots rush to accuse him of religious bigotry.

I can't really understand the reasoning of fans who say, "If Elwood wants to be a Christian and have moral standards, that's his right, but he shouldn't let it influence his choice of stories." I can't see what
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reasoning, if any, lies behind that. You can't put on and take off moral standards that easily; personal integrity prevents it. These fans are demanding that Elwood-on-the-job be a different person from Elwood-off-the-job.

Elwood has stated in an interview, "Religion means a great deal to me. Christianity means a great deal to me. To get even more specific, Christ means a great deal to me." (Godless 8). Elwood the man is a Christian; editing books is how he earns a living. Dick Geis asserted in Science Fiction Review 13, pp. 26-27, that for an editor, especially an SF editor, to hold something more important in life than SF and dedication to good writing is "shameful" and "a bad intellectual joke." If anything is a joke, it is the reasoning that leads to that statement. By Geis' standard, it is "shameful" for me to publish a fanzine, because my dedication to finishing my college education is greater than my dedication to publishing Photron. It would be "a bad intellectual joke" for a man to hold a job if being with his family is more important to him. Maybe for Geis and other hyperfens, SF is the number one ultimate most important thing in life, but that is no reason to denounce Elwood and others in the field for whom it is only third or fourth on the list.

Some of Elwood's detractors speak from ignorance. They give their arguments in their letters and then say, "That's why I haven't read any of his anthologies."

Elwood's restrictions are not as strict as these people seem to think. It is so-called common knowledge in fandom that Elwood will not publish any story that goes contrary to his Christian beliefs, that has an atheistic or agnostic viewpoint, or that features an unsympathetic portrait of Christ. Repeating hearsay is no way to examine this question; better to take a look at some of Elwood's books and see if the charges of censorship are true.

Take STRANGE GODS, for instance. This theme anthology of "theologically oriented science fiction" should show how much Elwood is willing to allow. Two of the stories are pro-religious, but not specifically pro-Christian; they would have made the same points if different religions were involved. One story is anti-religious, portraying religion as primitive superstition, and one is more pointedly anti-Christian, giving in fact an "unsympathetic portrayal of Christ". Two of them I would call balanced, that is, they have believable characters and presentations from more than one viewpoint, including atheistic or agnostic viewpoints. The religious elements play minor parts in three of the stories and none at all in two others, so they are neutral. To sum up, there are two stories favorable to religion, two that put it in a bad light, two that give more than one view, and five stories that are not substantially concerned with religion. With this range of variety, there is hardly any reason to accuse Elwood of religious bigotry; yet fans continue to make such accusations.

Other fans are concerned about the quality of Elwood's books and their influence on the rest of the field. Again, if they haven't read any of them, they are speaking from ignorance. Now I'm not saying that a person shouldn't form an opinion from what someone else says about the matter; we all form opinions that way all the time. Myself, for instance, I have decided not to read any of the Perry Rhodan books. This decision was based on the opinions of others, not an examination of the books themselves, so you could call it a prejudice. But there is one important point here: I don't write letters to fanzines saying oh how awful Perry Rhodan is, I don't decry the effects the books might have on the genre when I haven't read them myself, and I don't try to tell Forrest Ackerman how to conduct his business. I keep my prejudices to myself, and I'll thank other fans to do likewise.

Somebody in #25 mentioned the huge number of fmz published today and the fact that nobody gets them all or is even aware of them all. Recently I have made it my business to be aware of as many of them as possible, and after six months of compiling information, I have three boxes with files cards on 1500 (no typo; one thousand five hundred) fmz published in 1974-75. This includes Trekzines and some comixzines, but not apazines. I am publishing a bibliography of fanzines of 1975; it will be as complete as possible, not limited to zines I've seen. (I am aware of the reasons why Piser wanted to see everything he indexed; my bibliography will denote which zines I've seen and which I haven't.)

I can't find anything to say about the Gunn interview, except that it was sercon, but you already know that. Somehow most of the articles and features in OUTWORLDS seem to belong to some category of Great Writing that transcends to difference between sercon and fannish, so this interview identifiable as sercon almost seems like it doesn't belong in OUTWORLDS. Not to say I didn't like it--it was an unexpected pleasure.

When Anthony was debating issues that involved objective facts, he usually came out ahead, because the facts (those that he brought up, at least) were mostly on his side. But in OW26 he has gotten off into a subjective matter of how good Koontz's writing is. Piers asks why Koontz makes so much money, and in searching for the answer, he considers book reviews and Literary Qualities. All that is beside the point. What counts are the sales figures. How many copies do Koontz's books sell? Piers brings up so many irrelevant matters of opinion that he really has gone "off the deep end." He does not look very well at the end of his essay.

Dean's reply is not done very well either. He spends most of his space refuting Anthony's irrelevant charges instead of pointing out that they are irrelevant. He too falls into the trap of overestimating the value of reviews. The Miami Herald and Long Beach Press Telegram which he quotes do not mean that much more than the reviews in the fanzines which, he said, he soon came to regard as insignificant. Just because the

reviews are quoted on the dustjacket doesn't mean they're true; I'm tempted to say the contrary.

David Gerrold's speeches are difficult for me to comment on. If I felt it were my place to speak on the matter, I'd say, "Who is he to tell us what to do? He has sworn off having anything to do with fandom, and then returned, so many times that his credibility has suffered." I would also say something about how he helped perpetuate a schattenganger in the very speech decrying shadowman, namely, the alleged exclusion policies of MidAmeriCon. I have not met Gerrold, but from what I have read by and about him, and one letter I received from him, it is my impression that he is thin-skinned and very sensitive to criticism. I can understand this; I'm that way myself. I just don't think the matter is worth a half hour speech and 3½ pages in OW. [1/22/76]

SETH GOLDBERG • OW 25 and 26 showed up in my mailbox a week and a half ago caught between ALGOL and NOTES FROM THE CHEMISTRY DEPT. I read your fmz first. In fact the others still sit on my desk unread next to my unread quantum mechanics, molecular spectroscopy, and chromatography books and notes. At least you had the courtesy to have OW come 4 weeks before the next cumulative exam.

Despite my liking the art on ALGOL's cover better (sorry, but sometimes I am a sucker for 4 color), I felt your cover was superior due to a much nicer layout and the use of art, etc. as opposed to ads on back and inside covers. This may be what helps give OW a more faanish feel than ALGOL. Your attitude on what sort of material you want for OW is just perfect and I believe accounts for the general high quality results.

I may have made the typo, but in my letter you printed in #25, you put dt instead of dT in the integral I was correcting, which probably confused your readers when I mention the correction in the next sentence. Probably noticed by slow reading mathematicians only, but I happen to be one of those.

After a long look at the classical academic view of literature and reading some of the great classical literature, I have concluded that in 200 years authors like Harlan Ellison, Robert Silverberg, and Ursula K. LeGuin will be considered great writers of fiction and be analyzed to death and everyone will forget how and why they were ignored by the literary establishment till at least well past their maturity as writers. Even worse is that all of their early hack work will be reprinted and hailed as great literature and thus many people will once again think the academics have weird taste and ignore everything they recommend. I think Shakespeare is a victim of this (some of his plays are simply hack work for him), to name a noted example. However, hopefully James Gunn and Robert Scholes (famous academic critic who likes SF) will prevail.

Unlike Randall Garrett I do believe somewhat in the analyze the author school, although not to the extent of the Panshins. One reason I like SF more than other forms of literature is that I am acquainted with personalities and life histories of some of the authors and can see it turn up occasionally in their stories, which causes me to have a greater emotional reaction to the story than I would otherwise.

I will probably never edit a fanzine, but I like the Grafanedica part of OW and articles like Ted White's. Reason is that I am fascinated about how one puts together something as gorgeous as OUTWORLDS. I know there must be a lot of planning, thinking, creating, and tedious work involved, and I just got to know what it is and how it creates the final product. It must be my damn scientific background. I just have to know how it all works.

Keep on changing. You get better each time.

[1/16/76]

DON D'AMMASSA • Have you any idea how long it takes to read OW 25 & 26? Don't you feel guilty monopolizing so much time out of your readers' lives?

I agree entirely with James Gunn's assertion that studying SF will not turn people off. The reason most students don't enjoy the "classics" of literature is because they are, generally speaking, more difficult to read than current literature, and are designed to entertain a different set of prejudices than currently exists. An appreciation for Melville, Hardy, and others is an acquired taste. If you forcefeed someone the world's finest wine, chances are he'll never become a connoisseur, particularly if he's too young to have outgrown his sweet tooth. But give that same person Coca Cola, and he may have acquired a lifelong habit.

Robert Lowndes makes a good point. Liberals are just as susceptible to censoring things they don't like as conservatives, and for much the same reasons. Attitudes which oppose our own worldview are looked upon with suspicion. The conservative sees frank discussion of sexual matters as an assault on society's morality. The liberal sees a Nazi pamphlet in the same light. Both attitudes are reprehensible; they are two sides of the same coin. This is why the ACLU is so frequently dragged in on the side of the American Nazi Party, Ku Klux Klan, or John Birch Society. Sure, there are some very uncomfortable side effects of having free speech. Comfort is not an inalienable right.

Randy Garrett's basic premise is all right, but he goes a bit overboard in his detail. Certainly it is unwise to generalize about an author based on a portion of his work. Certainly a review should be concerned with the quality of the book as a work of art, not as a political instrumentality. But sometimes there is a valid connection between the two, and a good critic has an obligation to point this out. For example, assume that Michael C. Peterson is a successful author who believes strongly that Blacks are a subhuman race, and that forced busing is an evil. If Peterson writes a story in which busing is portrayed in unfavorable terms, this is a valid observation, but not a valid criticism. Note the distinction. However, if Peterson includes several Black characters, and portrays them as sub-human, this is a valid criticism of the man as a writer, be-

cause it is precisely his personal prejudices that have interfered with his writing.

The discussion of the advisability of censoring the reading of children in your letter column was unusually enlightened. There's hope for humanity yet. I agree completely that if anyone has the right to censor a child's reading, it should be exclusively the prerogative of the parent. In general, though, I don't consider even that as a preferred alternative. Leaving aside the point that prohibition makes things more attractive, there remains the fact that the act of censorship denies knowledge to the child, possibly knowledge that will act for his benefit. The role of a parent, as I see it, is to prepare the child so that he will be able to handle the varied information to which he is being exposed, to watch over the child's acquisition of knowledge through whatever means, to help the child when needed, to stand aside when the child needs to progress alone.

[12/10/75]

LYNNE HOLDOM • A brief comment on the Anthony-Koontz controversy: Unfortunately the amount of money an author earns has no relation to his skill as an author. Probably the biggest moneymaker is Harold Robbins and his latest book is badly written even in comparison to his earlier books which aren't that well written either. Georgette Heyer and Barbara Cartland are best sellers too but are their books that well written? Barbara Cartland writes one book a month and all her books are so much alike that they're numbered so the reader can tell them apart. Koontz may be making a fortune and still not be a good writer. I haven't read his non-SF books so I can't tell. I must admit that I wasn't fond of his SF. Whether quality mainstream writers earn more than SF authors is open to question.

In answer to your quests—I'm another fan that didn't finish DHALGREN and I (stupidly) voted for Nixon in 1972. It may wreck my whole career in fandom to admit that last.

On the whole I agree with Randall Garrett's comments on criticism. I've done a bit of book criticism myself and try not to review the author. I myself like to play around with ideas and quite often could argue both sides of a controversy. No doubt a reviewer who reviews the author would say that I'm schizophrenic. Personally I think that Garrett's plot would sell. If I wrote it, I'd use that set-up to illustrate one of my pet ideas—history is just a bunch of mutually agreed upon lies that make us feel good about our heritage whatever it is. Certainly if the Communists ever took over here, American history as we know it, would be drastically rewritten. Perhaps neither version would be very close to the truth. Every historian interprets history—consciously or unconsciously. ... Also if an author pushes the same idea in say ten books, a reviewer might be excused for thinking that these represent the author's ideas. John Norman is a good example.

Attention Jerry Pournelle—I had an uncle who was a ship's engineer in the merchant marine and he wasn't Scottish. He was French-Canadian.

This leads in to your comment on my liking MOTE. I'm neither male nor Waspish. I'm of French-Canadian and Scottish background. I like the works of Alexandre Dumas also so what does that make me? Some male chauvinism does bother me though. John Norman's work drives me up the wall as he seems to think that women enjoy being beaten and humiliated. Does anyone? I know that I don't. Yet many men do seem to think that women want to be raped. Well maybe a few sick women do but most women don't. Yet this fallacy is widespread in mainstream literature too. Another chauvinist who bothers me is Heinlein. Somehow I found all the fauning over Lazarus rather sickening. I would have liked someone (anyone) to tell him off. But the Heinlein hero lately meets only token opposition.

Also you keep referring to decisions that were hard to make because of your background. I missed the first reel so what in your background made Waste Paper uncomfortable? Maybe I just should have been a fan longer.

Finally to Kent Bromley, Harry Harrison or whoever—I agree with your comments. I have little respect for a man who will not pan or criticize another under his true name. If Bromley is indeed Harrison, he's done this sort of thing before and it is enough to make me burn my copy of BILL, THE GALACTIC HERO which I didn't like anyway. Why wouldn't Harrison say what he thinks of Elwood under his own name. Surely he doesn't want to write for Elwood. For the record I think Elwood should be allowed to edit however he wishes but that we have the right to criticize the way he edits if we don't like it. Personally I don't think Elwood has too much critical sense judging from some of the things he's published. Anyone over fourteen who could like or praise CRASH LANDING ON IDUNA by Arthur Tofte, has got no critical sense whatsoever. Tofte is probably the worst writer since Norman. His short sentences make me seasick.

[12/16/75]

TARAL / WAYNE MACDONALD • This was a slow issue. First David Gerrold. Gerrold gives two GoH speeches telling how he is persecuted by a false image. One of his images is that he is a supreme egotist (but not entertaining like Asimov). It seems to me that anyone who talks about himself so much fits the image like a glove fits a hand. Images don't appear out of random sparking of fannish neurons. Although an image may be an exaggeration, it is an exaggeration of something that is really and truly and concretely there. So, in all probability, everything that is commonly thought to be true about David Gerrold is at least in part true. How do you shake the shadow man, David, when he is you? I've brushed into you two or three times, and your shadow has put me off each time. At Discon I remember a room party where you spent the entire night talking about yourself, your opinions, and your writing. Although I'm not interested (I'm interested in

talking about myself instead), I see nothing wrong with your egocentricity. But don't deny it's there. That seems less like trying to step down from a pedestal than cleaning off a newer, higher one to pose upon. The faultless man, erected by D. Gerrold, 4 July 1975. Come down off there! Admit it's your shadow and get back to writing. Having read SPACE SKIMMER, WHEN HARLIE WAS ONE, and THE MAN WHO FOLDED HIMSELF, your serious work, I think you need the practice anyway.

Now what about the incidental material in Gerrold's Westercon speech? Is fandom one big but not necessarily happy family. Nope. The vast majority of parallel fandoms like the Mythopoeic Society, the Society for Creative Anachronists (not medievalists, Dave!), Trekkers, Hoyer fans, Burroughs Bibliophiles, the Bakers Street Irregulars, and film fans do not belong to sf fandom. They have their own conventions and fanzines and circles. The overlap, though large by sf fandom's standards, is small by their standards. The overlap, moreover is largely constituted of people who have drifted over to sf fandom through the worldcon or big circulation semi-prozines. The few who overlap entirely, belonging equally to both worlds, usually started out in sf fandom. The drift-overs bring with them their fandom's attitudes, which are starkly contrasted against our own. Money and professionalism count more elsewhere. Only sf fandom has quite that unpretentious amateur devil-may-care individualistic outlook and I'd kinda like to see it stay that way, although it clearly won't much longer. If you persist fandom is still a family, the other fandoms are adoptions from foreign lands. To borrow an analogy from a friend, when siblings grow up, it is time for them to move out and establish their own homesteads. Whatever your metaphor, those parallel fandoms most closely related to us have surely grown up by now--they outnumber us in adherents by tens of thousands. Let them move out and leave us to ourselves, our ways, and attitudes. We are not the same.

"Language at Midnight." Beautiful prose I suppose, but I'm simply not interested. It is the first thing I have deliberately omitted reading in OUTWORLDS since Wolfenbarger's last installment.

If electrostencils are corflued while still attached to the backing sheet, you do avoid wrinkling. In fact, I think it is probably advisable to leave the backing sheet attached until the electrostencil is actually glued into the typed stencil. It makes the gluing-in easier, and protects the electro from tears and perforation. Corfluing should not, however, be done until just before the stencil is put on the drum. Otherwise the corflu leaks through the electro and dries on the backing sheet. When the vinyl is peeled from the paper, the dried corflu half stays with the backing sheet and has to be done over again.

Lots of excellent artwork in this issue, certainly nothing below "average". I might ask you why the Rotsler cartoons on page 1001 were as crooked as that when, in spite of the intrinsic crookedness of Rotsler cartoons, they could have been straightened out more than that. The verticals would have suffered I think is why, but maybe... hmph, oh well. Explain page 985 if you can though. That Shull drawing should have been a millimeter higher, but more important it crowded the left hand column although there was still room on the right margin to have moved the illo in that direction. Hmmpf indeed! I got you that time!

Must you go to SF EXPO just to spite Linda. Aiding and abetting the enemy and all that. You make it respectable in the eyes of many young impressionable fans by going. You have a responsibility, you know; it came with the FAAn. More important (and serious), what is there you want to see badly enough to pay \$12? Can you not see preforming pros at the worldcon, or at regionals, on a more personal basis? Do you want the "official colour SF EXPO poster" that badly?

Very atypical cover this issue, Bill. It wasn't by Grant Canfield or Steve Fabian. Randy Mohr worked great as a replacement, however. I've seen the signature elsewhere, but I have no firm memory of where, or what the work it was attached to was like. No question about this work though. Fine work. Theoretically the rear cover would have been the more impressive of the two, but it was not. It should have been in colour for one thing, and I don't think the contrast was strong enough to fulfill this piece's full potential for depth.

Now that you have explained your numbering system I still don't understand it. Or rather I don't want to understand it. It's confusing and unpredictable. But at least now I know where those issues of OUTWORLDS 7, 8.75, and 3.2 that I've picked up fit in (in that order no less). Reading the index in 8.75 was mind-boggling. It was so short! It's as if OUTWORLDS and Old Father William were young at one time. Things were simpler then... My name appears only once, and then as a letter writer instead of 'as' an 'artist'. I must work harder.

[rec'd 12/18/75]

ALEXANDER DONIPHAN WALLACE • The excellent interchange between James Gunn and Darrell Schweitzer was illuminating ("Science Fiction Goes to College"). Which college? There are 2,500 institutions for tertiary education in the USA. In some community-junior colleges there are two-year programs for mortuarians, beauticians, dental hygienists, motel managers, and so on. At the other end of the spectrum there is the Institute for Advanced Study (in Princeton, but not related to the university) which has "students" and professors but gives no "courses" and grants no degrees, a quintinary institution perhaps. If you think that there is a subject not taught in some tertiary educational institutions then you are probably wrong. In response to the implied query, yes, there are courses on sex, but theoretical, not applied, no laboratory courses! What Gunn and Schweitzer probably mean is the classical, Liberal Arts and Sciences Undergraduate college. And, also probably, the Read&Talk, analytical, litcrit, historical course, with the understanding that history can
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start only a couple of years ago.

IRRELEVANT INTERJECTION: In the recent past, and probably still, SF&F and fandom are found associated with the word ghetto. By recourse to history it appears the more likely that these institutions constitute a bohemia after THE BOHEMIA that flourished in Paris circa 1825-1915, and that was popularized by Murger with Scenes from Bohemia. Later he co-authored the play Life In Bohemia, from which the opera La Boheme. From the former (in poor translation): "Bohemia is bounded on the north by hope, work and gaiety; on the south by necessity and courage; and on the west and the east by calumny and The Hotel Dieu." In Louisiana The Hotel Dieu would be called Charity Hospital, although there is a hospital in NOLA with the same name. Of course Bohemia is concerned not only with people and where they lived, but with what they wrote and painted. Some great, and many non-great names, are connected with Bohemia: Balzac, Baudelaire, Rimbaud, Toulouse-Lautrec, Verlaine, de Nerval, Gautier... In my youth we learned of Bohemia from old copies of Du Maurier's Tribby, and such like. There are numerous parallels between Bohemia and fandom.

David Gerrold's speeches were very surprising, perhaps due to ignorance of cons and fans; colonic conscience-flusing, otherwise a public confession of sin with an appended petition asking for forgiveness.

Three cheers and a tiger for Randall Garrett's "The Critics at Bay", but it is very difficult to make adverse criticisms ad rem, rather than ad hominem.

The Dean Koontz-Piers Anthony affair has become diffuse, divagatious, and dull. [rec'd 12/20/75]

KEN JOSEPHANS • OUTWORLDS 25 doesn't inspire me to any comments, I'm afraid, though I did read it and enjoyed some of it. This is not to imply that anything is wrong with the issue; Dave Locke, in an earlier OW, wrote that there are two types of fans: those who like long, sprawling lettercolumns and those who don't. We just happen to be different in that respect.

26 was a welcome return to what I've come to expect from OW. I notice that Benford poem on the inside cover--I thought you didn't print any of that literary stuff.

I'm glad to see Grafanetica returning as a regular feature. I credit the original appearance of that department with improving the my second fanzine tremendously over my first effort, and I've recommended OW 20 and Dave Locke's subsequent article to at least two neofans who wrote to me (why me? I'm new here myself) asking for advice and suggestions.

SF EXPO 76 really doesn't threaten fannish conventions--I can't see that the existence of giant, profit-oriented cons will keep nonprofit cons from organizing small local cons. There may be a problem, though, in trying to hold a small con in a major metropolitan area--walkins were what percentage of the Discon attendance? I think what Linda means by "fannish" conventions are conventions which are of more interest to the people who read fanzines than to the faceless horde which merely reads sf. This type of small, informal gettogether seems to be already impossible on the national level. I think SF EXPO is not going to be a detriment to "fannish" conventions; rather it reflects a growing interest in sf, and the realization that there is money to be made here.

Maybe I'll see you at Confusion. I met you briefly at Discon; I don't suppose you remember, though.

Anthony-Koontz: ech. Please don't print anything else like this. I don't believe that this is going to do anything more than egg the combatants on for another round. My own feeling is that people become much more firm, much less willing to back up and make amends, when under public scrutiny, as if their value as a person would be lessened by an admission of error.

Ah--the end of my first loc to a Big Name Fanzine. [12/27/75]

LEAH A ZELDES [SMITH] • Again, thank you for buying a membership in AutoClave. We needed it. We've put out \$80 thus far for flyers and advertising and plan on considerable more (it would be cheaper, of course, just to send notices to the prozines, but that's not going to attract the sort of people we want. So instead we spend money on ads in the MAC Progress Report, NICKELODEON, LOCUS, and OUTWORLDS).

I'm hoping that one of the major points of our advertising works, however, and that's to identify the con as one devoted to fanzines and fandom itself, rather than to science fiction. The way our programming will be oriented, the casual reader off the street will be very lost. What we really want is a programmed Midwestcon ...with the addition of some fanzine fans who usually don't go to conventions, like Donn Brazier, for instance. And Don C. Thompson and Tony Cvetko, whose appearances on our membership list even surprised me.

I would be thrilled if we didn't need all this advertising and the convention turned out to be very small, if it weren't for the fact that we have to fill 50 rooms at the hotel.

A few words on OW 26: I tend to agree with Howard DeVore's printed flyer on SFEXPO. "SFEXPO 76: Don't just 'push it' SHOVE IT...Don't let the Hucksters take over our conventions!" I don't like to see commercialism in fandom and that's one of the things that bothers me about Star Trek and comics fandom. Therefore, I hope to see SFEXPO fail miserably. I don't really think it will bring about the death of fannish cons, but I don't like to see people making money off of fandom like that.

I would have chosen Midwestcon over SFEXPO even without Linda Bushyager's comments in KARASS. But I do tend to value Linda's opinion. You see, she's the sole reason I'm not a neo anymore. At the last Midwestcon,

after I'd been in fandom for about two years, Linda said I wasn't a neo anymore. And I wasn't; suddenly I didn't even feel like a neo anymore (which I had until then, sadly lamenting about how slow I was, running at least a year late for the six month to one year period that Ted White said was the norm for neohood). So I just want to know one thing—if Linda is wrong about SFEXPO, does that mean I'm still a neo?

... I went to my first convention, Torcon II, with the idea that fandom was a family. I came home incredibly disappointed. But one of the first letters I got from a fan, from Buck Coulson, told me there was no such thing as a 'family of fandom' and I haven't thought that way since. Or I would only have been more disappointed. There is something to the theory that fans are misfits, but that doesn't mean that we should all get along great. One kind of misfit doesn't necessarily like another kind (and I've been shoved in with enough misfits in mundane life to know this from personal experience). And it is not true that there are not misfits in fandom; they're just not misfits for the same reasons they would be in mundania. [12/14/75]

JOHN D. HULTGREN • I sure was glad to see the return of Bill Wolfenbarger in #26, even more so since I have become a virtual neighbor of his since his last installment appeared. I had been feeling quite sorry for you, having to move from Wadsworth to North Canton, but when I found out that you were really in Massillon I marvelled that you were able to publish at all. There's my old Cincinnati-chauvinism again. I haven't been there for more than 48 hours since 1969, but there's no prejudice like an old one... [12/11/75]

No, this is not a bicentennial letter. It is my reply to your latest jab at the soft underbelly of complacency, OW 25/26. The cover by Canfield on 25 summed up both the contents and the circumstances under which I tried to read it. A large-scale Christmas visit out of state sure breaks up the continuity. I'm just blown away by the thought of all those folks in 25, what a group to have visit for the holidays, even if by mail...

Each issue I go more and more from a feeling of eavesdropping to a feeling of participating in a family discussion, even if some of the relatives are a bit unknown, as I am to them. Now it is time to join the discussion, 'cause you just can't really understand it unless you've tried it. I feel sort of like I'm auditioning for 27.5.

#25 is another fix for us printed material junkies, always satisfying, but leaves you with a craving for more, more, and more. Which leads to the squall brewing between us subbers and the loc-tights. We subbers may not always loc, for various reasons, and we expect things like timeliness, but we don't all complain and we're all learning as we go. I have yet to make WAHF, no one has printed a loc, but neither have I had my "evil money" returned. I dast any of you folks out there to try & take away my treasure trove of 'zines or coerce me to part with any of them. The fact that we buy many of our favorites doesn't mean we like any the less.

Moving on to 26, and IW... Yes, by all means bring Grafanedita back, a sub to OW/IW is like Fanzine 401,2,3 (Majors only, approval of Instructor).

I don't know anyone who has finished DHALGREN, although I have a 2nd hand report of a guy who got through about 75% of it. A friend of mine could only get through about 75 pages on a cross country bus trip, and he found staring at Nebraska preferable. I got so discouraged at the whole mess that I sold my unread copy, never even started it.

Piers is wrong, in my opinion, about the drawing power of his pet controversy. The continuation will likely cause a drop in interest rather than an increase, but maybe he wants to start a libel-zine and is just trying out techniques. Do we really need a Howard Cosell of fan-writing?

Ted White's electrostencil explanations were fascinating, the moreso because I exist in a world of PMT's, Presstype, and Zipatone, seasoned by movie film. A whole new field, mimeo. Perhaps a revival of hecto is next, or tabula rasa. As they say in film-making, "There's nothing that hasn't already been done." But, of course, we delight in rediscovering old ways to do new things, myself included.

I just got a copy of ALGOL from T-K Graphics as part of my last order, it is the Summer 1975 issue. It sure is slick...and professional...and totally without soul. In comparison, OW is slick...and professional...and gloriously alive. Sort of like making love with a beautiful person (charisma size optional) as opposed to a weekend with a plastic Inflate-A-Date. You are free to choose, I've already done so. [1/1/76]

LAURIE D. TRASK [MANN] • First off, I'd like to comment on our "big, happy family." Let's see, there's Father William, Cousin Don, Uncle Forrey, Second Cousin Mike and so on. Then, there are our "religious advisors", like Father John, blessing of the blog. Of course, there are fights and arguments and disagreements and misunderstandings and (especially in fanzines, it seems) over-over-reactions. Outside of one's own family and close friends, fandom is the only place I can think of where people are generally on a first-name basis, and are usually at least civil to each other. Most of the other people's opinions are tolerated, if not respected. When so many people are involved in "one thing" (yes, that is a shocking generalization, isn't it?) there are bound to be stepped-on egos and feuds. If we all try to be a little more open and honest with each other, maybe more of these kinds of problems can be cleared up without the constant threat of "Lawsuit!".

David Gerrold is undoubtedly one of the more confusing figures in fandom today, for his images are different.....

ent. I've always enjoyed his writing and found him a very interesting and friendly guy at Boskone last year. Then, I belatedly read several SPANISH INQUISITIONS this fall, including those two dealing with the Curlovich-Gerrold-Bishop "debate". While I still think John was too hard on both Gerrold and Bishop, I have to agree with the notion that David over-reacted to John Curlovich's original column. I'm beginning to think that there are two David Gerrolds: The "good guy" who writes books and often goes to cons; and the "bad guy" who locs fan-zines (like the PR from KC) and rarely appears in public.

Yes, Piers Anthony certainly did go off the deep end in his last column. Again, it seems to be yet another case of massive over-exaggeration on his part. Admittedly, I'm not overly familiar with either writer, but Dean Koontz seems to have gotten the better of Anthony in this case. I thought that WRITING POPULAR FICTION was about the best book I've read yet in an ever-growing "How-To" market.

PS: I'm really looking forward to reading Ro Nagey's "The Real & True Secret Handgrip of Fandom."

PPS: How could Chris Sherman be burnt out if Ro Nagey can't be?????

[rec'd 1/3/76]

CHRIS SHERMAN • I hate to disagree with Ted White, because he has been around both in fandom and in life for a lot longer than I, and consequently is probably far more wise than I in most matters. But I have a copy of a fanzine published in March-April 1942, called THE FANTASITE, in which there is a "Mimeo-foto" of Morris S. Dollens reproduced, and I can attest that it sure as hell wasn't hand-cut due to the screened pattern of the dots in the print. It is also wrinkled as an electrostencil is prone to be. So, this reproduction is probably the first fannishly-used electrostencil, to the best of my knowledge, anyway. [12/17/75]

WESLEY D. IVES • I like the idea of a separate issue for the locs, though I ain't so sure about #27.5. Mainly because I'm notoriously lazy (there's so much to do besides type—count the flowers on the wallpaper, cut my toenails, medi-~~for~~ is it vege-~~late~~, or dial the national weather service and see if the forecast has changed since this morning), but also because if I send you a letter—which, vide, I has did—I don't know whether to buy a copy of 27.5 or wait until July and decide then that I didn't Make It (sob) and shell out a dollah. See, if I had the courage of my convictions, I would just mail the 50¢ and sit back, lazily waiting to be entertained; as 'tis, I'll live in agony, waiting helplessly for a Word from On High (assuming mountains in Ohio).

Thankyew, thankyew, say the children in the streets, for Putting An End to the Anthony/Koontz brouhaha. Perhaps future feuds should be limited to ten column-inches per issue per side, not to excede five sides, for not more than six issues of any one 'zine. That way, a feud could start off in OUTWORLDS, Build up in ALGOL, Clash in SFR, and then move as a unit to some deserving smaller 'zine, thus giving deserved notoriety and interest to any one of thousands of struggling publications. Just think—Anthony and Koontz could have been having it out in "Fleagle's Fan Follies" by now, with "Wierdo's Wonderzine" waiting with bated breath, being next in line. Such an arrangement would promise BNF's all around, and would encourage a certain brevity and conciseness not now evident.

By the way—have you discovered "Dungeons and Dragons" yet? In the past year, I've killed Frodo and conquered the world with the One Ring, only to come to a bad end at the hands of the elves in the Grey Havens; I've adventured throughout the world of Tekumel, doing good, saving fair maidens, and getting rich; and I've crept silently into the home of the richest merchant in Lankhmar, there to steal the fabled "Yellow Book of Knowledge" from his bedside (which adventure caused me no end of trouble—but later...). Dungeons and Dragons is a set of rules for Fantastic gaming with no more needed than a pencil, paper, and precentile dice; with four friends, one of whom will deign to be the umpire, you can create your own fantasy world and have adventures formerly available only to the likes of Harold Shea and Papa Schimmelhorn. The rules are powerfully addictive—what started out as a small group of miniatures wargamers in Raleigh has expanded to include most of the local Society for Creative Anachronism (a two-way steal, really, since they were in need of some good swordarms for their own particular pastime (beating one another with rattan swords)) and a sizable chunk of the local board-gamers, not to mention wives, husbands, children, and assorted camp followers. If you get a chance, try it out at your next con—it'll help pass the time between beer runs.

[rec'd 2/5/76]

denton/Thor • I just picked up a copy of OUTWORLDS 26 at the Science Fiction Shop here in New York. This is really a beautiful magazine. Oh, it's not on the same level of professionalism as ALGOL, to be sure. But! While I admire Andy's product, I find I prefer a magazine like OUTWORLDS. ALGOL just doesn't seem as friendly, nor so vital. It's as though when I read ALGOL, I want to make sure my hands are perfectly clean, to avoid finger prints and smudges. I tend to hold my breath while reading it. It doesn't seem quite so important if I drop some cigarette ashes on OUTWORLDS. Not as though I were desecrating a work of ART (in caps, underlined, and italicized). OUTWORLDS is, in my opinion, just about the optimum genzine.

I am one of those who finished DHALGREN. I loved it. It took me over a week of intensive reading to do it, but I got through. It has been almost a year since I finished, and I think I will give it another go soon. I don't think you can assimilate a work of this magnitude in one reading, maybe not in two, or even ten.

David Gerrold... Yes, David, I'll give you another chance. Maybe you really are a nice guy. Maybe a lot

of the shit I have heard about you is just that--shit. I admit that I've listened to a lot of stories about you, stories which may not have any basis in fact. I am sure that at least some of them were the result of personal dislike, maybe even most of them. So yeah, I'll give you another chance, I'll wait and see. But David, you'd better bust your ass proving what a nice guy you are. Because I just reread your letter in Mid-Americans PR3. And my memories of Torcon just don't seem to match up with yours. My memory goes something like this:

There is a large number of fen waiting for the Star Trek cartoon. There is some trouble getting it going. The fen are making a lot of noise, throwing paper airplanes, but that is all. The wait gets longer, so David Gerrold will talk about the cartoon. Now at this time I don't know who David Gerrold is, so I sit and listen. But this creep is boring. Nobody else is paying any attention either. Everybody goes back to making noise and throwing paper airplanes. Time drags on. So does David. I begin to wonder, "Who is this asshole?" Apparently other fen share my opinion for loud, rude remarks can be heard above the commotion. David pays no attention and bores on. More loud remarks, and the paper airplanes are now being aimed at the stage. One gets the impression that, if such were available, some of the airplanes would be carefully wrapped around bricks and cobblestones. David makes a few remarks about how rude we are. We are impolite. We are an adolescent mob. Who cares? It's more fun than listening to the jerk drone on about Star Trek. Finally someone shouts something to the effect of, "Why don't you shut the fuck up?" David has hysterics. He is no longer speaking about Star Trek. He is now shrieking at us.

I don't remember how it ended, though I do recall enjoying the cartoon when it is finally run. But I do know that from my point of view Gerrold caused the near riot. He certainly did nothing to prevent it. Now I will confess that my memory may be at fault. Torcon was my first convention, and an extreme lack of sleep may have caused some inaccuracies. So, yes, I'll give you another chance, David. But those memories are deeply imbedded in my mind, so you're going to have to work real hard.

I basically agree with Lowndes on criticism, but I think that certain authors use their stories as a basis to spread their ideas, or philosophy. Heinlein is a good case in point. When you compare his stories with what he has said elsewhere, it becomes fairly obvious. The manner in which the people in TIME ENOUGH FOR LOVE behave is not a totally new creation. It has been developed over many years and books. Another case of this sort is the controversy over John Norman. It's not that he writes about torture, rape, and the enslavement of women, but that he presents this as a natural, desirable thing, and as good for the women involved.

[rec'd 3/1/76]

douglas barbour • well, it's taken a long, long time, but ive finally both finished OUTWORLDS 26 & the letter-col, & found some time to respond to it. not to it all, that would be physically impossible, even if i had a few weeks to do nothing but type & break for food & sleep, but to some of it. of course, i loved the lettercol, it was almost too much, almost, but not quite. so many interesting & different points of view, so much to ramble across in so much rambling. fun, fun, fun.

but im not going to say much about it, not now, anyway, im going, instead, to talk a bit about OUTWORLDS 26 itself. It's a good issue, bill, & has a lot to respond to. I want to say first of all that, given your presence there as editor, & despite my occasional bewilderment as to why i bother being interested in such things as what who is doing where, i think the longer editorial column is a damned good thing. It's because if you are into reading fanzines seriously then you (or i, let me be specific) want to know people as personally as their writing will let you. so im glad to hear aboutabout your con-attendances during the summer, the fun you had. It was interesting, tho not quite enough. what would be enough? im not sure: the perfect con report would require a very good writer indeed. somehow, you told us a bit more about yourself as a person among other people than i had felt you do in the previous issues i have received, but you also--due to space limitations & the felt necessity, i guess, to mention each con equally--gave me a curiously superficial glimpse of your doings, yet let me know they meant a lot to you --especially meeting certain other fans you had long wanted to. how to do a better job? i dont really know. but it would be a marvelous thing to succeed in doing.

David Gerrold, then, & i can feel some sympathy for him: whatever he did to help himself into the position he finds too constricting now, he's right to try to get out of the straitjacket. perhaps he's laying in on a little too thick, but it's got a feeling of honesty about it i have to admire. even if im not overwhelmed by his books, i'll give him credit; at Torcon i met him in some con suite & cornered him on something i didnt like that he had done, & he answered my complaint, giving his side of the matter, politely & with no apparent rancour. that kind of behaviour is good; i give him full credit for being open & willing to discuss the situation with someone he'd never heard of.

the James Gunn

interview was interesting but shallow, & i cant help feeling that some of the fault lies with the interviewer. surely some more provocative questions concerning the nature of the art & Gunn's personal aesthetics could have been asked. still, it is of interest, as far as it goes.

Lowndes' replies to others was enjoyable. i find

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im warming to the man the more i read of his little essays. god, but there's room for a lot of argument to his reply to Loren MacGregor. too much room for an argument that is best carried out at a long party. i too have read A VOYAGE TO ARCTURUS, & i was also led to it by C.S. Lewis, & i suspect that Lewis's comment helped me to get into it. but that appallingly bad style is an inescapable part of the book, & of its meaning, i suspect. & thru it Lindsay does manage to create a harsh & appalling & utterly strange environment of arcturus. a simpler, & perhaps 'better' style might not have allowed Lindsay to create that environment—even if it would work for another (kind of) writer. but, i do agree, if you dont find a book appealing to you, there's no reason you should finish it, even if you know it's good. this is as true of DHALGREN, for example, as any other book. i think every reader has a right to say, 'this book doesnt appeal to me.' what ive tried to say elsewhere, however, is that one's personal distaste for a work is not enough reason to feel that one can therefore criticize it as a failed work of literature. to make judgements like that you need some finely honed critical tools, & even then, you should be ready to admit that you may just be out to lunch. look at the number of good works that have been misunderstood at first reading or sight.

i like Lowndes' final comments on 'phony liberalism.' alas, it often appears to be the only kind we are allowed to practice anymore. i suspect, that is, that im a phony liberal, because i want to be a liberal, want to follow that philosophy (most of the time) yet have not—no more than most people—thought it out carefully nor been willing to wager my soul on living it clearly & completely. but then most people wont do that with any philosophy of life, right?

Bill Wolfenbarger: why, why, why do i feel that there's something there i want to connect to, very much, & yet something is preventing me from doing so? im not sure i can pinpoint it, but i want to attempt to at least suggest some of the reasons for my holding back & not fully accepting the persona you place before me in these columns. midnight language perhaps should be poetically inclined, but it's the too 'poetic' overtones that keep distancing me here. perhaps they seem a little antiquated, just a bit off the true because the tools seem archaic. & this archaic lingo doesnt quite seem to mesh with the (70's?) spiritual consciousness that you seem to want to promote, especially in our vision of you, as you manipulate that vision thru your writing to us (that, after all, is one feeling i do get from these pieces, however inchoate & awkward they seem to me, that feeling that you want us to feel youre writing us [all] a kind of personal letter from your head & heart & soul come thru). & after all i have to empathize with someone who knows Ezra Pound & his 'sage advice'. well, Pound remains a major teacher to poets, & his advice would also have been to avoid the purple passage. that is perhaps where i have my greatest difficulty with Wolfenbarger's style. he says he wants 'to open with the flow', but i keep feeling that he's clotting it up with his too-high-blown phrases. perhaps im temperamentally accustomed to understatement as the, finally more powerful, way toward emotional truth (but why do i like the incredible rococo convolutions of DHALGREN, then?), at any rate i will say that a particular example of what puts me right off is a sentence like, "And with my brown poet eyes i could see the world around me once more." the word poet shoves this line right into high pretentiousness, & destroys my faith in the writer, if only for a moment. maybe it's the boasting inherent in the use of the word, im not sure, but i feel there's too much of this kind of open self-praise (i know you may not mean it to sound like that, Bill, but, to me, it does) thruout, & while it may be sincere, it has a strangely insincere effect. well, it's still an interesting column. & i'd have to see some of Bill's poems before i could really make any comment about him as a poet.

Piers & Dean sure are cute. i really am glad it's all over, & thank you for not advertizing them on the cover. i may have thought this all gossipy fun a few issues ago, but it has quickly become an exercise in tedium. no matter how much both of them are 'right' or even 'in the right'. one thing, though, there is something wrong with an economic system that would allow either of them to make over \$100,000.00/year.

again i loved the lettercol, but is also of the past, & i cant handle it. just have to rave about it & look forward to #27.5 [1/25/76]

jan howard finder • The counterpoint between Anderson's article and Wilgus' is delightful.

Enjoyed Bill Wolfenbarger letting me sit at his feet while he read from his diary. it was very mellow, tho a bit on the melancholy side. it got nice and dark with soft music in the background, while his low melodious voice rolled on.

Randall Garrett is right on when he takes a 2x4 to the heads of critics who try to analyze the author from his or her fiction. Write up the book, but leave the author out of it. if the author admits to using the story to advance a particular idea of theirs, that is a different matter. However, i agree that trying to analyze SF authors is a losing cause. Aren't all SF authors (and maybe more so, fen) supposed to be a bit schizoid anyway?

Wow, i managed to put together most of the articles on the Anthony-Koontz doonybrook. i must admit that i find the tone of Piers' pages to be a bit much. i'm all for writing letters to defend myself, as Avis and American Express know, and others. However, he gets into personalities in a way that turns me off. They both sound like they should grow up a bit. i feel that Koontz overreacted to the "even" and Piers overreacted to

Koontz. I really wonder if the whole thing is worth the effort expended by the participants. I've read material by both and have enjoyed the experience. I've also been put off a bit by their writing. All in all I have to admit that I sort of come down on the side with Koontz. I also hope they will ignore each other and get back to writing readable fiction. [3/14/76]

DAVID DYER-BENNET • OW26 ... is one of the most thought (and outrage, but I'll try to control that) provoking zines I've read for a long time. SFR has been undone (though whether you find that a Good Thing I could not say).

The cover was nice, but the being seemed rather definitely Kirk-derivative: it looks to me like Tim's rendition of Gels (or is that Alter?). Bacover also nice. Both front and back seemed to me to lack "snap" or an impression of sharpness, though.

The inside front cover was good. The poem did not get through to me (or hasn't yet), but the idea of giving poetry and accompanying it with a full page is very good, and should be repeated as opportunity presents itself. I don't know how often this is being done, as I've only seen it in one other zine (LAUGHING OSIRIS), but I'd like to see more of it as it seems to me the best way to present poetry. And I rather like poetry, sometimes.

To aid in your current quest (p. 985) let me say that I finished DHALGREN, and was terribly disappointed that Delany had spent four (or was it five?) years of his life on it. I enjoyed all his previous work so much!

It is good that you are terminating Anthony vs. Koontz. I think perhaps that those particular animals are getting out of hand. Each article, read alone, seems reasonable and fair, but when read together it becomes clear that "the truth" is a very elusive target indeed.

Randall Garrett's piece was appropriate in the same issue as Piers Anthony's psychoanalysis of Dean Koontz. Bravo! Do you think it is smart to undermine your contributors that way?

After reading David Gerrold's letter to the MidAmerican committee in their *Progress Report* fanzine, it was interesting to see the full text of both of his Westercon speeches. It is awfully hard to change oneself. In the second speech, I see him adding somewhat to his own shadow. In the intro to his GoH speech, I couldn't help noticing his reference to how he came to be GoH: "I promised to return their families unharmed." In a minor way, it reinforces his image as a tough hustler, or a hype artist, or something. Still, he did this one to himself, so I can't shed too many tears. [12/10/75]

PETER MANDLER • I ploughed through the "Interface" no. 25 feeling a little hostile, as much because controversy enrages me as because your letters reek hostility. The underlying current of opinion seems to be running against those of us who are in ruts (rot? rutted? in rut?). I still maintain there is nothing wrong with a rut; my personal trench calls itself an education, and I have yet to suffer from it. As long as an end remains firmly in sight (if only in one's imagination), undue trauma is unwarranted. Self-complacency may be self-perpetuating, but to worry overmuch about one's lifestyle is to be distracted from the business of living.

So much for hackneyed moralizing. Perhaps your type of lettercol is the best cathartic and, if it prevents lots of suicides and inexplicable hospitalizations, so much the better. And I do enjoy reading it all, as browse or as seriousness. My only suggestion would be to punctuate more often with some of your consistently choice artwork—see Canfield's front cover for a definition of "choice".

Randall Garrett raises ... original questions, and to a large degree I think he answers them ... thoroughly. Nevertheless, it is unsafe to generalize to even such a limited extent. Some aspects of an author's character/lifestyle/Weltanschauung can be discerned from careful criticism of his work, though rarely on the superficial level which Garrett correctly deplores. It takes a brilliant critic, however, to do the job properly, and so far as I can tell the Panshins are not up to it. HEINLEIN IN DIMENSION was a great job of amateur psychology and managed to fit Heinlein's work into convenient categories (for all the good it does the reader), but I'll bet both RAH and his psychiatrist (if any) would scream in protest at their conclusions. Garrett's problem is that, as someone who has come under more than his due of heated criticism, who has been called a hack since typing his first word, he has become overly anti-critic. Fair enough, I suppose, as a reaction, but it blinds him to the values and merits of skilled criticism. Experts can reveal something of the author's motivation, can better explain his message if it's hidden by bad writing or obscurity, can expose the bad writing if it predominates, and can give the less qualified reader some insight into the author and his work as a whole. SF has more than its quota of crappy critics, just as it has its crappy authors—both deserve to be exposed.

The Anthony-Koontz feud also has a lot of value, as pure human interest (or inhuman interest, depending on your viewpoint). I find myself in sympathy with Piers. He is neither as abusive nor as hysterically aggressive as Koontz, though he might have avoided his lengthy and unqualified musings on Koontz' paranoid tendencies. He is also more firmly based in reality—if Koontz honestly believes that flashing one's income around is not boasting, then he is deluded. Braggadocio is in the eyes of the beholder—no matter what he thinks, if everyone calls boasting, it is. Hearing about his eleven-room manse and Olympic-size pool is even less interesting than hearing about his superhuman intelligence or sexual prowess, because it does not necessarily take ability or

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talent to make money. Not terribly familiar with either of their works, I would still say that Koontz and Anthony are comparable in imagination and expertise, but Koontz makes more money because he is writing mainstream, while Anthony sticks with sf and sticks with the lower advances (those five-figure sums Koontz filings about are for mainstream books, right?—which is why Anthony isn't familiar with them). I've enjoyed their sf, and am glad Anthony is staying with the field, unhappy that Koontz has departed...on the other hand, if Koontz is writing solely for the money (which would explain his departure), perhaps he's better off in Nevada after all. Both men have made mistakes, both have been contentious to the point of absurdity. But I'll take honesty and fidelity to a field over pretension and one-track aggrandizement anyway.

David Gerrold, on the other hand, deserves some sympathy; I labored under a Schattenganger illusion of him for a long time now, and, having heard his side, I'm changing my mind. I like his print-persona a lot better than Dean Koontz's. His motivations behind writing and socializing (within fandom) sound friendly and honest. My only objection would be over his unjustified (if unspecified) criticism of MidAmericon—as I'm sure has been pointed out, the committee's policy is not to discourage subfandoms from attending, but merely to pare down official programming. Unofficial activities to cater to the subgenres have been suggested, even invited at times. If New York wants to throw an extravaganza, that's its business, but meanwhile, let KC and Orlando do it their way.

#26 had its disappointments: Ted White's column not quite up to par, ditto for Understandings, but art-work and layout tended to make up for what the writing lacked. I particularly enjoyed the front and interior covers. [1/13/76]

VICTORIA VAYNE • On your editorial—I admire anyone who can put up with collating 750 copies. I'm taking SIMULACRUM up to 250 copies the next issue (from 200) and I suspect that I will notice a difference. (I do all my own collating.) Of course, if you have the 750 copies professionally printed, there's all that time you're not mimeo-ing and deslipping to use for collating. There also comes the question of who one is doing all this work for—paid subscribers or "freebies". If it's for paid subscribers, I would feel, it would be just like a job and for me could quickly become horrendous. If it's for freebies, I'd say it's being done as a hobby and then the work is quite bearable. I have a friend who works with a mimeo on her job; she groans when she comes to my place to find me embroiled in fanac. For me, I use the mimeo and do related things just seldom enough to still enjoy it. SIM is going to go the freebie route—I'll honour existing subscriptions (one at the moment, some may trickle in) but won't encourage new ones; samples will go up to \$1.50 or maybe even more; and copies will go out on a "you responded to the last issue" basis. Print run's going up, but perhaps only temporarily. I get the impression you're still not sure which direction to go to—the ALGOL semi-prozine route or the opposite. I won't make any statement either on which is better—for me the strictly amateur way is the best as it seems to be for most fans (even though in such direction lie no Hugos). OUTWORLDS really does lie in a never-never-land between the two extremes; I can't think of any other fanzine offhand with the same combination of circulation figures and production values so as to place it in a similar position.

Some people would argue that it is easier to be fannish with a decent-sized income. I (keep coming back to "I" it seems) have a decent income—a magnificent income by Toronto fannish standards with the exception of Mike G. who is on strike for an absolutely mind-boggling super fantastic unheard of splendiferous income by Toronto fannish standards. I have been accused of being mundane, in fact, with my income. What it means, though, is that I can afford a Selectric and electric mimeo etc. and to put out a fat genzine. For the so-called pretentiousness of SIMULACRUM I have been called unfannish. The same people might also consider Mike G. unfannish. To people like this, I would say, it is easier to be fannish on a small income, doing what comes naturally. I might also question what came first—the small income or the idea that truefannishness is found in the small income. I do my own thing. If I had less money I might do a different thing, but still my own thing under the circumstances.

David Gerrold's speech...any effort to organize fandom will fail. Very true, much as I dislike the idea of agreeing with David Gerrold. (I thought WHEN HARLIE WASONE not a particularly good book; I've seen the man at cons; THE MAN WHO FOLDED HIMSELF was a neat idea but not a likeable character—and as I understand it also a typical Gerrold-type character. Maybe he is trying to change his image—I'll give him the benefit of the doubt—but I don't care for the image of a few years ago.) Anyway, back to organizing fandom. Doubtless you have heard about the efforts made here in Toronto at regimenting the local club by a politician type; and the resulting pandemonium that started to come to a head at FanFair. In any event, the core of fanzine-type fans—communicating fans, may be a better way to put it as not all publish fanzines—ended up more or less dissociated with the club. I am one of them—I don't feel I need the club as I see my local friends often enough anyway and write and trade with lots of fans elsewhere. I'm not entirely sure what is up with the club now, and suspect that the problem might resolve itself soon with different officers and a new constitution. But one of the turn-offs about a club is the fact that clubs tend to have rules. As somebody pointed out recently at a meeting—"If it were a friendly club it wouldn't need a constitution." Fandom is a friendly club, and fandom does not need a constitution.

Ted White's article on electrostencilling is interesting, but doesn't tell me anything really new. I was taught the fannish arts of dealing with these things by Mike and Wayne last year, and a demonstration tells more than a description anyway. I don't imagine there are any fans still unfamiliar with the topic; nevertheless an interesting piece.

I haven't used electrostencils for photographs myself yet; I think Mike has but I'm not sure. In any event I'm waiting for my own machine, and so is Toronto fandom; then we will experiment. Do you know if there's a way to do screening inexpensively at home? Like some sort of overlay that one can place over a photo? Or is this left up to professional printers? A Grafanedita type article on the subject of screening—whether how the professionals do it, or how to do it yourself, might be a possibility for a future issue. I don't know anything about how screening is done for offset or other purposes, and I'd be interested; surely there are others.

Can't say I was very keen on the Koontz/Anthony exchange. Anthony goes on and on with a lot of mudslinging and paranoia and non-sequiturs; Koontz replies that everything is a lie. Not knowing anything about it, I would imagine the truth lies somewhere in between. I agree with your editorial comment that such ravings are not really called for in a fanzine. It was interesting to be sure, but only in the sense of seeing how far the mudslinging would actually go. But people don't really have to air dirty laundry in public. I rather hope this is the end of it. There are people I don't particularly care for, but even if the relationship deteriorated to the mudslinging stage I don't think I'd air it in a fanzine. I think I'd commiserate with a good friend, or my analyst. And pushed far enough I'd merely tell the offending party to stick it. Sideways. That's enough on this.

Your issue and volume numbering system is...chaotic. It says something when it requires half a page to explain the numbering system, I think. [1/6/76]

MIKE GLICKSOHN • Very nice covers by Tim Kirk...er...that is, Randy Mohr. Actually, if imitation is the sincerest form of flattery, then there are very few people more deserving of flattery than Tim. Randy obviously has considerable ability as an artist, and it's to be hoped that he eventually develops his own style by incorporating influences instead of duplicating them.

Considering your admonition against the submission of poetry to OW one can't help but wonder where the inside front cover came from?

In the INWORLDS section in which you made passing reference to all the good things you'd seen in the world of fandom lately, I searched in vain for a complimentary comment on my special issue fanzine, generally available or not. Now how can you expect me to win next year's FAAn Award and continue the tradition of greatness that's been established for Best Single Issue if you don't help me out now and then?

While I understand your feelings about Geis getting much cheaper offset than you do, when I compare your cost-per-issue with my own using the mimeo process, I'm afraid I can't get too upset. Even getting free electrostencils, which would normally be a major expense to a fan using mimeo and a fair amount of art, I'm still paying quite a bit more than you are, and I have all the work to do as well. Twenty cents an issue for the quality of work you get seems pretty reasonable to me: how does Geis get commercial rates that can beat your doing your own offset work?

I've been delighted to see the changes in you over the last year, old friend, and am pleased indeed to see you describe this past twelve months as the best year of your life. Pleased too to have been able to be a small part of it and to see the new Bill Bowers testing his wings. I'll take this opportunity to wish you a very happy holiday season and express my hope that 1976 will be even happier and more rewarding than this last year has been. (None of which, of course, will prevent me from doing my best to nail you to the wall come Confusion time!)

This makes the third and a half time I've seen David's keynote address from Westercon, so it is beginning to pall slightly. (I read the copy David sent me, I read large parts of it in the MAC PR, I read it in some other fanzine although I can't for the life of me remember which one right now, and here it is OW. It's a sound speech and makes some excellent points about letting people be themselves rather than expecting them to fit the image you have of them and I suppose there are those who've not seen it before, so why don't I let them lead the discussion this time around.)

I hadn't seen David's GoH speech before, though, and enjoyed reading it very much. Behind all the (slightly arrogant) humour there is a great deal of truth, and I hope people will read it carefully and not leap on the superficial surface presentation. (I find myself occasionally defending David Gerrold against fannish detractors and I expect there'll be those who will react in a negative fashion to this speech. But I've seen at least two incidents of a curiously vulnerable David Gerrold, and it's changed the way I look at him and his work. Besides, anyone who quotes Linus Van Pelt has got to be Good People! Even if he does get it slightly wrong!) ((What Linus said was closer to "There is no heavier burden than a great potential." The meaning is the same, only the words have been changed to protect the forgetful.))

If Darrell wrote the introductory paragraph on his article, then it's just possible that Jack Williamson and Joanna Russ, among others, might question his hyperbole.

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I have a question. Are those grotty filers an official part of OUTWORLDS or can I throw them away and forget about them? I do not see them listed in the Index covering this sterling volume, so perhaps they are extraneous kipple suitable for deep sining?

Probably more than ever before I was made aware of Bill Wolfenbarger's writing ability in this column. Somehow the sort of material he writes quite often doesn't, to me, quite seem to belong in OUTWORLDS but as long as OUTWORLDS is yours, as it indisputably is, I imagine you'll continue to do what pleases you. And I wouldn't have it any other way. Bill and I just don't live in or on the same planes, that's all: but he sure can write.

[12/9/75]

FRANK BALAZS • ...OUTWORLDS is the major reason I've taken to the typer. (I loc less often these days so that each time the feeling is as fresh, not time-worn and cheapened by constant indulgence.) It took me a while to meander my way thru the zine (#26) even if it was shorter than some, but last night I made the Big Push after reading Anthony's words and it was only 4:00 AM so I read thru Koontz's briefer statements and was actually done and could go to sleep. Considering I rose fresh and more-or-less coherent this morning at 10 AM, I wouldn't worry.

When I ask Gary about FANHISTORICA I get answers like "Real Soon Now", so I'm starting to worry. If you look at his latest DRIFT, he says somewhere that FH1 should be out before that issue you're looking at. Geez, and it isn't like they have to write any of their material.... Or...maybe they are...? But they couldn't get away with, say, imitation warmed-over Ted White (or am I picking the wrong example here?), or fake Charles Burbee. From time to time errors might creep in giving things away--especially if Walt Willis complains about 50¢ subways.

Um, with a sweet embraceable Hugo, how could anyone be alone? (he lowered his eyelids).

I've finished DHALGREN. (yes, I have. Now sit down!) Good book too, well-worth reading unlike a few of definitely declaiming. I can see why you might get bogged down, uninterested in the book--not because it is a terrible book--but because it is doing things (or trying to) and communicating things that many are not interested in and, furthermore, don't see any justification for. The latter attitude is the one that puzzles me. Harlan Ellison (to chose someone well-known) condemns DHALGREN and he couldn't even finish it. What was this man reading. Not that same book I was. I WILL FEAR NO EVIL didn't deserve the treatment it sometimes got and that, he objectively says, was a bad book. Bad novel even.

But so much for the Delany bandwagon. It's just that us DHALGREN-diggers out to speak up else Delany's work submerge not to be seen for years. (Tho, I guess, it's initial 300,000 copies sold first year guarantees some reprintment.) You know, I never really liked anything else I'd read by Delany before. Some is that I've gotten older; that NOVA may work better now than when I was 12 or 13. But even his later works, nothing.

Nice covers as usual tho not outstanding as sometimes (really what is one spozed to say about an OW cover?). Front creature is rather TimKirkish, but what the hell. The framing of being w/black circle, black circle w/outer circle, summed up w/oblong line framing illo, also captures James Gunn and with such a military-looking creature my mind cannot help but free-associate. And, of course, out of the frame is title and some misc. lettering, but this framed by the actual cover/edge of the paper physical limitation. The bacover is circles. Lots of them, liberally used.

I just noticed that small Fabian swamped among the immensity of the toc page. Yet it points the way...inwards & outwards.... Gilliland's solid characterization on pp986 is fine. A mug of hot steaming and ciphers in Joe Pearson's version of language at midnight...evocative...fitting for Bill's column. Mellow you might say. I also dug the Ken Fletcher illo on pp1003, even if it wasn't mimeoed. Nice page 1004 but not enough white space. That, or not enough dedication. Sometimes, Bill, I get disgusted by your layout (impressed but disgusted by son of fuggheads that waltz in and lay out pages as easily as dropping bricks). But typos aside, sometimes, I also learn something about layout too. Usually soon after I've dropped my disgust. Some century I should start to apply such trivial knowledge. But anyway, those were a number of my favorite illos this time around.

And you print all these articles that ought to provoke scads of comment from me as they do from many others. But they don't, enjoyable (more or less) as they all were. Lowndes responding individual-like to folks is fine and apalike (is OW becoming TITLE?????) but but but. I know about electrostencils. [rec'd 3/27/76]

HANK HEATH • I have a confession to make. I'm all of 28 years old, and only a neofan, at best. Old! Old! Old!

Like hell, hell, hell. Billy, boy, you may have 4 years on me, but, Ghod, man, what's with this creaky joint act? I've got a ninety-year-old grandfather who just remarried a few years ago for the third time. Outlived the other two. And he's still going at a pace that the two of us would find hard to keep up with if we took turns at it. It's pretty difficult to argue with him when he calls me 'kid'. He's right. I'll have to live my life twice over again to catch up with him. How about you?

You asked a couple of questions in WILLIAM'S PEN. To both I say NO. I haven't finished DHALGREN, nor did I vote for Nixon in '72. And I ain't ashamed of neither...

This is going to be old, old hat, but I've got one complaint about the Gerrold GoH speech at Westercon. That is, I don't care for saintly writers who no longer care for awards, recognition, and general egoboo. For

one thing, I don't believe 'em. For another, it makes their activities so ambiguous that they no longer interest me. I'd rather that Gerrold and others of his ilk would come out and say, 'I want to write the best SF novel of 1976' or 'My next novel is going to make LeGuin's last look pallid'. Let's set some definite goals and work toward them. Might even up grade the art.

Speaking of upgraded art, did you catch the number done in NEWSWEEK on Dec 22? "Science Fiction: The Great Escape". Indeed! At least they didn't pan the genre. Just held that it was pop culture, and if everybody waited long enough, it's go away.

Bill Wolfenbarger finally hit it right with me. Anyone that likes Beagle and Kerouac can't be all bad. I, too, am burning oak. I got it from a nearby sawmill. They give away ends for free. And on these cold winter nights, it makes for a warm living room. There's about a foot of snow outside, but I just open a bheer and keep the feet warm on the fireplace. Just surprised the hell out of my kid by cooking up a good little batch of spaghetti. She didn't think I could cook without a frying pan.

From the frying pan to the fire, I've had some thoughts concerning the quantum jump from fanzine to prozine. I guess it's the dream of every neo to start a fanzine so successful that he gets a profit-making national distribution within three years. So, I thank you for popping my own personal bubble. If you can't go big, I'll keep my dreams in line. I've got a lot of respect for your little zine, and when I bring out THE WITCH OF AGNES! this summer, it'll be greatly influenced by what little I've seen on your pages. [12/20/75]

PHILIP M. COHEN • I finished DHALGREN, the more fool I.

What, nothing special to commemorate page 1000? How disappointing. Surely we can hope for something better at 10000...?

Some people are interesting when talking of themselves; David Gerrold was, in his TROUBLE WITH TRIBBLES book, but not here. I don't know Gerrold's schatten-ganger, but I think I prefer it to the real I-am-flawed-but-I-do-not-bleed images of these speeches. Better he should just sharrop and write the fiction.

The Anthony piece is just awful. His previous attacks on this and that may have been overblown, holier-than-thou, hasty, even irrelevant, but at least they had a core of reason; this is merely an attempted character assassination. It's only redeeming feature is that it's so botched a job as to fool nobody. I can hardly imagine what drove him to write it. Perhaps (if I may indulge in a bit of the same psych jobbing) because Koontz, despite a bit of snottiness, had more right on his side than any previous opponent? I can't say more—because I can't bear to reread the thing for more detailed comments.

As for relative quality—I'm reminded of Russ's comment in Jan 75 F&SF: 'the competent, low-level "success" can be infinitely less valuable and interesting than the flawed, fascinating, incomplete "failure".' Most of Koontz's work was terrible low-level failures, but toward the end he produced a few decent low-level successes: WARLOCK, HAUNTED EARTH, the recent NIGHTMARE JOURNEY with its sophomoric philosophy but decent characters. On the other hand, look at Anthony's CHTHON or MACROSCOPE. Flawed, perhaps, but clearly shooting for things Koontz seems never to have imagined. ((I don't deny that Anthony's work includes some material of almost Koontzian awfulness; PROSTHO PLUS, for example.)) There seems little doubt (pace Piers) that Koontz is a fine mystery-suspense writer, but in that field the mind-stretching awe of good SF is not necessary.

If Anthony had just said 'sour grapes!' about Koontz's departure from SF, I could have agreed. But he didn't, perhaps he couldn't, and it was necessary to apply the brakes. I'm glad you did.

To the art. Interiors for 25 were mediocre to poor, covers were excellent. Vice versa on 26. Has Austin done work for the prozines? I don't recall any, but after looking at the bacover for 25 I think only three or four prozine illustrators could do better. Of the many good interior illos in 26, I think my favorites are Fabian's, Austin's, Fletcher's, and Shull's on 1014. I find Shull's style decent, but the beasties he draws too often look tattery and rigid, with no functioning joints. The owl on 1014 has character, and looks like it could do something.

The art experts will laugh themselves silly over those last sentences. Well, that's the best I could say it. [12/27/75]

ALYSON ABRAMOWITZ • Might as well start with OW #25, which was too much of a good thing. Now, I like lettercols—a lot. But fourty-three pages of microelite type just gets a bit much. Which is why I'm not all that thrilled with the "point five" issues you plan. I'd rather have letters from one ish in the next one. Plus, that way I can't get a "regular" issue free. Of course, I still want OW #27.5 if you actually print it, so...

Onwards... one of the memories I have from PgHLANGE (along with you threatening to color in my camera lens) was of you saying that you believed you had been wordy in #25, plus I seem to remember you mentioning it in OW... somewhere. Wordy—to me, anyhow—is an excess of words. You've not done that, though there is probably more comment by you in this ish than even in OW #21/22.

I did see "The Exorcist". Twas a fair movie, but Eric's piece was better.

I'm far from an expert on what a loc should contain, but can I add something to David Griffin's list? When you like or dislike one or more items, say why. "I hated XXXXXXXX," isn't helpful to the faned, or

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writer/artist of the piece in question. Saying why is. I can't afford 40+ page lettercols and those one line statements were often what I cut out in favor of more specific ones. I've done it myself, but I'll try not to anymore after editing my local.

Now to take OW #26.

Gerrold's pieces were fascinating. Fandom--like the mundane world--has a tendency to judge things by rumor or one meeting. They arbitrarily say, "He's no good because of" (even if they can't substantiate it), but fandom (or at least the part of fandom I consider my friends) is a little better than the mundane world. It's not perfect, but at least it's small enough that I/anyone can "fight back" if need be.

"Language at Midnight" seems very appropriate with it being ten minutes to twelve right now, and its contents even more so. Considering my upbringing/lifestyle is so vastly different than Bill's I'm not even sure why it gets through to me. Yet I can empathize with him. What is even more interesting is that both you and Wolfenbarger say similar things, he in his column and you in the editorial, INworlds, and the local. Somehow, I wish you'd have let OW end on that note rather than the controversies. [1/5/76]

WAYNE W. MARTIN • That's one impressive lettercolumn you have there. With all of the loccers in it, the cover was most appropriate. All you really needed to add was a key indicating which loccer corresponded to which head.

S.A. Stricklen asks what's right with writing for money and turns around to give the answer--"nothing". I have another answer. A writer can't write for money, unless he is writing something people are willing to buy and people won't continue to buy unless they enjoy what they're getting. While it may not be the highest level of achievement for man on Earth, I'd say there's something very right about giving people enjoyment.

Ah, so Elwood did request an interview. If nothing else, you have to admire his persistence (particularly when, as someone points out, these interviews are costing him sales). As for a free trip to a con; as I recall, Elwood paid Bruce Arthurs' plane fare to come interview him. You may just get it.

Tim Kyger says the placement of the word "Baby" in the title of Jodie Offutt's article detracted from the Canfield nude. Maybe, but only if you happen to notice it when your eyeball hits the page. As for myself, such was not the case.

I loved that Rotsler drawing on page 970. (If it hasn't dawned on you yet, I've got my paper in the typer and am making these comments as I come upon something commentable as I read straight through the letterzine. It's taken me close to the whole damn night, too--and I haven't even opened the other half of the mailing for more than a quick glance.)

Oh my, Lynne Holdom mentions Brunner's CATCH A FALLING STAR which also happens to be a personal favorite of mine (along with THE LONG RESULT). It's nice to know I'm not alone in my fondness for CAFS.

The G. Mayer and Hlavaty letters roused me a bit. I put out a rather humble little zine and thus I'm not much of a receiver of subscriptions (I've only five paying customers on the mailing list). I particularly sympathize with Geoffrey Mayer's position in that I feel it's a shame that a person would be unable to get a zine he's really interested in simply because cash is his only means of expressing the interest. While I really like getting letters, a sticky quarter satisfies me as much as a short note. The communication isn't there, but hell, if someone's interested enough to send me two-bits (even if the zine does cost me four-bits) it says as much as "I liked such and such, but didn't care for this and that," in regards to their interest. It makes me feel good to know that some people are interested.

The closing Rotsler cartoon was quite well put. Well, something like that. I liked it, anyway. [12/20/75]

JACKIE FRANK CAUSGROVE • I've got two issues of OW plus the copy of INTERFACE sitting beside the typewriter. Depending on how long I'm able to stay awake, we'll see how far I get in locking them.

I think before I start (ghod, it looks like such a formidable task!) it might be best to make the usual sort of social-sounding chatter-chatter that's expected after one's seen a fellow fan at a con. Nice seeing you last weekend, Bill; too bad the bed broke. Has the hotel billed you yet for the damages? Really, a man of your advanced years should know enough to be careful.

I enjoyed Confusion, even more than last year I'd guess, though it's getting terribly difficult to evaluate each con and attach a "rating" to it. I suppose it would be better to simply say whether they were good or bad, and let it go at that. Your speech was definitely the highlight of the weekend, since you verbalized so many of the thoughts and feelings I have towards fandom and the various people in it. I haven't been able to get the ms Xeroxed yet--the public use machine in town is currently out of order, and ghod knows when the repairman will get out to our area to fix it. I think I may go into Chicago Heights this weekend and see if they have one at their public library.

It was a shame that Ro "kidnapped" so many of the ghod people Sunday night, as the hotel was dreadfully dead thereafter. Wally, Jim and I went up to Rick and Loule's "party" for awhile, but most of those who stayed over weren't any particular friends of ours, and I certainly didn't want to spend the entire evening sitting around getting stoned. Went to the second floor and talked with Mike and Larry Downes and Leah until we
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decided to give it up and go to Jim's for the evening. Toured Glorious Downtown Ann Arbor the next day—a lot of window-shopping and drooling over leatherwork, art prints (some fantastic wildlife ones at a speciality shop), jewelry and caffans. It was rather a good thing we were broke. We would've been bankrupt otherwise!

There, now that the obligatory nattering is done, I can tackle the meat of this night's writing—OW #26, #27, and INTERFACE...a.k.a. OW #25.

One slight quibble should be mentioned before I go on; you seemed to take my remarks to your jokings about selectrics as serious. Must I go about with a J*O*K*E every time I want to needle you a bit? Sheesh, Bowers, but you're so often guilty of the very crimes you accuse others of! Nine times out of ten, if I say anything even slightly disparaging, I'm doing so with tongue in cheek. (I know, I know; it's impossible to tell by the paper, but you should be able to get some clue as to the seriousness I'm addressing the issue with by the words I use, or the sentence structure, or something. If I can't make a person who reads my words realize I'm joshing them, then I'm pretty much a failure at communication, and should pack up my typer and stay home.) End of umbrage.

You know, I went through #25 and put checkmarks—apa-style—where I felt I should have something to say, and now—also apa-like—I wonder why I made them. I have one by Stricklen's comments regarding Poul's stance on pros versus lit-crits, but really my comments in the letter of mine you published in this issue cover what I'd have to say. I also have a checkmark besides Gilbert's words regarding Canfield and cartooning, but except for saying I, too, agree that Canfield is the BEST cartoonist currently working in zines (and perhaps of all time, when you consider overall quality—I don't wish to detract from Rotsler's accomplishments, he's done more service to fandom than people could ever recognize, much less repay—and I do hope he'll be acknowledged with a Hugo of his own, and soon!), and I also agree that one should recognize the intent of the artist in judging whether a work is good or polished or whatever other judgemental words are used. Oliphant and Canfield draw in utterly different styles, as Mike does himself, but the discerning eye should be able to tell that both men are equals when it comes to ability and talent (though I, naturally, lean to Grant's favor in that comoar-ison), and I believe most do. I hope they do, at least.

Several pages zip by until I hit another mark, at the end of Jon Singer's letter. At the time I made it, last October, I was going to say I'd never received a two-part letter/loc from a reader, but now Dave Locke has been sending them out in that fashion (probably to chastise me for daring to print one paragraph from a letter that he didn't care to have made public) so I can't act all surprised that anyone would go through so much trouble. Actually, I find it simpler to deal with two-parters; the LoC gets filed with the next issue's material, and the letter can be answered immediately or stuck in the napkin-holder-cum-Hold-file without fear that a possibly (in Dave's case, it always is) valuable addition to the lettercol could be misplaced. Letters you can lose, never LoCs!

I enjoy occasional segmented lettercols, and disagree with much of what Darrell said about them. To begin with, they simply aren't done so often as to lead us letterhacks down dangerous and unreadable paths—we're too wordy a lot, and too cantankerous to boot, to be muzzled by a mere style of laying out a lettercolumn! His terming what Donn does with TITLE a "lettercol" boggled mine eyes. In no way could I term the snippets Donn pieces together into each issue of that still-unique zine, a "lettercol". As you note, he has run full letters, to give readers more of an idea of the personality of each Titler, but that's about as close to the concept of a letter column that he has. I'm pleased that Darrell has designed a ploy to prevent such segmenting of his precious words, but would imagine a good faned could still make it into patchwork, and retain its readability at that. Dare not lest ye be dared...or something along those lines...

I was surprised by your comment to Sheryl regarding publication of your costs for printing OW. Do you mean to imply that some people complained about your doing so? For real? What on earth for? I think it's surely your right, and it should help make some people aware of the sacrifices a faned offers to present their zine to the public—though most faneds don't incur the expense you do—and, beside, it is your zine to do with as you will.

I tend to retch when re-reading Griffin's letter—does he really and truly think that putting together a zine is FUN!?! Gack! No one else in the whole entire Universe—with the sole exception of Juanita Coulson—would believe that. A momentary diversion, perhaps—much like pounding your head with a bheer can to erase the pain of an ingrown toenail—but Fun, never!

There were a few other marks, but I don't want this to run on endlessly. Just let me say that I already heed your advice, and do not charge for DILEMMA for precisely the same reasons you give—to take on subbers would entail responsibilities I'm unwilling to shoulder. (Who'd pay for the darn thing anyway?) But to a faned with a large ML and a small budget, I can see the value of subscribers; it all resolves into that basic point—what do you intend to do with your zine. If graphics and layout and long articles are your bag, then you need the cash to present them properly. Fandom's about as impoverished as your usual hobby group in numbers of millionaires, so depending on others to finance your activity is the only feasible route left open. I know at least two Chgo area fen who are subscribers to several fanzines, and both appreciate the zines they get, and pass issues on to less fortunate people, thereby increasing both the readership of the zines in ques-

tion, as well as the "publicity" they receive--and possibly adding another subscriber or loccer to the lists in their own quiet way. (In any case, I believe what Dave Locke originally meant by his mention of requiring LoCs, was requiring response--he's as aware as the rest of us that not every fan is capable of writing cogent LoCs, but he's just as hungry as the rest of us for some sign of approval above and beyond the "sticky buck"--and many times a sincere postcard would suffice. Though, thinking it over, Dave just might be vicious enough to really mean what he said. Faneds are like that--unpredictable. Thank ghod!)

Can see I won't finish this tonight. Will back off for the nonce and attack again tomorrow...Nighty-night!
[1/29/76]

And just enough room on the page to say Good Morning, Mr. Bowers...tho it's 1:00, really.

OW 26. Your numbering system--if you'll pardon the expression--was, of course, designed to drive completist fanzine collectors like Bruze Pelz straight up the wall in a screaming fit, I assume. A fascinating study of the complexities which the human mind can evolve in a search for rationality and orderliness. Yes.

I agree with you that OW is not and shouldn't be a vehicle for political discussion, but I will say that I know of at least three people who admit to having voted for Nixon: Dave Locke, my husband Wally, and Lynn Hickman. The first two realize the Error of Their Ways--as you do--but Hickman remains unrepentant to this very day. Alas.

I sighed when I read, once again, that you were going to bring the various tangled feuds between Piers and Everybody (I liked that phrase, thanks to whoever it was in #25 who used it) to an end, but--harkening forwards to #27--I see that you actually did. Congratulations on your forbearance (of course #28 will come out with a hefty lettercol containing innumerable additions and detractions from the people concerned, taking up 45% of said letter section, and I'll grit my teeth once more. I can hope, however...).

I know what you mean about meeting people and getting along without recourse to "credits" (as you put it; having little myself, I use the phrase "who haven't heard of me before" in its place). Fandom has a habit of making one known to many people one has had no contact with whatever. And after a while, when your "rep" (whatever it may be) filters back to you, you begin to wonder just who or what you really are. Meeting people who not only don't know you, but who have never heard of you helps you regain your bearings. Before my intense involvement with fandom, I could depend on mundane contacts to do that not-so-little chore, but I have severed virtually all such outside contact, and find myself wondering at times if I'm anywhere close to the image I have of myself. Does that make any sense? It does to me.)

I've made the statement before, but I'll keep repeating endlessly because I think it's so true. Fandom isn't one big happy family, but it is a family, and closer to the actuality of "family" because it isn't happy. What family gets along completely? There always are various cousins or even siblings who can't stand one another individually, but tolerate each other's presence because of the unity in bloodlines. Fandom's like that. There are people in it I wouldn't cross the street to greet, but others I'd give my right arm for (and having gone through several weeks with a broken right hand, I know exactly the extent of the sacrifice) and ask if they needed the other limb. But we stay together as a group for the ill-defined feelings we have of brotherhood/sympatico/perverseness/whatever for fandom as a whole. When pointing at a disliked fellow fan, we're like whoever political figure it was who said "Yes, he is a S.O.B., but he's our S.O.B." (wasn't that Truman speaking about MacArthur? I disremember...). Families aren't necessarily happy, they just are together, and that's what fandom is.

I've seen/read/discussed Gerrold's speech too blasted many times to have anything left to say about it now. I can appreciate his frustration at being thought of as different from his image of himself, but that is a fact of life that occurs to most of us. He is frightfully guilty of doing the very same things--accusing people of things they did not say or do themselves but were interpreted as so by others--that he decries in others. David is much like the rest of us in that respect, so I cannot damn him for the fault, but neither can I praise him.

If there is any one thing I am grateful to you for putting within OW's pages, it is RAWL and his opinionizings and musings. I don't always agree with the man, (though usually I do), but I do enjoy reading him. (As I also enjoy Poul's columns, even though I disagree with much of what he has to say.) I won't interrupt his comments to his readers that he makes in this issue, but I sure did read and relish every word.

Ted White's reprinted article on electro-stencilling had many tidbits of information in it that I hadn't known about before. Any ambitious faned could pick up all sorts of ideas and techniques to help dress up the pages of his/her zine; but I can't help but wonder about the sense of perspective a faned has who goes through all the sheer WORK entailed in following some of the processes Ted describes. I most surely will appreciate far more the labor a person expends in preparing a complicated drawing for stencilling--I hadn't realized the creative energies one needs for doing what I'd thought to be a cut-and-dried chore--but I'm not sure if my new awareness will enhance my enjoyment of a particular piece of electrostencilled art. What may happen is that I'll feel the same sort of awe I do when confronted with a copy of the White House constructed from thousands upon thousands of sugar cubes. Awe intermingled with the thought that was it all really worth the effort?

Hey! I just scanned the rest of #26 and see it's all Piers and Dean. I said I wouldn't say anything
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else about that matter, and b'ghod, I won't. In fact, since this is so unghodly long already, I think I'll postpone Loccing OW #27 until next Day Shift for Wally. My typer will need that long to recuperate... [1/30/76]

5/23/91 • Jackie is probably wondering why I called Tuesday...asking about the date of her next Quill order...saying that I was running out of ribbons (again; already!) for Dick & Leah's typer. ¶ I just know you don't believe me...but I am too editing! Jackie's loc was "cut" from a 7-page, single-spaced letter... ¶ [And I just blew my format; sigh.] ¶ Relax; there is more to come. ...though perhaps not as much more as might have been: In the opening to his LoC on OW26, Glicksohn made reference to a 12-page LoC on OW25 he'd sent. ...and in the carbon of my reply to Jackie, I note I said this: "And, thanks, once again, for that incredible loc...you didn't quite catch Glicksohn, he sent I think, five separate letters, single sheets—that probably add up to 8 or 9 pages on 25 alone..." That/those epic/epil doesn't seem to be in this box, unfortunately. But, rest assured, when I do locate it...when you least expect....

DARRELL SCHWEITZER • Harry Warner (OW 25, p 960) doesn't seem to understand why I write. I write not for money, but because I want to. I write what I want to, but I would be a fool to give it away when I could sell it. I've almost got it to a part time job now (mostly courtesy of TK Graphics) and have delusions of doing it full time, supporting myself from it, simply so I wouldn't have to make a living from something less interesting. (Being independently wealthy is another alternative.) I don't know if this will ever come about, but extrapolating my rate of increased sales a few years into the future, it could. I will obviously have to move from specialty press books to trade books, from short stories to novels.

For Harry's information, I'm not talking about sales to SPACE and TIME (which pays a tenth of a cent per word—I did sell them something once—for \$2.50) but to magazines which pay more like 1¢ a word (and more recently, to anthologies which pay three cents a word plus royalties). These aren't amateur fanzines anymore. (One of my projects is attempting to sell an anthology of this stuff to a major publisher. Professional quality fiction & big names involved. But the market for freelance anthologies is very tight in the post-Elwood collapse.) The smaller fantasy magazines like WHISPERS and FANTASY & TERROR hold up very well next to the minor newsstand magazines, like FANTASTIC. the rates are the same, and the quality of fiction is sometimes higher. WHISPERS is a prestige market, very difficult to get into (which is why I haven't done it in a year and a half, ever since it became a prestige market) and one finds oneself competing with Fritz Leiber, Avram Davidson, R.A. Lafferty, and such people for the available space.

I've never had any desire to write exclusively for money, i.e. to write things on commission which I would not have written otherwise. A professional is simply someone who gets paid for the same work an amateur does for nothing. This way the transition is very hazy. Believe it or not my first sale of fiction to a generally distributed magazine (VOID—Australian prozine) paid less than some of my sales to not so generally distributed magazines. (½ cent a word to the standard penny.) Also believe it or not, one of the very few things I ever did on commission, almost entirely for money, was an article on fannish fandom for a mass circulation music/arts magazine (CONCERT). Of course I maintain an enthusiasm for fandom, but I wouldn't have written an article explaining it to the Masses if I hadn't been commissioned to do so.

I think you did a disservice to both writers by publishing the Anthony/Koontz feud. Neither of them will ever convince the other of anything, and the facts of the matter will remain constant anyway. If Koontz is telling the truth, then does it matter to anyone but Piers Anthony that Piers Anthony doesn't believe it? If Anthony is right, he'll never make Koontz realize it, and it doesn't really concern anyone else.

I tend to go along with what deCamp says in THE SCIENCE FICTION HANDBOOK, and that is that the writers have no business engaging in this sort of thing. Ultimately the readers will decide if a book is worthwhile. The critics won't and certainly one other writer won't. A writer who engages in this sort of feuding has nothing to gain, and runs a terrible risk of making roaring asses out of themselves. [rec'd 1/7/76]

MARK R. SHARPE • Interesting cover, but what the hell was that little bugger in the foreground? Looks like he has a coke spoon in one hand, a Colt .45 in his holster and an itch in his rear. I have read Gerrold's SHADOWMAN speech once too often in fanzines; I think this is the third time. I read in LOCUS he is severing all ties with fandom except for the usual paid appearances and friends. Bye, David. Enjoyed the editorial, especially the SF EXPO piece. I'm going too, but as a dealer not a fan. Cries of unfaanish have been echoing through fandom now for quite awhile and, frankly, I'm getting damn sick and tired of it. Mike Glicksohn said, in LOCUS—oops—KARASS...wrote about the comments from the "Prophets of Doom". Sounds like the people who complain are not planning on going so why bitch? It doesn't affect them directly or indirectly. Fandom has managed to survive the ATB (Abominable Trekkie Beast) and CAW so commercial cons will be a piece of cake. Anyway, I don't see anything wrong with commercialization of science fiction because commercialization won't bother faanish conventions or fanzines. Also, the idiots who want to drag SF out of the proverbial ghetto might get their wish if commercialization invades. I think I love Poul Anderson. *sigh* AAARRRGGGGHHHH Another interview with another pro! Oh, well, at least this one was done well (unlike a few I've read recently). [5/9/76]

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ALAN L BOSTICK • Ghod, what an awesome lettercol! I am stunned, stupified, croggled, and seventeen other adjectives that describe an extreme state of sensory overload. It took me two hours to scan the damned thing, and I haven't yet finished reading it thoroughly.

Loren MacGregor really puts himself out on a limb with his blast against Piers Anthony. It doesn't take ESP to predict that this will blow up into a nasty feud. Were I you, Bill, I'd try to settle things behind the scenes as soon as possible before you wind up with a big fight that ~~ALL THE NEIGHBORS WILL HEAR~~ your readers will have to tolerate again. I, for one, am sick of your lettercol being the site of gladiatorial contests.

Speaking of gladiatorial contests, I see that Piers and Dean Koontz are still battering away at each other. That's 5½ pages wasted. (Or, almost wasted. In the course of the background to a major slash at Koontz, Piers shows remarkable talent as a writer. I am referring, of course to this accounts of Students A and B. Piers, why must you waste your talent on diatribes of hate when you could please many people ((including yourself, perhaps)) a great deal more by writing straight articles? The role of the defender of truth, justice, and the American Way becomes you not.)

Getting back to OW 25, I note a good deal of discussion on the topic of subscriptions for fanzines. My own feelings on the subject: as I said before, I believe it to be good fannish etiquette to loc everything that one receives. However, as I have learned to my extreme chagrin, it is not always possible to keep abreast of fanac. Because of an immense load of schoolwork loaded upon me by my first experience with institutions of higher learning. Inability to loc has forced me to lose connection with my favorite fanzine, TITLE, because of Donn Brazier's policy of sending TITLE only as long as one maintains active communication with him. It's a policy I can understand, seeing as it serves to keep an active readership while dumping the dross, but ghoddammit, it keeps me from reading it, and anything that keeps me from getting what I want is, by my definition, evil (self-centered little brat, aren't I?).

What's this? Talk of "the Glicksohn Mythos"? That phrase calls to mind images of bizarre assemblies of cultists gathered around graven images of IPA bottles and chanting, "In his house at Toronto, dead Glicksohn waits dreaming!" Ghastly! Only a sick mind could believe in such rot! Everybody knows that Mike Glicksohn is a superstition invented by old wives to scare disobedient children back into line.

Returning to #26, I was extremely interested in David Gerrold's speech on images and fandom. It also gave me the seed of a horrifying scenario: what if people's schatten-gangers were real, and were walking around at those conventions they weren't at, writing to those fanzines they don't read, and were the incarnation of those false images people develop? What if people occasionally came in contact with their schatten-gangers? Would Harlan Ellison be left dying in the gutter after meeting a 4'2" creature named Cordwainer Bird? Are the shadowmen out to take over the world by liquidating their doubles one by one? Let us not go on; thoughts along these lines lead to a particularly unpleasant form of paranoia.

Hoorah! Bill Wolfenbarger's back, and as absorbing as usual. One thing I note is that his account of Westercon doesn't quite hold my interest as much as his other ramblings. Maybe he's not really a fanwriter at all, but instead is more an artist-writer. Fanac doesn't feel like it belongs there.

I liked the covers for both #'s 25 and 26, but the one I liked most was the bacover of #26. [12/10/75]

MICHAEL T. O'BRIEN • Long time no LoC, eh? This one is on #26, since to comment on all the ones I've missed would prevent my ever getting up the gumption to get started.

I do believe Gerrold is right about the shadowman. I also think he's wrong about MidAmeriCon. I also think capitals in the middle of con names should be outlawed. I read Ken Keller's things in the progress reports before I got OW, then read Gerrold's piece, then thought about Keller's position. Well, he is right. Creeping professionalism again. This strikes me as a transitional con, midway between the period of purely amateur and the period of purely professionally run cons. Kriswell Prediks a professional, huge worldcon and several smaller, but still large regionals like the current Westercon (which many already regard as a warmup for the Worldcon). People who hate huge worldcons can just quit going, and go to the biggie regionals. They'll see most of the people they were out to see anyway. Hell, I see most of my friends at Midwestcon as it is. Admittedly, I know hardly anyone on the west coast...

"Language at Midnight" is the best thing I've ever seen Bill do. I feel I know and understand him much better after reading that than I ever have before. Always before I found myself wondering, "Now, just where is this fellow at?" Now I know a bit better, and can appreciate his other pieces more.

I helped put out only one issue of one fanzine, and that some four years gone, but I remember the fun with electrostencils. There is one fellow here in town, non-fan, who is a true graphics freak. You know how most people have a workroom, and the rest of the place they live in? This fellow lives in a storefront, and the whole place is a workroom, with one tiny room in the back for living/sleeping. Almost the whole rest of the place is given over to graphics. I had my locksmith's stationary done there (did most of it myself, in fact) on a hand-fed letterpress. Composing stick, inking disk, the whole works. It's one of the most fascinating evenings I've had in years. The fellow also has a Rex-Rotary 1000 and his own electrostencilling machine (brand unknown). Ted's article to the contrary, he does ALL his work on electrostencil, even when it is pure
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text. He is such a fanatic about taking care that all his mimeo work comes out looking not even like letter-press, but like photo-offset. I have never seen better mimeo work in any fanzine, bar none. This guy has pushed the art to its limits, I'd say.

The last paragraph of Dean Koontz's rebuttal says it all. I saved myself some agonizing by merely skimming Anthony's...whatever...rather than trying to read the whole thing. I found the start of this all rather interesting, but the Death of VERTEX sort of took it out of the realm of reality, to my mind. The rest of this all looks to me like Piers' fantasy world. In fact, his constant prickliness has given him such a bad taste in my mouth that I didn't even want to pick up his latest, PHTHOR. That's the first time I think I've ever let my opinion of an author personally, good or bad, influence my book-buying habits. Yech. [1/6/76]

GERARD HOUARNER • Dear Mister Bowels: That's right. It's me again. You'll have to live with me (figuratively speaking, of course) for quite some time because, you see, I rather like your little magazine. It is the only thing published in all of fandom that I actually look forward to, and which surprises me every time. My, I must be getting mellow in my old age. I guess twenty is a real turning point (heh, heh).

The Gerrold speeches were just about the most thought-provoking things in the issue, besides Poul Anderson, who was merely insulting. Any person in the public limelight has to face that sort of image-conjuring, whether it be contained to the thousands of fans and their images of Ellison as "the short brat", or Gerrold as the "smartass", or Asimov as the "dirty old man"; or whether it is in the larger public arena, such as Ford's image as a bumbling boob. There's no cure for the image, there's no stomping the shadowman. You can't please everyone, and there are some people you just please too much, and between the two of those groups, there's gonna be a lot of myths and half-truths and blown-up stories thrown into the public's eye. I'm sure there are some people who have never even read David Gerrold and have somehow missed seeing "The Trouble With Tribbles", and yet hate his guts due to an off-hand remark somebody made about him. Conversely, there are some who love him only for his "tribbleness", or for something else he wrote or did or said. People are funny, they're irrational, and most disconcerting of all, they're all so damned different. The opinions of hundreds of people went into making Gerrold's image, many of who never met him. He wants to change that? How is he going to get in touch with every member of the "family of fandom", if not through the writing that contributes to his "image"? How is he going to appeal to me, to you, to Poul Anderson and Schweitzer and everybody else in OW26, to everybody who reads OW26, when we're all different and have radically diverging tastes and interests? Ain't no way, Jay. It's human nature to be cruel and nasty and mean; even the best of us can break down once in a while and say some half-truth that will contribute to somebody else's image. You say something about your friend, your lover, your prof, and poof, you've created an image for whoever you were talking to. There's no escaping it, and even though I sympathize with Gerrold, images are what people remember when they buy books, attend cons, and listen to you when you make GoH speeches.

The Interface section was awe-inspiring. I spotted three of my letters, which means that not only did you have a back-log of locs the size of Jodie Offutt's boobs multiplied by a factor of ten (yes, I still remember that particular, er, piece), but you also had the vulgarity of publishing me. My, after reading myself over the span of a year, I can't get over how much I've changed. You can see it in the letters (it's them reefers and coke-spoons, folks, and them long sessions over the toilet bowl with rolled up copies of OUTWORLDS): the complete breakdown of morality and inhibitions. Would you believe that I once went to Church? Unreal.

I really got off on the concentrated feed-back and, indeed, I enjoyed the Interface section more than the regular session. The art was better (the Austin backcover and that dynamite Sultzter illo on 958) and you had cartoons. You see, I'm a rather simple dude ... so little things like cartoons appeal to me. I see you've "discovered" Shari Hulse and her Gahanesque humor and style. I ran across her stuff in some apa-thingee put out by Chris Hulse, and I've been waiting for her to hit the big time. She never would contribute anything to my zine....

But, you slime-covered, wart-encrusted foetal abortion, you blew my piece of art, didn't you! My one chance at the Big Time, at having my name in lights and my New York gallery opening. YOU PUBLISHED MY ART ON IT'S SIDE!!! The point on that illo on page 964 is supposed to be facing up, and if you look real close, and if you're a little stoned, you'll see the profile of a face with a conical helmet. Ah, the finer things in life are lost on you fannish-types.

Looking forward to your next mental eructation.....

[rec'd 1/6/76]

SHORT TAKES

GREG STAFFORD • Billy Wolfenbarger, again, pulled a couple of strings. Especially the Halloween line, brought everything into an unnatural focus. ¶ Randall Garrett's page was nice. How do you always get those illos to match up with the articles? Are you of the assigned-artwork school, or have you really that much of an on-hand inventory of art? [1/2/76]

BRIAN EARL BROWN • In answer to Gerrold's "fandom is one big family", I'm reminded of a cartoon, possibly in

PLAYBOY, where God is talking to Adam and Eve; sez G. "I can give you three billion reasons why you can't hold a family reunion. ¶ Well before turning page 1007 I could see why you reprinted Randall Garrett on page 1006. Piers really blew it this time. He comes across as positively paranoid. Will this finally be the end of this interminable controversy? I thought every writer knew that Mainstream pays more. It shouldn't make any difference if this was two of the finest writers squabbling but the fact that neither writer has produced any body of substantial (work) makes this exchange all the more pathetic. ¶ Actually paused to look at Derek Carter's backpage illo. Nicccceeee. I'm sorry I've glanced over other of his illos. [12/16/75]

STUART GILSON • Your reaction to "Our Lord Savior" came to me as no surprise; actually, for some inexplicable reason I was myself somewhat uncomfortable with the thing when I finished it, although I'll be darned if I can trace my misgivings to their exact source...perhaps it's because the illustration was overburdened with stylistic decorations, dots, circles, or whatever. In trying to develop a distinctive and consistent style, I have recently tended to get somewhat carried away ... *sigh* but I envy artists like MacLeod or Shull who effortlessly seem to be able to produce again and again with an artistic stamp that is uniquely and characteristically theirs alone... [12/29/75]

AL STAVISH • I read Anthony, then Koontz, skipped around to some other articles/items, and when I eventually did read Randall Garrett's article, I could only marvel at the good editorial sense displayed by Mean Old Bill. I don't know which is sillier, namecalling in print, or believing the Panshin theory that writing reflects the author's heart, soul, and mental health. Garrett's insight into such incidents says a great deal about the participants and the factual content of arguments based on personal preference or prejudice toward an author's work. Gerrold's schatten-ganger concept adds another dimension to the A-K exchange. I only hope that comments made by fans concerning the "feud" don't fuel the controversy. Where does it end? [2/15/76]

CRAIG LEDBETTER • ... Trying to analyze all 3 is a rather difficult thing to do but since I feel OUTWORLDS is the better of the three I'll try to explain. ALGOL is like one of the current crop of disaster movies, that being for all its gloss and big name stars the feelings between viewer (fan) and end product is hollow. No real reaction springs forth. SCIENCE FICTION REVIEW on the other hand is just the opposite. It's like watching an early Cagney or Bogart movie that's a real Thomas Turkey, but their personality is so alive and vibrant that you are sucked into enjoying it no matter what. Those aren't insults, just gut reactions to each zine. Now to OUTWORLDS; here my analogies kinda run thin. ... ¶ I am no means a Fan who has seen or done it all in the World of Fandom, but just someone who enjoys your fanzine a little more than your much touted competition. [12/14/75]

LINWARD C. MARLEY • After the recent comments about subscribers in OUTWORLDS, I feel somewhat guilty about renewing my subscription. Nevertheless, here is my \$4.00. ¶ I have been reading OUTWORLDS since #19 and enjoyed them all, even though I never wrote a letter of comment. I made many comments to myself in the form of grunts of approval or disapproval, mainly approval. What would you do with 1129 LoCs? [12/17/75]

DAVID GRIFFIN • Ted White's column was useful, but I think it would have been better if it had been illustrated. For someone like myself, who has never seen an electrostencil, the things he mentioned were difficult to visualize—this is where Terry Jeeves scores in his article in ERG. He assumes that the reader knows nothing about the subject, and so it is of great help to even the complete beginner. This has the advantage that the process of producing the fanzine is made clear to somebody who's never even contemplated writing one before, and is thus likely to encourage him/her to produce their own fanzine. Any faned who reads ERG regularly and has OW20, has a head start on other fans. In fact, it was Terry's articles which led me to produce AFTER THE FLOOD. You've got a lot to answer for Terry! [postmarked 1/18/76]

TERENCE M. GREEN • ...although I did not respond when the controversy actually appeared in OUTWORLDS, I found the Arnold/Pfeil bit extremely interesting. I think you have done a great service to those interested in the mechanics of writing/editing by printing both sides. Certainly I learned something from it all, since both sides were presented, and the reader must strike a balance in his/her own mind, and see the situation as a whole. ¶ But where the above mentioned controversy is interesting and valuable and enlightening, since it illuminates 2 completely different levels of the writing world and the problems inherent in both, I don't feel the same can be said of the Anthony/Koontz thing. Here we have two writers battling, and I personally don't feel we are dealing with anything more than egos in this one. The nature of the conflict, and the issues at hand are not of the same order as the editor-writer conflict. Something to think about? ¶ OUTWORLDS 26 is a fine and beautiful and tasteful production, physically. I particularly enjoyed Bill Wolfenbarger; this type of writing, when well done, can be quite rewarding for a reader. Makes me want to meet the writer, which is a compliment. [1/10/76]

DAINIS BISENIEKS • One becomes dazed with reading all those letters. And the prolix prose! Take Jackie Franke, near the bottom of p. 943 col. 2: I'd revise thus: ...He may be right about large-circulation genzines, but other zines I've got stacked to here. Once, you could loc all except APAzines: and, if ambitious,
.....

most of those as well. Now I doubt any fan has even heard of all extant titles.... I loathe the words "individual", "person", leading like as not to "he or she"; so many good ways of avoiding them! [rec'd 1/14/76]

K. ALLEN BJORKE • The day after I mailed CHANGELING #2 I headed down to Uncle Hugo's and picked up a copy of OW 19. On the way home during stoplights (there were lots, as the warm weather here for a few days [in the 50's] invited me to ride my 10-speed across the city) I read the editorial, and for the last mile or so that about what I had read as I dodged the trucks and cars of rush hour. ¶ Ahhh..... ¶ This is awful late for comment on a zine from the 1st 1/4 of 74, but that editorial set a lot straight with me. I saw how and why someone could run a zine like OW in the way you do. Like John Bangsund (I think) said: The purpose of the fanzine is "to spread love". It all fell into place, and I've been doing the best I can on CH #3, shooting towards exactly those basic goals. Thanks. [3/7/76]

GREG KETTER • Over to the DHALGREN controversy. I have seen just a bit too much on it. I have an idea to make it pay off. Any monies could go to TAFF or DUFF or whatever fund is currently available. ¶ Plan: I hereby volunteer to have a Read-a-thon whereby I will read DHALGREN in one sitting, taking pledges for the hours it takes me. (I figure about 16-20.) I couldn't do it before summer but (scratch that) maybe I could do it at Minicon in Minneapolis in April. Whatya think? I'm game if anyone else is. [rec'd 2/18/76]

JAMES D CLARK • I ... note that David Gerrold ("Stomp the Shadowman") simultaneously objects to the unsavory image he finds pinned on himself and tries to attach a particularly nasty image to 35,000 young American conservatives/libertarians. "Facists", "Archetypical mundandes", "I've been making a conscious effort for some time now to avoid toxic behavior in myself". Sure. [2/17/76]

RANDY MOHR • #26 was hog heaven for me! ME on the covers! Boy, what can I say? ¶ Nice ish—sorry I can't say Great, cuz it wasn't great (I dunno, maybe I'm just jaded from great issues like #23) -- the repro was very nice! Except for my backcover—somehow I don't think the green paper stock did the illo much good—oh well, it worked nice for the front, so I won't complain—Honest! [12/18/75]

I ALSO HEARD FROM ... mostly in the form of sub renewals, or sticky four bits(*) for this ...from:

CRAIG W. ANDERSON • PAUL ANDERSON • H.J.N. ANDRUSCHAK • MIKE BRACKEN • ROBERT BRIGGS • CY CHAUVIN • MERRITT CLIFTON • DANIEL DENNIS* • MICHAEL DONAGHUE* • ED FRANK • ROBERTO FUENTES • BARBARA GERAUD • TERRENCE HAVENER • KEN L. HOLDER • DENNIS JAROG • CHRISTOPHER LOMELINO* • PATRICK MCGUIRE • PAULA MARMOR • LARRY PROPP • ALAN SANDERCOCK • LAWRENCE SEVERS* • JIM SHULL • AL SIROIS • JEFF SMITH • KENNETH SMITH • ROBERT W. SPARKS* • DESMOND TYNAN* • STEVEN A. VASBINDER • GARY WALKER* • BUD WEBSTER • LAURINE WHITE • SUSAN WOOD • BEN YALOW* ... As always, (belated) Thanks All!

...but, even so, that doesn't End It — even for Comments on OW 25/26. I have four LoCs still that start out on 25 or 26 ~~or earlier~~ ... but just keep going right into OW27; they'll be along 'shortly'. ...and I have one more that I found unexpectedly in "this" box.

I don't recommend this as any form of therapy, but despite some unavoidable tedious stretches, it has been educational, and rewarding, for me, at least. I haven't deliberately set out to embarrass anyone in the selections I chose vs. those "cut"; we were all much younger then...no one more so than I! I wondered, as I typed, about "conversations" left hanging...and how they would have developed had this been published in the time-frame promised. I also felt a sense a relief that certain topics are now, safely, "history". I regret that a few will never see this, at all. ...and I regret having "lost touch" with any number of "you" over the span of time. If I started listing names, I would be in trouble.

But, perhaps more than most, I regret having lost contact with:

SI STRICKLEN • This may be one of the strangest weeks I've ever spent in my life. I've been off work for the holidays, and my wife has gone to spend a week with her parents (we can't afford for both of us to go). I decided to paint the kitchen for her Christmas present. I had it all figured out—two days of hard work, then on to all the other things I had planned for the week. The kitchen, of average size, say ten by sixteen, was a sort of cat-vomit green and certainly needed a new color.

Well—I just now finished and my wife gets back at four this afternoon. I had no fucking idea of the incredible amount of work it takes to paint. That kitchen has forty-one cabinet doors. Each door has a handle and two hinges. Each doo has eight edges, four around the outside and four around the inset that fits into the opening. All the rest of the kitchen seems to be made of cracks, crevices, cute little insets (which I used to like) etc. etc. You get the idea. There was many a time that, if I'd had any cat-vomit green paint, I would have repainted what I'd already done and said the hell with it. Cat-vomit green isn't such a bad color, really.

To make matters worse, I immediately slipped into my natural routine, which seems to be going to bed around nine AM and getting up around five PM. A strange week, either painting or wandering around this large house in

the middle of the night, and occasionally slipping out to some all-night convenience store for cigarettes, food, and maybe a little beer. I haven't spoken to anyone except store clerks for a week, nor seen a paper, nor watched the tube (except football games), and it feels like another world.

What then, what do you think about in such a situation? If you've just picked up OW 25/26 from the PO, you think about fanzines, and if I put down a tenth of the things I've thought in the last week, this will be the longest LOC ever sent to a fanzine. Here we go.

One of the things missing from among all the Grafanedita articles is an article on the business of running a fanzine. This is particularly important for all you big-time faneds because the amount of money involved in an offset zine can ruin anyone who lives on a working man's salary.

With a mimeo zine and a couple hundred circulation, a working man can sigh piteously and cover the costs—but with a thousand circulation, look out! I don't like the sound of spending all the sub money on the issue at hand, and we'd hate to lose OW because you were in debtor's prison. Does anyone out there have an article on the economics of fanzine production?

Also, why don't you enlighten me on the tax situation. Surely losses are deductible as business losses, and yet in the Symposium someone admires Charlie Brown "because he has the tax situation licked." What's there to lick? You also say that most faneds don't keep expense records because they hate to see how much money they've dropped. But keeping good records is a first principle in business, isn't it, and how can you deduct the loss on your tax if you don't even know what it is?

I think you told me, in our only phone conversation, that you "weren't a very good businessman." You know, I'll bet that anybody with all the talents and skills necessary to run a one-man small magazine that makes money would be able to make a hell of a lot of money doing something else. *sigh* I guess the fact (is it a fact?) that Geis is not already rich means he'll never make his living off TAC.

On this same topic, everybody knows that successful small-circulation magazines are expensive. You evidently really worry about giving your subscribers worth for their money—so much so that I think maybe you cheat yourself. It seems to me that if you are going to charge for your work, then, damnit, charge for it. I would say that two-fifty, or even three bucks would be a fair price for OW. If people won't pay it, then no circulation problems. If they will, then fewer money problems. Hell, if you want to give away your time and effort, then you can come down and paint my kitchen.

Actually, all this is a question—why won't this work?—rather than off-the-wall advice. What do you think would be the effect on your circulation if you really jacked up the prices?

Now, onward. The Salmonson letter, OW 25 p967, aside from raising the question of why someone would get a sex-change operation to become a lesbian, gives some first-hand sexual experiences. Have you ever noticed how this sort of stuff will take over if you let it? The East Village Other and the Berkeley Barb, the last time I saw them, were sinking rapidly into this sort of disintegration, a real shame. There seem to be a lot of people, DOM to newly liberated, who want to talk about sex, especially their own experiences. Have you ever noticed how dull it is when you're not horny? There has been an awful lot of sexual entendre in OW these last few years, in fact there's been an awful lot in the whole country. I'm certainly not worried about Mean Old Bill letting his fanzine get out of control, but it does get old, my friend, it does get old.

Actually, this is an interesting subject. I don't like vulgar things, (like Canfield's dripping robot), but I'm certainly not shocked by them. Just sort of disgusted. I don't like dirty words very much either, tho the culture seems to have been affecting me lately. In your "dirty word" controversy a few issues back, I didn't agree with anybody. So those words exist, so they may best describe certain things, so what? Talking and writing about defecation is about as interesting and worthwhile as talking about snot. There may be an occasion once in a long while when the topic legitimately comes up, but only a long while.

Now I look at the "censored" issue. I would never censor anything because of obscenity, but just look through the art in that ish. The inside covers are about taking a crap. The Cuti drawing p 880 has naked tits and a bare arse. There's Dirt and Smut (I think the grave drawing would gross out anybody that was outgrossable by that sort of thing), and, facing that, the astronaut, just to throw in a little sacrilege. Flipping past the Brunner article, you have that nasty story on page 901, and, overleaf, the NICKELODEON ad. And of course the bacover is about sex. Well—I'd have to say that anybody with any inclination toward "decency" might just glance through the art and say "Hell, no"....

What do you think about the notion that it's their press and they can print what they want to, just like it's your mag and you can publish what you want to. This argument, I must admit, gives me a little trouble. Hugh Hefner once said about PLAYBOY—it was his and he would print what he wanted to and hire and fire who he pleased. Yet thousands of people depend on PLAYBOY for their livings. A hard question.

I rather agree with Doc Lowndes, in that I'm in favor, in theory, of censorship. In practice, I can't think of anything nowadays that ought to actually be censored.

Believe it or not, that brings me to abortion and killing. I'll just censor the topic, since children may read this fanzine.

Loren MacGregor gives Piers Anthony the blast that he deserves, and you say three others DNQ'd the same sort of comments. I must agree, but why beat a live horse? Instead, I turn back to the original column that
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started the whole business. You know, that was an interesting article; I enjoyed reading it. Anthony is a good fanwriter, and I wish he would write more criticism and stories about his career instead of this eternal feuding.

When I was in the Army, one of the things we had to do was to walk through a minefield set up by the experts. Of course they only left the detonators in the mines, so that a misstep gave you a sharp CRACK instead of a real explosion. Nobody got through that field--there were hidden trip wires and triggers everywhere and you couldn't move without blowing up a bush or something.

The whole series of controversy reminds me of that minefield. In almost every case the invective arose from a minor remark in passing--the little movement that tripped the mine. I think maybe Koontz gets the prize--he was triggered by the single word "even". There is very little credit to anyone in this business; perhaps to Lupoff and Malzberg, and maybe Pournelle. Why couldn't Koontz have responded in the vein of Malzberg? All he had to say was "I get a lot of money because I am a successful mainstream writer, thank you very much." That would have been the end of that.

By the way, isn't "chronic distortions" bad grammar? I can see "chronically occurring distortions", but since a distortion is an event, how can it be chronic? Chronically guilty of distortions, maybe.

Buck Coulson's letter was like a breath of fresh air--his letters always seem to be that way. You get mired down in this stuff so much that common sense seems to be absolutely wondrous.

You know, I had no idea that so many mss poured into the market. Steven Gregg says 25-30 a week by God, for a semi-prozine that has put out only--what?--three or four issues. Christ, how many must Ted White get. I can see why many of them might never even get read. I don't think a quarter fee is at all unreasonable. Maybe Ted or Steven or somebody out there can tell us what percentage of the slush pile is even worth considering. I can just see it. One of these days, I write the perfect sf story and, all smiles and confidence, send it off, say, to ANALOG. Seven years later I write an apologetic letter inquiring as to the whereabouts of my ms. For this I am banned forever from ANALOG and my story is torn into little pieces and fed to Goldfish. It's a hard life.

Glancing back through my OW file, I find myself surprised that there are so few people involved in making the magazine. I'd say you could pick fifteen contributors who've written or drawn some seventy-five percent of the output. That's interesting, that you could attract and hold such a loyal group, especially the artists. Only the articles--semi-factual stuff--seem to come from a series of one shots. I must say that they are also the weakest parts of OW, the general articles. I suppose that's because there's a lot of opinion and factual writing out there in the real world, but where else would you find Jodie Offutt's article about her apple or Doc Lowndes' Musings on fandom past?

Also notice the relatively large number of academic people who write in sometimes or frequently. I think that says something about our culture. Either a lot of people who aren't really inherently academic are being conned (and I mean that) into some sort of academic career, or else many of these colleges are so intellectually sterile that a creative person has to go somewhere else for intellectual interest. I'm more and more down on college these days (I'm an academic, y'all) for several reasons. First, and maybe foremost, is the sort of class sense of superiority that non-college people think that college people have. I learned a lot in college all right, but mostly it was technical stuff of little use in general conversation and daily life. The rest came from my own reading--and I do admit that college gives you time to do some reading. I think it's downright pernicious that people think you learn things by going to classes. A good class maybe can get you started, just barely started on really understanding something, but that's about it. Understanding takes a whole lot of individual thought and effort.

It breaks my heart to see full-grown, intelligent, literate people who chance not to have been in some half-assed school somewhere act defensively toward some of these twerps that manage to sit through four (or six or eight) years of classes. Not too long ago I read a suggestion that only a few people under thirty ought to be admitted to college. I don't agree with that, but I think it makes a lot of sense. Unless you have something fairly specific in mind, college can be a real fraud. In fact certain so-called academic professions are essentially frauds I -- Argh, Bill, my temper is actually rising. I think I'll let that topic go.

Of course when I'm cynical, I suspect that you have so many academics write in because twenty percent of the literate U.S. population is composed of college teachers. Another twenty percent are faneds, maybe.

The Canfield cover on OW 25 is just great. The shape, on the whole is pleasing (is that an artistic sense peeking out?), the individual faces are amusing, and the conception is perfect for a letterzine. Did he draw this to order or have you scored another match-up?

The Gerrold speeches raise two thoughts in my mind. First, I get a flavor of insincerity, I'm afraid. I can sort of see that fellow making this resolution to be a good guy one day, writing two speeches about it the next day, and forgetting it in a week. Sorry, Mr. Gerrold.

The second thought is that there's much truth in the lingering effect of something written long ago. Way back in DOUBLE-BILL, Elliot Shorter wrote a fairly long letter espousing billy-clubs and certain riot control
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measures. Several years after that I met him at a con and mentioned the letter (about the only conversation hook I had). Immediately this incredible look of boredom and disgust came over his face—"I've heard a lot about that letter" he said, as if to mean he damn sure didn't want to hear any more about it. And I thought, you know, the poor fellow probably wrote that letter off-hand one quiet evening and here, three years later, he gets braced about it. And God knows how many fans there are out there who think of Billy Clubs and riot police whenever they see Elliot Shorter's name.

An interview with James Gunn, eh. Teaching stf in college, eh? Naturally that raises the level of stf because college is so high-class. Learned about it in this college course you see and — Argh.

Tell you what, that Poul Anderson column probably will raise a lot of tempers. I have this feeling that people our age will be divided for the rest of our lives on that war, and forty years from now the old folk's homes will echo with arguments about it. So Anderson gets ugly toward the people he blames does he? Well, I wasn't there (so you can dismiss me, Bill) but for what it's worth, I find that war to be first of all a military blunder. Anderson can moan and cry all he wants to about bombing Haiphong and even using nuclear weapons, but what about the criminal generals who said "just another 50,000 men..."? Most of all, how about the lies, the smooth-talkers with blood on their hands, the get-on-the-team gangsters walking over innocent guts. The Tonkin Gulf Incident was a fake, and fifty thousand people are dead because a gang of fat lunatics can't tell the truth and aren't even competent enough to know they're losing.

If we could have won, as we did in Santa Domingo (I'm talking military, remember) with a show of force, essentially, then maybe—maybe it would have been worth it. Maybe.

Wilgus doesn't say anything to me. So it can happen here, who doesn't know that. Is that worse than over there? Not in principle?

The Garrett article I approve of. One of the big bad things in the Great Controversy has been the constant attribution of motives by all and sundry. I'm going to guess that you reprinted it because of the way Piers tries to discover Koontz's character from his books. Do I win the prize?

Actually, Anthony is weak this time. I guess the idea is to ask if Dean Koontz is paranoid, answer the question "No", but leave the reader with the word "paranoid" in his mind. Didn't work. I get the feeling that Anthony doesn't know enough about Koontz to say anything really bad, so he sort of grasps at various straws. Koontz doesn't do much better, I'd say; "lies" is just too strong a word for the items he lists. Maybe he should call them "chronic distortions". But enough of that.

Here's a question for all you fanfans: What science fiction novel has given the most titles to fanzines? My candidate is CAT'S CRADLE; in the past files of INworlds, etc., I find four fanzine titles from it. Namely, KARASS, GRANFALLOON, FOMA, and SoltGoes. Can anybody do better than that?

I have spread around me here my back issues of OUTWORLDS, my old D:B file, an issue of ANALOG, a Ballantine paperback novel by William Tenn, the latest PLAYBOY, and three issues of something called HORSESHIT, The Offensive Review. I'm going to compare them. First a few remarks out of the way. Except the HORSESHIT, I just bought all these. Since I have access to a library, it's been, literally, years since I bought anything off a newsstand. And years since I looked at a PLAYBOY. I am downright shocked, to tell the truth. First of all, OW is the second cheapest—Only ANALOG at one bean is cheaper (raise that price, Bill). As for the PLAYBOY. It's slick and all, good printing, etc. A buck seventy-five probably makes it the best printing buy of the lot. But I am absolutely dismayed at the shallowness of the thing—it's hard to believe it, Bill, hard to believe it. To my amazement, they've airbrushed what ought to be their split beaver shots (that's obscene) and then slick lookin' females are about as appealing as a Barbi doll. It'll be a long, long time before I spend any more money on PLAYBOY. Now the Ballantine paperback. It's smaller than OW, has fewer words, no art except a rather good four-color cover, is printed about as well as OW on cheaper paper, and costs one-fifty. Incidentally there were several other paperbacks on the rack printed much worse than OW on pulp, which I simply refuse to buy at one-seventy-five. The ANALOG, I would guess, has about twice the wordage (or column inchage, if you prefer) of OW, and is letter press, of course. But the printing is not as good as your offset. The art is atrocious—you do much better than this issue, at least. The fiction is acceptable, no more, probably a little better than the bit you publish, ahem. The HORSESHIT is the most comparable to OW. It costs two clams (five years ago, mind) and is the work of two brothers alone, who complain about the effort. One does all the art, which is better than your average, I would say, but not as good as your best. They are all about the same size as OW 26, on better paper, and appear to be letter press. Layout is roughly as good as your average — nothing exceptionally good or bad. They don't seem to experiment. There are some good ideas in the artwork, but the written material isn't all that hot—deliberately intended to be offensive and mainly dull. And I'm damned if that fellow writes better fiction than I or Sandra Miesel. There's one good line—"and for Christ's sake, don't send us any poetry—we wouldn't publish the sonnets of Shakespeare".

I do this comparison because I like, very much, the offset OW. As a contributor I can show off my printed work to friends (which I'm reluctant to do with the mimeo issues) and I'll bet money that your artists feel that way too, maybe even more so. Mimeo mythos and all that may be fine, but offset does the trick for me — there's just no real comparison. I hope you get your 1500 subs or whatever, I really do.

Also, I think, it's good that the offset paper keeps longer. Wolfenbarger and Lowndes only interest me
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sometimes, and not usually when I get the zines. Often I wait years before reading them—but when I do read them, I enjoy them.

And now a short break; it's six on the morning clock and way past my suppertime.

You know, it's weird. You mention your fear of death. I sometimes have trouble with depressions. I get all blue and gloomy, and think it's not worth going on etc. etc. And you know what? It's almost always physical. I swear, you could get me to kill myself if you just kept me awake long enough. A few minutes ago I was slowing down, and sort of thinking to myself—here you are, idiot, staying up in the night, keeping away from people, and now writing this stupid letter no one will even read—why bother, why not just throw it away. Then I realized—man, I was merely hungry. And a little tired.

AAAAH. This is about an hour later. The old body now contains a pickled sausage, a pepperoni sandwich, two boiled eggs with plenty of pepper, several slices of bread and butter, and two cans of beer. The mood is much better if not the stomach. I look back over this bare beginning of a LOC with Doc Lowndes' comments from OW 24 in mind. He says he was convinced early on that he was a master of the English language. So was I, and only gradually did I come to realize that mastery of the language was one of my weak points, not one of my strong points. Notice in the above how often the sentences do not fall trippingly from the tongue, how often the thought jerks from here to there and how much ambiguity the sentences have—what do I mean in them? Not to mention a certain stilted stuffiness and a propensity for the cliché. This points out well enough why I could never be a successful sf writer—my first draft efforts are just not all that good.

And everybody knows that an sf writer has to sell his first drafts if he's going to get enough to eat. Somewhere or t'other (Introduction to DANGEROUS VISIONS, I believe), there's a comment that Andrew Offutt can dash off a novel in a week or so. And there's that clipping sent to you by Dr. Wallace.

I've always thought that science fiction was really decent only as adventure stories—psychological exploration and so forth are not really decent science fiction themes. For that reason I think of the Hornblower novels, by C.S. Forester as being the best example of what science fiction ought to be. Not science fiction, you say? But who among us knows enough about either the technicalities of the British Navy or the world situation during the Napoleonic wars to have any idea what might come up next? A world is set up and the rules aren't changed after the reader has a chance to understand them—an important point. Then we have, basically, adventure plots filled in with really excellent characterization set against what to us are exotic backgrounds. Science fiction, in other words.

I have a book called THE HORNBLOWER COMPANION by Forester in which he tells how he came to write the various Hornblower books. One of the things he says is that he just can't write acceptably for more than about two hours a day. He writes longhand, so what's that—2000 words a day?—closer to a thousand, I'd say. And get this—those books are almost all first draft. Ian Fleming, writing the James Bond trash said he wrote "a thousand to fifteen hundred words a day" no more. This writing all happened after an extensive rest period, and another period during which the novel was thought out.

You can bet a button against a bean can that none of that writing was done at three cents a word. You write at that speed for three cents a word and you starve. So that means an eating sf writer thinks up a novel and sells the first draft—three week's work? a Month's? and starts another. So that means that if your natural first draft material is poor, well then you'd better take up land speculation or burglary or some other respectable occupation.

Every now and then I begin to think that sf is really good, you know, that there's something in it aside from entertaining adventure stories. Then I pull out my copy of SHORT STORY MASTERPIECES, edited by Robert Penn Warren and Albert Erskine. Mother, those stories are good. That sweeps any thoughts of goodness, I mean first class quality, in science fiction right out of my mind.

Back to sex again. This belongs earlier on, but I forgot to put it in. I recently read an article by Anna Coote about sex in China. She's an excellent reporter and had just spent a fair amount of time in China. She came away convinced that the Chinese really do think very little about sex and spend little effort on it. This doesn't seem to be a matter of repression or Victorian type hypocrisy, but rather an actual part of their culture. If so, then what a wonderful thing, not to have sex staring you in the face every time you turn around.

You know, Bill, I've been with you, off and on, for twelve or more years now and your publications have become a part of my life. Maybe not a big important part, but an important part. A quarterly schedule is just about right. More often would be too much, and less often makes me miss you. There was a six month delay this time; I had to begin to wonder. From the tone of your editorials, I fear that *gafia* is finally creeping into the heart of kindly Father William. It's your life, and I wish you only the best in it. I worried some about the "everything I've got, emotionally and financially..." editorial even tho I didn't write. If you feel the other parts of life pulling you away, don't fight it too much—go where you're happiest. But I'll miss you.

I now close. My back hurts, I have to clean up around here and later fetch my wife (who is mainly responsible that all my life is not like this past week) and, in general get back to munlife. Believe me, this is about one fiftieth of what's passed through my head in this strange, dark, rainy, lonely week. [1/2/76]

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BUZZ DIXON • Hello there. Don't mind me, I'll just shift this stack of unread prozines over. There. Now I'll

Just nestle in between DiFate and Docjerty. Ahhhh.....that feels good.

Hi, I'm Buzz Dixon and I've just made myself to home in your fanzine. You left the front cover wide open and the sounds of the party inside were so inviting I had to drop in. My wife, Soon-ok, and daughter, Yang-mi, are out visiting friends so at long last I finished reading OW #19-27.

Damn, but I'm burnt out. I should be making ~~side~~ witty comments on #27 but the total mass of words, the intersection of ideas, and the sheer beauty of your art has bedazzled me. Forgive me if this letter takes on a "Goshwowohboyohboy" attitude at times. I'll try to be as trufannish as possible and slip you a few fish hooks.

... So, ahemn, erhaw, etc. Here I sit on the dinner table with my trusty rusty typewriter, the first two pages of my letter on the left and OW #19-27 on the right. The robot looks better with the screen if you ask me. Canfield's metallic beasties are quite eye catching but the best robot was on page 1027 of #27, though it appears you had repo difficulties.

OUTWORLDS has a far different illo personality from SFR. SFR is a "grubby" zine. It's a fart-shit-piss magazine with a primitive, low level wave length (it's also the best zine around, but you don't want to hear that, do you?) and the crude cartoons (crude in a technical sense; Dick bounced a cartoon I drew on a "bad ass motherfucker" which had the punchline of "I'm sorry, Mama, it slipped out. Shall I try again?") suit it to a T.

OW is a clean zine, one of hope and naivete (and I mean that in a flattering sense, not as a reflection upon you) and the romantic illos you use are prime examples of this. In short, sense of wonder. Thank ghod for good illos.

Bill Wolfenbarger's "Language at Midnight" is largely incomprehensible to me 99.9 per cent of the time but I read it religiously because that remaining .1% (such as the last paragraph in #26) strike a chord in my soul that reverbrates constantly. "LaM" may be mostly drek, but I'll put up with that drek to get that one brilliant flare of beauty and insight. Maybe the insight is within me, maybe it's Bill shining a light my way. In any case, thank him for me.

Eric Mayer's "The Excoriator" was a ho-hum parody, not really as good as many I've read (but better than many "collich" humor efforts, which seemed to be filled with such improbable events as battleships in bedrooms and phrases like, "Oops! Hello, what's this? Oh, ho! Aha?". Of course, what I just wrote is a parody, too, but that's carrying something a little too far.). I like the novel but I haven't seen the movie (I was stationed in Korea for two years and THE EXORCIST was one film they banned, along with every X-rated film ever made. Not the Koreans, mind you, the Army Theatre service.).

The INTERFACE was a mind crogger, to be sure. Had I been reading OW when it came out I'd probably have commented on each letter. My habit is to read a fanzine and jot notes of anything that strikes a responsive chord in me while reading it. I look back on my notes, re-read certain points I want to comment on, then dash off a letter. Obviously, with the great quantity of OW I received I can't do that and keep this letter within novelette range.

Randy Mohr's bacover was very impressive; I thought it was Bode' at first. He certainly conveyed an impression of a vast, immense, nearly unfathomable size. It's something I wish I could achieve with my amateur films.

Re Koontz/Anthony: Piers writes so glibly yet Dean demolishes him so easily. I possibly gave Piers more credence because his opinion of SHATTERED matched mine (i.e., a lightweight crime novel not up to par with an average Ed McBain, far less an average John D. MacDonald), and the Koontz book on pop fic writing was slanted more for hack work than anything of merit (i.e., written for a quick buck vs. a quick buck and critical acclaim). But Koontz has seemed to be the hero in this case, trying to avoid Anthony. Who really knows? I suspect both desired combat; surely Dean could have shut Piers up with a letter from his lawyer.

Don't get me wrong, I like controversy (I started getting SFR just at the end of the infamous Old Wave/New Wave War and have come in late or on the tail ends of veralious other controversies in various other zines. One of these days I'm going to wander in on the middle of one and have my head knocked off. As Gerrold said, "plowboys drawing on top guns."), but I think if they are of a personal nature you should let the combatants accrue suitable evidence and present it altogether. On the other hand, an esoteric thing, such as the Old Wave/New Wave, should be allowed to run its course provided it doesn't get nasty.

Okay, on to the detailed comments on OW #27. The Rotsler photo was so-so, rather dull looking, like an Alex Gordon sci fi film (NOT science fiction, mind you) and it didn't seem to repro well. The inside cover looked like a subway and the joke was dated even when Sirols did it.

Ro Nagey's "Secret Handgrip of Fandom" cracked me up, not because I know of any of the fans but because it is the kind of practical joke I like. H. Allen Smith once said a practical joke shouldn't hurt or embarrass but make the victim say, "Hey, what's going on here?"

R.A.W. Lowndes' article was good and it's sad to realize one of stff's good guys is gone.

Jodie's hospital horror story is one of many stories all fen can tell. Ask me to tell you about the time I was in an Army hospital with URI (upper respiratory infection) and the nurses kept waking us up a 3 a.m. to take our temperatures and give us pain pills (no shit!). The best part of the story is what the PFC said to

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the WAC major nurse.

The bacoverwas unappealing, the horse like animal is obviously off balance.

Your questions on whether or not fanzines should be general or specialized is really quite silly. Should magazines be specialized or general? OW, SFR are genzines; CINEFANTASTIQUE is a speciality zine. Unless either you are Geis went monthly I don't think you'd ever find the time to cover half the stf films CINE does.

As for ads, free copies, and payments I have this to say. For a crud zine, such as the one I did years ago, there should be no subs, only gratis copies. For mimeo zines done on a low budget—yes, give a free copy for a LoC. OW, maybe. SFR chops up LoC's so much Dick should only give free copies for complete LoCs. But I'm in neither your shoes nor Dick's and so I'm in no position to tell you how to run your zines.

For you, ALGOL, and SFR, ads are acceptable (not meaning classifieds but book companies and other zines); for some mimeo job with a circulation of 200 it really doesn't make sense.

As for payments, Dick has paid me very nicely, thank you (that seems to be a popular phrase with your letter hacks. I counted no less than three times in INTERFACE alone) for four book reviews. Frederick S. Clarke, who edits CINEFANTASTIQUE, will only give a writer three copies of his zine in payment for an article. Of course, CINE is an elaborate 48 page, slick paper saddle stitched fanzine with several color pages as well as color covers and literally hundred of photographs. It is a plethora of facts, opinion, and film history printed in a format the size of OW and SFR (when Dick isn't going microsize) and costing \$2.50. Since most of his money goes to printing costs, small wonder Fred's "stingey" with payments. There's no hard fast line.

Keep pubbing, I'll be interested in the results and will be sure to let you know what I think of your efforts.

But don't let that discourage you—

[rec'd 3/24/76]

JENNIFER BANKIER • Re OUTWORLDS 25, my overall reaction is that while the letter column is generally one of my favourite parts of a fanzine, having a fanzine composed solely of letters is overdoing it a trifle, since there is a tendency for the comments to become repetitive in such large numbers. However, it is an interesting idea.

I was amused by the form letter from A.P. Tree on page 960, since I have been reduced to using a form letter to order copies of government publications, renew subscriptions, etc., in order to avoid getting so far behind that I can never catch up. The idea had not occurred to me, however, of using a similar approach to comment on a fanzine. Resorting to such a device is probably the only means by which I could achieve the LOC volume of, for example, a Glicksohn. (How does he do it?)

Stephen Gregg obviously has completely missed the point of feminist complaints about women being treated as "sexual objects". When I use the phrase I mean that one person views the other as, essentially, a sexual appliance, not a living, breathing human being with feelings. Gregg makes it clear that he also believes that this kind of attitude is undesirable when he says "If one cannot also conceive of the other as a fellow human being then that person isn't human". I suspect that this kind of misunderstanding is the result of the misleading portrayal of the women's movement generally found in the mass media. I would suggest that if Gregg is really interested in the values that I and other feminists hold he should read some of the material written by feminists themselves.

I was very pleased to see Geoffrey Mayer's and Arthur Hlavaty's letters dealing with the position of the subscription writer who does not do much in the way of LOC's because "I am not creative with the pen, hardly fluent even... My talents lie elsewhere (music and computers) and all I have to offer is my evil money". This makes the point that there may be perfectly intelligent, perceptive readers who for one reason or another are not able actively to publish fanzines or participate fully in what might be called "LOC fandom". In my own case, I have been actively reading fanzines (both ST and sf) for around five years, and I don't think that I have had more than 10 LOC's published (if that). This reflected, initially, the pressures of law school. Even now, however, I have a large volume of non-fannish writing to do (for example, I have a major research project on sexism in Ontario law which has remained $\frac{1}{2}$ finished for lack of time, an idea for an sf novelette which I don't have time to write, a feeling that I should write letters opposing the slaughter of the whales, etc. etc.) as well as ideas for two articles for my sister's fanzine. Moreover, my pile of unread books and magazines is completely out of control.

For this reason I am, and will probably remain, substantially dependent on subscriptions to obtain fanzines. I might, someday, try a personalzine as "a diary for future years" to use Jackie Franke's phrasing, or as a means of reducing the number of individual letters I have to write, but even this would probably be of the stick-a-stencil-in-the-typewriter-and-type-on-it-when-I-have-a-spare-moment thing rather than a polished product like OUTWORLDS. While I recognize that a non-LOCing subscriber may not give the editor the written egoboo that a flood of fanzines or a letter will, such people may still be able to give oral praise at conventions etc., as well as the occasional LOC on a less frequent basis.

I suppose that what I really object to is the impression I pick up from some people in fanzine fandom (but not all, admittedly) that they think that people who aren't fanzine editors or writers or artists or LOC hacks are somehow less worthy than the people who do have the skills or time to engage in these activities. I respect
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the effort that such people put out, but I wish they would recognize the fact equally intelligent, worthy people may be prevented by professional or personal pressures from doing the same, or may have talents that lie in other areas, while still being capable of deriving substantial enjoyment from reading fanzines. (I am not, by the way, directing these comments at you in particular. I do not feel that you are in any way guilty of this kind of thing.)

Turning to OUTWORLDS 26, there is an interesting problem posed by your statement that OUTWORLDS 27.5 will be sent free only to libraries, people with letters included, and contributors commented on. How do people who have sent you letters but who don't know if they are going to be published decide whether or not to take advantage of the 50% pre-publication rate? For that matter, how do they know that their letter has not been published and that the \$1 payment is necessary if they do not receive a copy? This is a situation where the subscriber who does not send in a LOC and just pays straight off is in a better position than the writer.

I was very favorably impressed by David Gerrold's Westercon speech which you reprinted. I strongly agree with his position that "heterogeneity is the source of science fiction's and fandom's vitality". There is a substantial overlap between science fiction fandom, fantasy fandom, star trek fandom, the Society for Creative Anachronism, comics fandom, etc. etc. While I am sympathetic to the position that major programming spots at sf conventions should not be given to "fringe" activities, I like being able to go into the huckster's room and buy swords or ST fanzines or jewelry or just generally being able to see what my fellow sf fans who also happen to be into SCA or Star Trek or whatever are doing.

More specifically, as a Star Trek fan of long standing, I object to the tendency of many sf fans to power-trip at my expense. I was reading science fiction for at least ten years before ST came on the air, without ever knowing that sf fandom existed. I got plugged into regular sf fandom through ST fandom, and I am sure many other people are in the same position. Moreover, the original ST fans were sf fans: Bjo Trimble, Ruth Berman, Devra Langsam, etc. Star Trek is not a great work of art, but it has given pleasure to many people, and I don't see why I should be made to feel like something that crawled out from under a rug because I openly acknowledge this. There are certainly some teenage kids who are unduly enthusiastic about the show, but people that age have a tendency toward enthusiasm in general. (Remember the screaming Beatle fans?) I am therefore glad to see Gerrold standing up for people's right to their enthusiasms.

As to Gerrold's request to be freed from "shadow-man" I agree he should be judged on what he is, without being the victim of rumour, and that people should not be rude to him. I should point out, however, that any alienation from him that I have felt is not the result of rumour but rather arose because of what honestly appeared to me to be rude behaviour of "the original" to me at Torcon. I am, in light of this very intelligent speech, prepared to give Gerrold the benefit of the doubt and to accept that the conduct in question was the result of shyness rather than snobbery, or preoccupation with the Hugo results. At the same time, perhaps Mr. Gerrold should consider that at least some of the hostility he has encountered may be the result of his own conduct.

Coming, finally, to OUTWORLDS 27, I was profoundly irritated by Darrell Schweitzer's comments on DHALGREN. How can he make broad sweeping statements such as "DHALGREN has no meaning" when it is quite clear that Douglas Barbour, and, to my own knowledge, at least some other people, have in fact found meaning in it? It would be more accurate to say that it has no meaning for Schweitzer, as an individual. A reviewer is entitled to condemn a book for illiteracy, or to criticize the ideas contained in it, or to express his personal reactions as such, but I strenuously object to the exaltation of a subjective reaction into a statement of absolute truth when it is clear that at least some other people do not share that reaction. I should add that I haven't been able to finish DHALGREN either, largely as a result of lack of reading time, but that doesn't mean that I think the book is worthless.

I bought and read AMPHIGOREY as a result of Douglas Barbour's review. That is a wierd book.

I was surprised by Dainis Bisenieks remarks that the Kagarlitsky article which he translated "stinks of agitprop". My own reaction was that the piece contained remarkably little in the way of propaganda, and that the point of view it was trying to put forward was, if any thing, made less forcefully than is common in fan articles in North America. I would criticize the piece more for incoherence than as propaganda. I suspect that Bisenieks' dislike for the political system under which Kagarlitsky lives is influencing his perception of what Kagarlitsky says. (Having recently read a news item on how some welfare recipients in the U.S. had their house burned by residents of the community in which they lived because they gave racially mixed parties and smoked marihuana, I might also want to question the degree of freedom that there is in some parts of North America for people with dissident viewpoints, but this letter is already too long.) [2/29/76]

GEORGE FLYNN • On to OUTWORLDS 26. -- Yes, my reaction to SF Expo is much the same as yours. I've also been conducting a running debate with Linda about "commercialism" for quite a while now. As you say, she does tend to be a bit too forceful in her views. Anyway, I'm going (if they manage to hold it), largely out of curiosity and proximity. -- David Gerrold is another who comes on strong, but he's quite right: he is quite different from his image. Every time I've encountered him, I was more favorably impressed than I expected to be. Oh, one correction to his text--the YAF weren't in the same hotel as St. Louiscon, but a couple of miles

away downtown (though no doubt some of them were around).

I'd like to give a lengthy reply to Poul Anderson's column, but I just don't have the time it deserves. I'm very tired of arguments implying that those of us who opposed our actions in Vietnam therefore approve of the other side's actions; there was (and is) plenty of evil on both sides, but our primary responsibility must be for our own side's acts. But it's very difficult to get mad at Poul: he (too) is so different in person from the impression conveyed by his writing.

Do you also find it boggling that you're into four-figure page numbers? — Ted White's piece on electro-stenciling is fascinating. — I would be inclined to argue with Randall Garrett, were it not that Piers Anthony gives such an excellent example of what he's complaining about. Nevertheless, a writer's work must tell something about the writer. If the personalities of authors are worth investigating (and I suppose that's a matter of taste), then surely their works cannot be ignored as evidence—even if such evidence is often mis-used. — I will not comment on Anthony vs. Koontz. — It's good to see Derek Carter's work again (but I rather expected that after seeing you talking to him in Toronto).

Guess I'll cover two issues in one loc again. On to #27: — Certainly a different sort of Rotsler on the cover. — I've heard previous versions of what's been called "the Patia von Sternberg incident" (usually with the response, "Which one?"), but none contained the, er, gripping detail of Ro Nagey's account. — Jeff Hudson's story in IF was "Half-Baked Publisher's Delight"; he seems to have this thing about animate typewriters... — Doc Lowndes' piece on Blish is beautiful. — One of these days (years?) I really must read DHALGREN. But I have read TRITON, Delany's latest, and on the basis of that at least I'm inclined to agree with Douglas Barbour's conclusions. — Kagarlitsky's piece is interesting, and really quite perceptive within its blinders. Can it be that Dainis did too good a job of straining out the "rhetorical tricks"? — Well, I think it's a hoax (a loc from Queen Victoria, indeed!). — A pity Doug Barbour couldn't have mentioned that there also exists AMPHIGOREY TOO, with (I think) twenty more Gorey books; it isn't out in paperback yet, though.

Good luck with Outworlds Productions. I look forward eagerly to both OUTWORLDS—the-prozine and whatever fanzine you come up with. Or have you changed your mind again? [3/7/76]

SANDI LOPEZ • I am sitting here listening to Chick Corea and Flora Purim play some mighty mellow and beautiful jazz, and Buzzing on caffeine, and 13 hours of work in a row. Fortunately, that will never happen again for me. I got a job as a library assistant in the Bus. Ad. Library at the University. Finally! It is the first good job I've ever had in my life, and I intend to hold it until I am finished with school. ... Anyhow, I decided I could finally quit practicing, and write a letter. (I spent the whole weekend and first half of the week practicing my typing so I could get that job.) So here is a LoC for #26 + #27.

#26. Was that ad on 984 for real? What exactly did they mean? By Ghod that was weird! The Gerrold speech was interesting, and I'm glad I got to read the whole thing. I read an excerpt in the MidAmeriCon Report, and it came across in an incredibly rabid way, but I guess it was a little out of context. But I do believe he is misinterpreting the "official con policy". I agree with Ken and the Con Committee. It's too bad programming has to be eliminated for any one, but "Strekdom" is just too big anymore. Maybe fandom is too, but I don't think so. It may be just because I'm a fan, but in a way I like the idea that there are lots of us. ... Good sercon stuff in the Gunn interview. I'm glad someone's into doing that stuff so I can sit back here and be lazy and enjoy reading it. But what I enjoy almost best in OW is Bill Wolfenbarger's column. He has an excellent command of the language that puts across what he says beautifully. I really did personal writing, it gives me the feeling that I am reading something a real person wrote, someone I can identify with. So let's go from there to the worst part of the issue. You will never know how much, how very much I hate to see such mud slinging and petty behavior out of a grown man, such as Piers Anthony is capable of. If he has to fight people, don't let him do it in OUTWORLDS. It is disgusting, distasteful, and ruins a great 'zine.

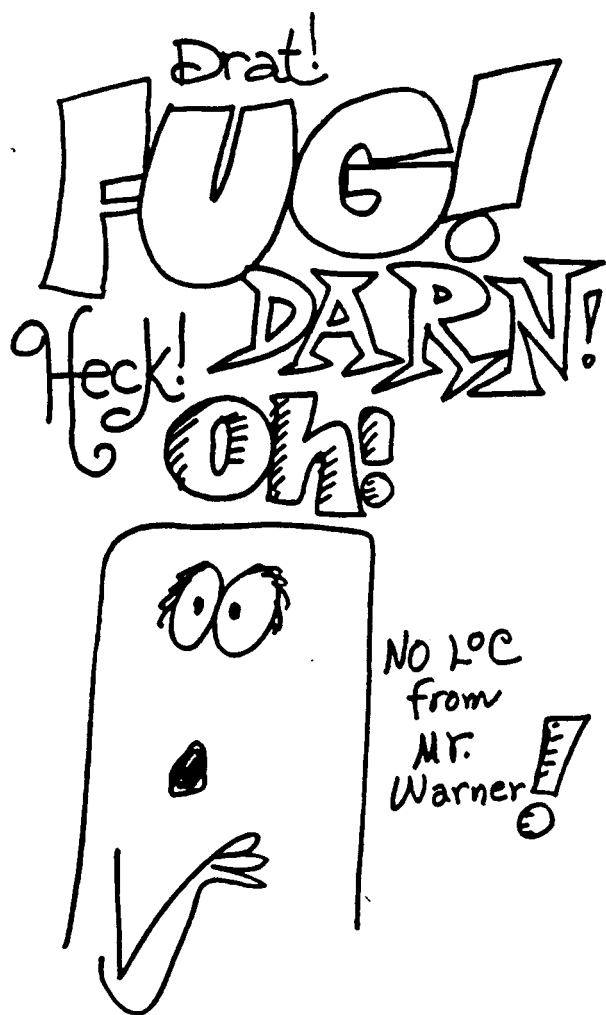
Don't you love the way I break things into separate and coherent paragraphs?

#27. Egads! Such a nagey'ish ish. (Nagey'ish ish? yuck) Glad he finally got that down in print and in your hot little hand. Now what I want is the real and true (his version) (is there even one?) of the Secret Grip of Big Fandom. Not Big Name fandom, just big.

"Life in an Imploding Press" asked if anyone has ever written a sexual poem about an anti-climax. I'm sure some woman somewhere has published such an animal. Assuming my life is pretty normal (a far-fetched assumption at times) and using my life as a base to say this, I'm pretty sure that most women find a surprising number of their sexual exploits to be anti-climactic. I once saw some poems a friend wrote entitled the "Love Poems of a Frigid Woman". I do think they would have qualified.

I enjoyed Jodie's column too. Only thing is that women are not the only ones who want to remain intact. I had a scare one time with a lump in my breast, and until I found out it wasn't cancer, I was steeling myself to accept life with only one breast. Scary. But I think a man would feel the same if he was told he would have to lose one testicle. But women take that fear and sometimes get carried away by it. I guess that is the expected reaction when so much of a woman's acceptance or rejection by society is based on how she looks, and how she looks alone. Sick.

[2/28/76] I enjoy having opposing reviews of a book together. Someday, I will tackle DHALGREN, anydayrealsoonnow...
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Those with an asterisk...I have a current address for. I know Bob Pavlat is, sadly, no longer with us. The remainder, and those listed on p. 1091—if you know where they are... At the moment, I simply can't send off copies to 15-year-old addresses.

...no, I really don't anticipate anyone reading this issue through. But then, I know some strange people!

This issue was done, mainly, for me: I doubt anyone really expected me to ever do it at this stage, but I grow weary of having to "footnote" every time I "list" the OUTWORLDS "run". The fact that I'm entering my eighth week out of work gave me the time; the bonus is that I've had a trip down memory lane and, in the process, unearthed what is, arguably, one of the best LOCs I've ever received. I did edit; I never will do so to the extent that some would wish...but that's me. What is left in is not there to reopen old wounds; it is simply to record my readers' reactions to the issues, then, at hand. Nor, again, did I make any "selections" with the intent of embarrassing anyone (though I must admit to a slight smile, as I unearthed a couple of "you"....). Just remember—I am the one who said he was going to SF Expo! And, as far as fractional issues; I've learned.

...or will learn RSN: I went into this anticipating squeezing the comments on OW27 in...but the one "box" seems to have rather neatly taken up the 40 pages I'd "reserved"... And I still have two boxes, unopened.

Drum-roll, please. Announcing a Bonus Round: OUTWORLDS 29.5.

...containing the LOCs on OUTWORLDS 27 and 28/29. I haven't reserved a page block for it, I have no idea of how "big" it will be (I refuse to open those boxes until OW61 is done) — and I don't know when it will be "done". I don't plan on another 15 years; by the end of this year would be nice; but I make no "promises"....

For those not on the current mailing list, details will be forthcoming in XENOLITH. [4 issues; \$5.00]

I was going to "try" to explain to some of you where I've been, since publishing OW 28/29 in late 1976. It would take longer than this issue, but: I moved to Cincinnati in June, 1977. I went to Phoenix, Labor Day, 1978. I used up the OW material and filled out the OW subs with the 2nd Series of Xenolith ('79/'80). I revived ~~a kinder gentler~~ OUTWORLDS with #31 in 1983, and did pretty well until getting derailed with #59, late in 1988. Despite still trying to resolve a bankruptcy filed last May...as well as resolving The Marriage From Hell (a long, long story)—OW was re-jump-started last month w/#60 [\$5.]; OW61 [\$4.] will be out with this. BILL BOWERS: 5/27/91