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W. L. BOWERS

APR 26 1976

NATIONAL CENTER FOR
EDUCATION STATISTICS

April 23, 1976

Mr. William Bowers, Publisher
Outworlds Productions
P.O. Box 2521
North Canton, OH

Dear Colleague;

It has recently come to the attention of our office that your firm has been involved in scandalous activities, specifically involving a breach of Reg. 2973.4726, 'Contributing to the de-gafiation of a neofan.'

Our agencies have reported to us that your activities at the 1975 Oakland "sci-fi" convention -- "Westercon", as it was called by the underground organization that sponsored it -- were not in accordance with the Degler/Yingvi Act of 1973, stating that "no mean, old, and tired SMOF may be involved in the enticement to re-enter active fandom of a young gafiate, unless accompanied by a properly Tuckerized bottle of Jim Beam, or an italicized carbon-ribbon Selectric II." You had neither of these objects when you bestowed the title, "The 17 year-old Bill Bowers Approved Burned-Out Big Name Neofan", upon a gullible Chris Sherman, who was ignorant of your true intentions.

We have contacted the Ad Hoc Advisory Committee on Fandom Affairs and requested that they start a secondary preliminary investigation in co-operation with our primary preliminary investigation, to supplement the findings of the pre-preliminary investigation conducted by several well-known Lovecraft fans, including the venerable Roger Bryant. However, be assured that nothing important will come of these investigations as our agencies are more interested in making up fictitious regulations than persuing the activities of an over-the-hill faned such as yourself. Besides, Chris Sherman will soon be "The 18 year-old Bill Bowers Approved Burned-Out Big Name Neofan," which of course makes this entire letter completely pointless.

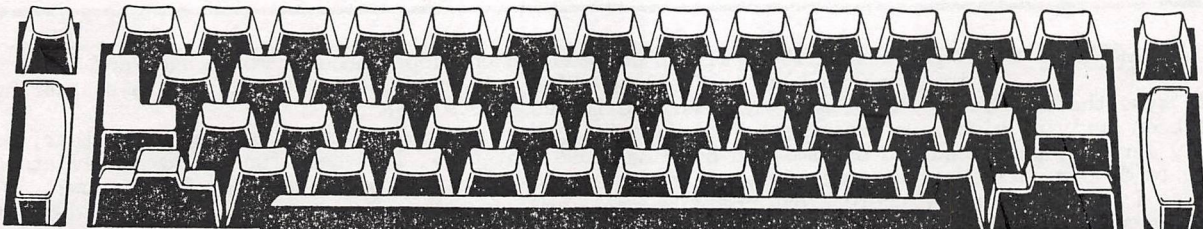
May you never be depressed, and enjoy high spirits.

Sincerely,

R. Frisbee

wb;njf

J. Barrington Boondoggle
Chief Bozo, Minneapolis Division



May 13, 1976

Hi Mr. Bowers,
Just got Outworlds 26 and 27. I am slightly sad to hear that after 30, there is to be no more. Maybe with a bit of luck, I can get a loc publish and don't have to buy issue 30. I have two tries after this.
The Grafanet was a big disappointment. That part of the reason I subscribe was to learn about fanzines. Most of my very nice people from the apa's I am in and letters. How about an article on picking out mineograph machines? I have no idea where to find one or even to run one. You should see the trouble I had learning to run a ditto. I can't wait for Dave Locke on fan writing. Need it desperately.
David Gerrold's Stomp the Shadowman I have seen 6 times in different fanzines. It is a great article but starting to get a little boring.
Just finished the pile of fanzines on my desk. Only have two left to do. Since they just came in the mail today, I am pretty well caught up.

The M.H. Neo,
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OUTWORLDS 29.5 • \$4.00 • My PUBLICATION #180

2/14/92 • ...this one, then, was never Announced...nor Promised, back then. Nor did I allocate a "block" of Reserved Page Numbers toward its eventual appearance. Its physical place is "between" OUTWORLDS 28/29...and OUTWORLDS 31. Its place in time is somewhat more nebulous.

In any event, it is now Permitted--Mr. Glicksohn--that you may "bind" your run of the 70's OUTWORLDS.

An Historical Setting: Toward the End of the 70s "run" of OUTWORLDS--the big/fancy/contentious ones, the Lettercolumn was set aside. Not through a lack of interest; simply a lack of space... and, as always, money. I'd "reserved" a 40-page gap between OW27 and OW28/29; but a gap is what it remained. Still, for fifteen years--through four major moves, Trials/Tribulations/Traumas--I managed to hang onto three boxes containing an unsorted mass of correspondence. It wasn't of Major Concern, and there were vast periods of time and shifting interests that made it seem unlikely...but I always knew that One Day I'd go back, and bring some semblance of a Conclusion to the 70s version.

Last year, I took a month "out", and typed up the 40-pages that came to be OUTWORLDS 27.5. It was fun; it was tedious. It was nostalgic; it was potentially embarrassing--to me, as well as others. But it was done...and the reaction, overall, was--if with some askance--favorable.

Still, there remained two boxes...unopened. One is labelled OW27 + Poll. The other...OW28/29. We're going to do something about that. Now.

I have no idea of how long it will take, nor how many pages it will encompass. But, when done, it will serve, if nothing else, to remove a mild irritant from the Neat & Ordered Way in which I approach fanzine publishing.

As with 27.5, the "editing" will be capricious and then some. What, here in 1992, intrigues, or amuses me. Again, although I am not above "tweaking" those still around [see, here, the "Cover"], none of this is done with the intent of embarrassing anyone, or of reawakening old wounds. We were all much younger in 1976...and none of you included was more so than I!

In some weird way, it is appropriate that I do this, now. OUTWORLDS 28/29 was published in October, 1976. That, fifteen years after my Very First Fanzine. And I've just finished a massive OUTWORLDS 62, to "mark" a slightly belated 30-year "celebration" of that momentous event.

OW28/29 was tagged "My Publication #90". This, it seems, will be #180.

...at least something in my life Adds Up!

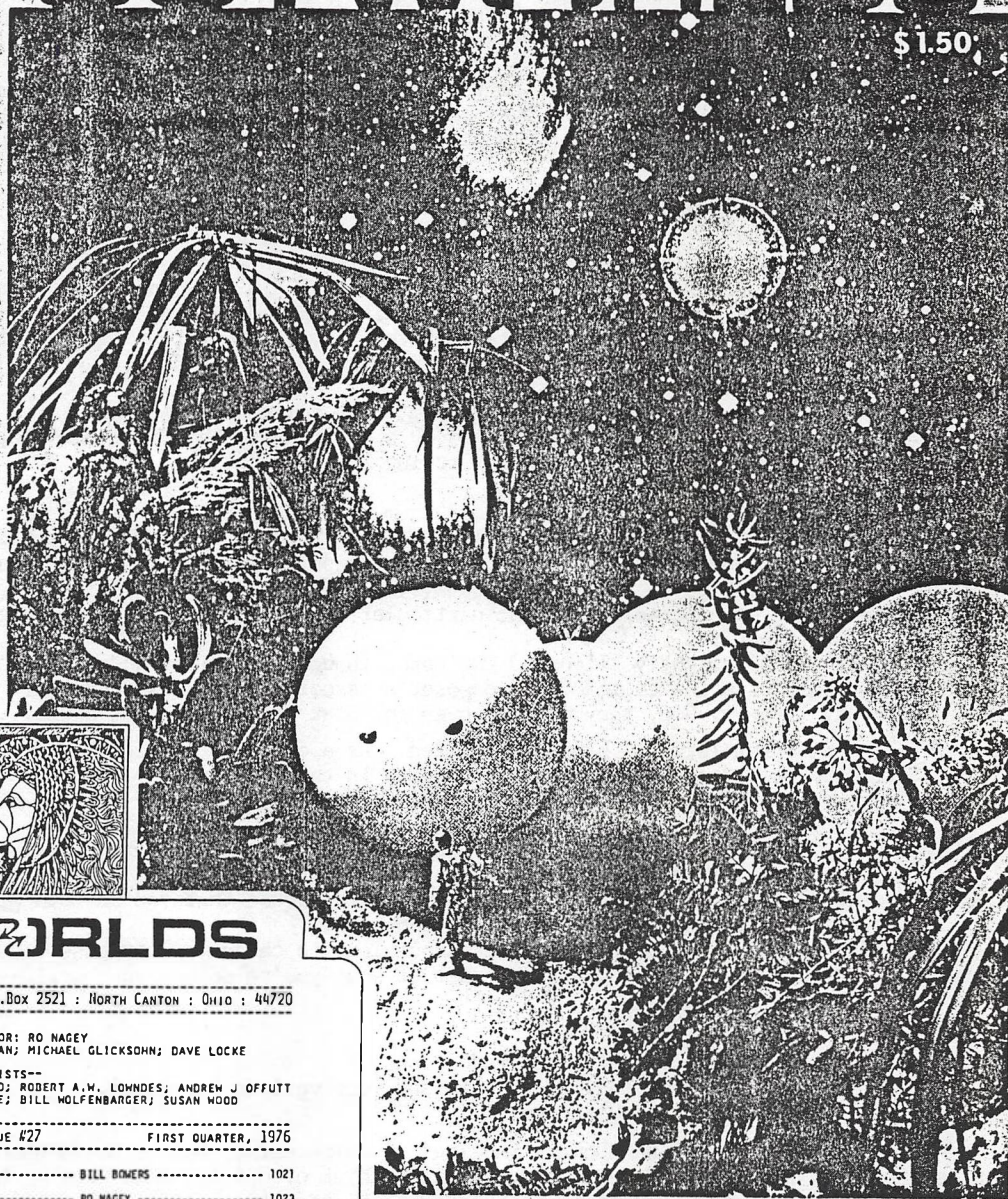
SOMTOW SUCHARITKUL • I got issues 19-27 all in one mammoth envelope, about a month ago, and (after carting the whole lot to Thailand) I've only just made it to the end--a shattering, turbulent, synesthetic odyssey that leaves my existence irrevocably altered....

I've been deriving vicarious excitement from watching other people blow their tops at each other, been alternately enraged, perturbed and orgasmified by OUTWORLDS' contents. It's been fun having it all at once, being able to devour entire serial controversies at one sitting, for instance. What can I say, now?

Suppose I could make a few prefatory comments. 27, now, as the most recent issue at hand, demonstrates an uncanny sense of balance--"Secret Handgrip" and the Delany controversy obviously supplying the focal points. The DHALGREN war fascinates me, because (as one of those who've made it to the end) I never really saw why they should be complaining about it. The least you can do is allow an author to dictate his own terms and

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OUTW(27)WRLDS

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JODIE OFFUTT; DOD TUCKER; TED WHITE; BILL WOLFENBARGER; SUSAN WOOD

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COVER: Photograph by WILLIAM ROTSLER BACK COVER BY: DEREK CARTER
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THIS ISSUE: \$1.50 * SUBSCRIPTIONS: 4 Issues for \$5.00, payable in U.S. funds.

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Dilbo Production #03 * This is Page 1019, you may now proceed...

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premises, and most arguments contra- have hinged on outrage at an imagined betrayal of the scienti-fictional ethos. Well, they asked for it, and the continual battering of the force-shield of the mainstream is having results which are pure evolution: it's not an artificial thing, it's organic, I mean.

In any case, by drawing his symbolism from the paraphernalia of sf, and successfully making this symbolism strike (perhaps unconscious) resonances in the novels rather large audience (many of whom--most of whom--aren't really part of the Fold) -- Delany proves conclusively that the imagery of sf is the most penetrating, the most ubiquitous mythmake of contemporary society.

Having the two reviews (critiques?) thus confronted was an excellent concept: people tend to venerate The Reviewer so implicitly that such a confrontation ought to jolt them into forming their own opinions.

Other stuff in the issue--the Lowndes column was more interesting than usual (in previous issues I have found him slightly turgid); maybe it because for once I found his topic accessible. "Secret Handgrip" was unnervingly funny!

Artwork: stunning; especially the cover, where the photo collage?superimposition technique made for an original, very eerie vision.

We're in the midst of a great national cataclysm here--the other day, people were being killed in the streets, policemen were sniping at students, I guess it's in all your papers but they've censored ours.

It was all so surreal, watching the whole scene on TV in air-conditioned comfort--they covered the whole incident (before it was censored) right there, as it happened, all afternoon, and you knew it wasn't Max Factor Theatrical Blood but couldn't quite believe it.....I thought of Poul's column in 26. He's right in many ways, though he rather oversimplifies the problem and to discuss it here wouldn't really be appropriate. (One wrong word and I might get arrested.)

Anyway I'll be well out of it in January--I'll be coming back to the States to eke out a precarious living ghost-writing music hummed and thumped by a millionaire Who Shall Be Nameless. If I survive. If a passing bullet doesn't get me. No, I'm not trying to sound bitter.

Bill: am I the only fan in Thailand?

If not please let me know so I can chase them up. (I can see it all: "Bangkokkon, 1999" in colored lights, attendance one. Mind you, when I look at the sf shelves at the nearest department store (English lang. section) they seem to have a pretty fair selection, although I've read it all already--from Gor to H. gestalt. Someone's got to be reading it, but (a) I never notice anything missing from the shelf and (b) I never notice anyone else browsing in that particular corner....and that's the biggest bookstore in Thailand! Sf in Thai?.....forget it.

Actually, I feel slightly alienated Out Here, though my musical activities are going on full time (I'm here to run an organization called CAT--Composer's Association of Thailand), but I can't seem to pursue my hidden, fantasy life--my God, they haven't even got Star Trek here! Let alone....

PS: This is the first letter I have ever hacked. As a composer of contemporary music I can hardly get byI hope this doesn't reduce me to begging in the streets.

----- rec'd 10/26/76

JODIE OFFUTT • OW27 is beautiful. As usual, I'm proud to be a part of it.

I don't know what to say about your planned changes. No doubt you and Ro have "wintered with each other" (as my grandmother used to say) in the sense that you're both pretty sure about what each wants. Knowing you, I'm sure you've been very thorough.

It isn't my nature to question people's decisions to change. I suppose I don't consider it any of my business. As long as you still want me a part of what you're doing--your world--I'm flattered.

OUTWORLDS is dead.

Long live OUTWORLDS.

Long live OUTWORLD Productions.

Good luck to you, Ro, Lin and your various marriages.

And Congratulations.

What's the name of the new Bowers fanzine? I think either Out or World should be retained and incorporated into the new name. BowersWorld. I can't think of one for Out. Maybe OW could be used. Something.

I had heard (not from Ro) about the handgrip episode. Ro wrote it perfectly. I'm looking forward to hearing it.

If Darrell Schweitzer had any credibility as a reviewer, he totally wiped it out by such flat out statements such as, "Heinlein made a complete fool of himself", & "DHALGREN has no meaning". And to call DHALGREN pornographic shows complete ignorance. He also used DHALGREN to put down most of Delany's previous work, a pretty ugly thing to do.

Schweitzer is a soap-box ax-grinder.

Who needs him?

HAPPY VALENTINE'S DAY!

----- 2/10/76

NEAL WILGUS • I guess I'll be commenting on OW27 in two installments because Robin Michelle Clifton's "On the Origin of Fanzine Species" cries out for immediate response even though I haven't yet touched the rest of the issue. No, this article didn't just appear out of the blue as you suggest: last September I recommended OW24 with Wilson's [Tucker] column on the origins of fanzines to Merritt Clifton, Robin Michelle's brother and editor of SAMISDAT, during an exchange of letters on little magazines and fanzines. Merritt and Robin Michelle are doing a "Running Chronology of Small Pressmanship" called "The Watch" for Len Fulton's excellent SMALL PRESS REVIEW and I recommended the [Tucker] column and a number of other sources so that the history of fanzines could be included when they reached the 20th century. After seven installments (some rather lengthy) they've only reached 1879 as of SPR #36, Jan. 1976.

No, I don't think Quentin Wilson and the QUARTER REVOLT QUARTERLY REVIEW OF SCIENCE AND LITERATURE are a hoax, tho I too had never heard of either before. Merritt and Robin Michelle are very serious about their

small press work and about their "Watch" history and it seems highly unlikely--totally out of character--that they'd try to pull one over on fandom. Both Wilson and QRQ, by the way, are mentioned in the 7th installment of "The Watch", p. 11 of SPR #36.

It appears to me that QRQ qualifies more as one of the early roots of the professional SF magazine rather than the fanzine, even if it was "amateur" in the sense of not paying its contributors. Fanzines, after all, couldn't really appear until there was a category "science fiction" for there to be fans of. But I think Robin Michelle Clifton has done fandom a real service in bringing QRQ to our attention and histories of the SF field and of fandom should take note.

Finally, let me say I'm delighted to see this kind of interaction beginning to take place between the litmags and the fanzines. I've thot for a long time that the two had much in common and should make more effort to break down the barriers between them. Of course there are huge differences too as Robin Michelle's reaction to the terms "mundane" and "amateur journalism" demonstrates--but perhaps this will cause some in fandom to reconsider the heavy reliance on such jargon which presently abounds. On the other side of the small press barrier small press people like Merritt Clifton need to become more aware of the merits (no pun intended) of SF and of the better zines. (Clifton complained in one letter, for instance, that he was disappointed in SF REVIEW because "one has to read sci-fi to read it!") Fortunately, things are changing: people like the Cliftons, Len Fulton and Tom Montag of MARGINS are beginning to gain respect for the small press aspects of fandom. In a complementary way I hope soon to see more small press awareness in the fanzines.

Next: the undergrounds.

[2/26/76]

At last, here's the threatened 2nd installment of my comments on OW27, for what it's worth:

The most impressive/lasting thing in the issue for me has to be Lowndes' "UNDERSTANDINGS: The Differences That Knowing Him Made". Fascinating stuff. I'm sorry to say I'm not all that familiar with Blish's work, but this piece has given me a new respect for him and I'll certainly place him high on the To Read list.

Strangely, Hudson's "The Novel" left the next-strongest impression, neck and neck with Wolfenbarger's "Alpajuri's Poem"--both dreamy fantasies I could trip on/identify with/dig.

"A Gorey Celebration", next, limited mostly by my own ignorance of the subject. Barbour makes me want to know more, but didn't provide the address of the Berkeley Publishing Corp., so as yet I'm only half-illuminated. Why do you do these things to us?

Most of the rest of #27 only served to highlight my ignorance: Nagey's "Secret Handgrip" was amusing but my neglect of con-going left it merely academic humor, alas. The Barbour/Schweitzer exchange on DHALGREN was good reading, despite the fact I haven't read the book and probably won't for a long time to come. Christopher's "Imploding Press" served to highlight my ignorance of both Brunner and the fine points of poetic technique, dammit. And to top it off, the "Introduction to A VISIT TO FANTASY LAND" left me mentally grumbling about yet another book/line-of-thot I'd better be looking into....

But despite the grumbling and the ignorance #27 struck me as one of your best--a balanced, well-put-together package it was a pleasure to spend a few hours with. Thanks, Bill.

4/28/76

RAY DAVIS • There I was in the huckster room of MidAmeriCon (my first con), the rankest of newfans, with \$2.00 in my pockets, gazing longingly at the group of OUTWORLDS back issues. Finally I asked the man behind the table (Ro Nagey by name) which issue he would recommend for one such as myself. After finding out that I'd seen the masquerade the previous night, Ro gave me OUTWORLDS #27 (well, not gave...cost \$1.50).

How Ro detected a kindred spirit under my unprepossessing exterior, I know not. But I, like him, had had doubts that the fannish world was for me until I witnessed the incredible masquerade intermission feature, when I had what amounted to a religious experience. Imagine what Sun Yung Moon could do with that lady by his side....

However, my new good feeling toward fandom was damaged by the many criticisms I heard of that same intermission show. Fortunately (or maybe not), I then read "The Secret Handgrip of Fandom".

In fact, OUTWORLDS #27 will have to take a great deal of the blame for my conversion to fanhood. Frankly it's by far the best fanzine I bought at the Worldcon (and that's against ALGOL and Geis's SCIENCE FICTION REVIEW), and one of the best magazines of any type that I've ever seen.

What stands out in my mind as particularly good: "Understandings", "Only Women Bleed", the Nagey piece, of course, and the DHALGREN debate. And the artwork. And Stricklen's strangely familiar account of meeting writers at a con. And...hell, it was all good.

But I don't see how anyone could mistake the "Quentin Wilson" thing for anything but a very amusing hoax. Kindly read Wilson's biography once more. Reflect on his unlikely, to say the least, Civil War record, on his escapades with Mark Twain, on his gunslinging skill, his 200 lawsuits, his visit to Hiroshima, his meetings with Marx and McCarthy. It sounds a great deal like an outline for what could be a hell of a fine novel, and if Ms. Clifton doesn't want to write it, I'd like her permission to let me do it.

And then there's the "fanzine". From "The Origin of Feces" to "the classic DeQuille hoax" ("long out of print", of course), to the Jules Verne excerpts ("no translation...contains passages similar to the fragments here"), to the mention that a cannon might be able to hit the moon "in an absence of crosswinds"--I find it hard to believe that truth is that much stranger than fiction.

9/8/76

LAORINE WHITE • OUTWORLDS #27 is really nice. It has so much lovely artwork I'd like to comment on. The cover picture looks like a setup for "G.I. Joe meets 2001". I liked the drawing of the city that appeared in the ad for KNIGHTS on page 1020. Phil Foglio's art is always nice, like his work on pages 1045 and 1021. Harry Bell's illos for Jeffrey Hudson's article were really cute. I also like the one on page 1030. I feel that the art you use has always been OUTWORLDS' outstanding feature.

Maybe I should have read your editorial last, then I'd have known exactly what you meant when you were discussing this issue's contributors. Congratulations on tying for TAFF.

I'm not much of a literary poetry fan. The only example of John Brunner's poetry that I enjoyed in J.R.

Christopher's article was "They came very shortly to Arcturus..."

Reading Robert A. W. Lowndes' article, it is very difficult to understand why fans back then got to hating each other so much over politics. Lots of people judge works of art by the ideas of their creators. I've never heard the music of Chick Corea, and don't ever want to, because he's a scientology musician. Lowndes mentions a lawsuit, which made me curious, but he gave no details.

Delany's next book is out now, and maybe Douglas Barbour will enjoy it. I couldn't finish DHALGREN, and was determined to read all of TRITON. The book seemed like a stage. Characters appear and disappear, but they never live. Once somebody was no longer in the action, it's like he's dead until his next appearance. Offstage, he's just a lifeless puppet. And the protagonist was the most awful, unsympathetic nerd I never want to read about!

----- 3/21/76

ARTHUR D. HLAVATY • Another excellent issue. Christopher's article makes me wish I could get my hands on a copy of LIFE IN AN EXPLOSIVE FORMING PRESS, particularly "A Flyting upon Mr. X." I consider Brunner a master of inventive invective (see STAND ON ZANZIBAR, pp. 448-9), and the poem seems to be up to his usual standards. Perhaps you could publish it, numbering the epithets, so that Piers Anthony, et al. could say "X is a 27", thus saving a bit of space.

I enjoyed the Lowndes article. It depresses me to think of how many good people, joining movements to make the world a better place, wind up hating each other. I have always loved E. M. Forster's line: "I hate the idea of causes, and if I were given the choice between betraying my country and betraying my friend, I hope I should have the guts to betray my country." I would suggest that anyone who contemplates joining a movement do so in that spirit, if possible.

The great DHALGREN debate strengthens my belief that no two people read the same book. If you choose to believe that a novel should have "a series of significant events which lead to some sort of character change", of course you will not like the book. If you like a series of beautiful descriptions, even though "nothing happens", you will like it. I can see no point in saying that one of these approaches is the "right" one.

I find it interesting to speculate on what would have happened had Delany published the book under a pseudonym, "disguised" as a mainstream novel. I suspect that most of the hostile reviewers would have ignored it, rather than condemning it. It has been conjectured that much of the book's great popularity comes from non-sf people, and perhaps it is enjoyed more by those who come to it without false expectations raised by the name Samuel R. Delany and the words "science fiction".

I think Darrell Schweitzer's concern for Pohl's editorial future is misplaced. If one mistake were all you got in publishing, he & every other editor would have been fired long ago. Anyway, "mistakes" that lead to 5 printings and 1/2 a million sales are rarely the ones that get punished.

----- 2/12/76

BYRON ERICKSON • In case you're interested, I made it almost halfway through DHALGREN before deciding to call it quits. Perhaps it was just that I wanted to get my money's worth; after all, I made it to page 88 of QUARK/ #1 (far more pages than the book deserved). But while QUARK/ was pretentious bullshit, I found DHALGREN to be a serious success (in the sense that Delany did what he set out to do).

It seems to me that Delany was trying to give a "you are there" trip to the reader, to convey exactly what he envisioned it would be like to find yourself in a city like Bellona, a city dying around you, hence minute and graphic detail.

Obviously I agree with much of what Douglas Barbour had to say in his article. But I disagree in that I don't think that what Delany gave us was enough, at least not enough to sustain the reader through almost 900 pages. DHALGREN is an incomplete work of fiction.

And so is a book on the other end of the spectrum, as exemplified by Clarke's RENDEVOUS WITH RAMA. To me RAMA is a thoroughly bad book, containing only "sense-of-wonder" material and the worst characterization since RALPH 124c & 2 (or whatever). Sure, I've got a sensawondah or I probably would^{not} read SF, but it takes more than cheap thrills to satisfy me.

When you come right down to the nitty-gritty I seem to have an almost fanatical obsession with what I call the complete artist. That is, I want a writer to be able to blend such literary techniques as convincing human emotion and a flowing style with solid story-telling and a definite story to tell. You have to have both halves to make a whole work of art, and you have to blend them so perfectly that one doesn't overshadow the other. It is a very delicate balance.

Most of the examples of what I mean are outside SF, books such as MOBY DICK, DR. ZHIVAGO (Delany could take a few lessons from Pasternak), and, as a more recent example, THE FIRST CIRCLE by Solzhenitsyn. Harlan Ellison is the only SF writer that satisfies my criteria most of the time.

To be sure, there are a lot of SF writers that come close, writers such as Silverberg, Zelazny, Dick, and more. Even Isaac Asimov, although from what he says he must do it unconsciously. And this is not to say that I don't enjoy a potboiler now and then (I'm a closet Burroughs freak), it is just that I don't find enough in such books to totally satisfy me.

And in case anyone is wondering, I did enjoy what I read of DHALGREN, however not enough to invest the time required to finish it. And, considering what Delany has to say, that's a loss, albeit only a personal one.

On the matter of your plans for OUTWORLDS. I foresee a couple of difficulties not covered in your answer to Mike Gorra. First, given the nature of distribution as we know it, there is no way a magazine can start out small, say twenty or thirty thousand copies, and make it to the big time. Distributors are forever trying to cut the number of copies distributed, not increase it. What seems to happen is that they keep cutting the number of copies to the number previously sold thereby decreasing the number sold in the future, until sooner or later the magazine is whittled down to nothingness. Or hadn't you planned on going the national newsstand distribution route?

Secondly, in order to get fans to invest in your publications you'd almost have to give them a certain amount of say as to what you publish. Unfortunately, finding a consensus of opinion among fans is about as tough as finding the Enchanted Duplicator. Maybe tougher.

I just thought of a way to increase your circulation to a fairly sizeable number of copies with relative little pain. Perhaps you can beg, wheedle, ~~increase bodily harm~~, and otherwise cajole the teachers of the numerous SF courses springing up all around us to make OUTWORLDS a course requirement as an example of a very important side of SF not usually covered. A couple bucks a semester shouldn't impoverish any student, and besides, they'd enjoy OUTWORLDS far more than TIME or any of the other magazines forced down their throats in other classes. You could ship all copies for each class in bulk to the teacher, thereby saving on individual postage, and at the same time avoid dealers' percentages.

If you think the idea is workable don't publish it as there would not be room for more than one magazine per class. If you think it an unworkable idea publish it and confound the competition. You can always count on someone to copy an idea, no matter how bad it may be.

Anyway, whatever route you take I wish you luck. But I hope you'll keep the Bowers presence clearly visible.

3/31/76

SAM LONG • Just a few preliminary notes on OW27, which arrived today. Looks like a great ish, in every way. The Ro Nagey article was especially good, and I'm looking forward to Lowndes' article on Jim Blish, of which I've only read snatches so far. Jodie Offutt's always good.

By the way, do you prefer "Bilbo" or "Bilbow"? Be glad they didn't nickname you Billious. And, ah...re Derek Carter's bacoverillo--did you observe that the rider's helmet visor won't go down over his snout? Never mind. It's an excellent picture; I remember watching him draw it at Fan Fair. [2/11/76]

I met Ro Nagey for the first time this summer, and found him a most likeable fan and a fascinating character. I only wish I'd heard him tell the "Handgrip" tale in person. Fascinating--and highly faaaanish. An excellent story by an excellent storyteller. Where can I meet Patia Sandra von Sternberg?

J.R. Christopher's article on John Brunner's verse was also interesting, and I think his analyses were in general pretty good. I may not agree with John's political views &c, but I must admire the discipline and good form of his verse--altho, like Christopher, I prefer the ballad to the sonnet as anti-establishment verse. On the other hand, I've never thought it a defect in a poet to employ standard language. Stereotyped language, yes, that's a poetical no-no--which is why political poems, such as Brunner often writes, are not good poetry, however clever they may be as verse.

The verse discussed at the beginning of section 2 lowers my opinion of Brunner the versifier, but not for the same reasons that Christopher brings forward. The three-liner is an excellent epigram--a prose epigram--and ought to be written as such, straight thru. It is a common defect among modern "poets" to write what is really prose in a "poetical" form, so as to give it "depth"; but John, unlike many other poets both in and out of fanzines, can and does write well-ordered verse, so I guess I can forgive him this lapse. Meanwhile, I'll have to get a copy of "A Flying upon Mr X"; I enjoy a good curse, and this one looks like a really good one. Flyte, or flite, incidentally, is a very old word, appears in the OED, and is related to the German fleissig, diligent; it means, more or less, verbal curse.

The best part of Jeff Hudson's "The Novel" was the Harry Bell illos. HRB illos are an adornment to any zine they appear in.

Robert Lowndes' article on Jim Blish was, as its subtitle said, sprawling and subjective, and it wandered a good bit and occasionally got rather far from its nominal subject. But it was fascinating, and excellent reading. Jim was a friend of mine too, and I must say knowing him and his wife Judy made a difference to me too both as an SF reader and a fan. But not having known him as long or as well as Lowndes did, I can't go on at such length. One of my chief and best memories of Jim was from Tynecon in '74, when one evening before a room party, he and I and Anne McCaffrey had each other in stitches telling jokes. He was an erudite man, and wrote erudite SF (witness A CASE OF CONSCIENCE); I only hope that if/when I come to write SF I can do so well and subtly as he did.

But I digress again. Yep, I much enjoyed RAWL's tribute to Jim. Nevertheless, I saw some things in it that I think Jim would've disapprove of. Like for example, the reference to an off-color limerick at the bottom of the second column of page 1032. The limerick is as follows:

There was an old man of Dundee
Who molested an ape in a tree:
The result was most horrid,
All arse and no forehead,
Three balls and a purple goatee.

This is a rather obscure limerick, and the way Lowndes alluded to it doesn't make it any clearer. I don't think Jim would have approved of that--tho he'd've strongly approved of the limerick. I like, tho, RAWL's image of "soft-surfaced" and "hard-surfaced" verse. My own verse is soft-surfaced--light verse. His contrast between "poetry" and "verse" parallels mine too.

All in all a thought-provoking article, and despite a couple of very small lapses, an eminently personal one, and a fine tribute to a fine writer.

...I'll pass on to the whimsical Stricklen article, which I enjoyed, and to Dainis Bisenieks' review of Kagarlitsky, or rather his translation. Dainis' words on translation bring up an interesting point, and one that troubles translators everywhere, even between two closely related languages or dialects, which is, how to translate idioms and speechways. An example I read once was as follows: How do you translate a sentence from a French novel on the French Revolution which goes, "Monsieur de Paris l'aura"? "Mr Paris (or Mr de Paris) 'll have him"? Well, that's the literal translation, but it doesn't enlighten us. M. de Paris is in fact the city of Paris' public executioner; M. de Lyon, M. de Marseille, M. de Dijon were provincial executioners. (Later on in the 19th century, when there was only one executioner for the entire country, he was known as M. de France.) Should we then say, "The executioner 'll get him"? "The guillotine 'll have him"? "He's for the block"? None of those has quite the right sinister overtones; to use the English phrase "Jack Ketch 'll have him" misses the point because Jack Ketch is the public hangman. Nevertheless, it's about as close as we're likely to come. But once again I digress. Both parts of Dainis' article were most interesting.

Actually, according to records available in the British Museum, the Borough Archives of Belchester, Nosushire, and the St Ompa's College Library of the University of Osteen, the first fanzines in English can be traced back to about 1698, when a printer who had become an amateur of "phantasticall writing" while he was an apprentice in London set up shop in Belchester. He corresponded with printer friends and with other literary figures of his time, and suggested they arrange for small booklets to be printed and sent to a central person who would see to their distribution. He had invented the apa. Between the years 1699 and 1713, no less than thirty-two zines were published and distributed (somewhat on the Apa-L model, usually), all of which dealt with some aspect of the phantasticall literature of the time, including that of the young Dean Swift, Roderick Malton, Justin de la Hayaulte in Paris, Fritz Bomjäger in Frankfort, Cornelius van Rijn in Amsterdam, Sir Andrew McMiv in Edinburgh, Defoe, Pope, and many others. During its 14 years of life, this protofandom invented not only the zine, but the letter of comment, fannish slang, hoaxes, reviews, &c--but not the faanish illo: there was no art in these zines. The fandom died out about 1712, when three of the more active members died and the founder, John Douglas, gafiated. That, plus war and a change of dynasty put fandom to sleep for more than two hundred years.

But anyhow...an excellent ish, with excellent artwork from the cover thru the bacover. I somewhat missed Mike's and Poul's natter, but only because I'm used to seeing it in OW, not because the zine was in any way lacking without it. This ish was a more sercon ish than most, I believe, but excellently so. The quality of the editing and repro are warrant that even the most serious articles are a delight to read.

----- 2/15/76

VICTORIA VAYNE • No comment on the SFEXPO business as I have heard you intend to go to MidWestCon after all. That is ghoud, and meanwhile we here of the Toronto Derelicts tend to hope the local fringe types will go to SFEXPO and leave MidWestCon unsullied. At present all seven Derelicts intend to invade Cinci in two carloads, and it should be a good con partly because SFEXPO will draw off the fringe. But I digress....

Rather enjoyed the story of the "Real and True Secret Handgrip of Fandom"; recognized most of the names, but I'd never heard of Patia Sandra von Sternberg before. Is she still active in fandom and going to cons?

Very effective use of the ruined city/wasteland illo in the DHALGREN twin review. Although I haven't read the ~~book~~ book in question, I have heard enough to recognize the effectiveness of the picture. BUT... at the end of the negative review of DHALGREN you use Taral's "Gag Illo" WITH the caption. It would have been so much more effective in that spot without any caption at all, just speaking for itself. Missed chance there, Bill, too bad. (But then maybe you don't agree with me here.) (Incidentally I remember the drawing of that illo--we were watching TV sprawled all over the floor in my living room some months back, and Taral, bored with TV, drew a number of fillos. This one drew appreciative groans when completed and shown 'round.)

I am not full of brilliant witty remarks tonight, but I did enjoy the issue even if I don't write insightful commentary on everything. I find GRAFANEDICA sections of great interest, and hope these will continue regularly in OUTWORLDS and your fanzine-to-follow after OUTWORLDS goes pro. As for going pro, all I can do is wish you the best and mention that I'm pleased you'll still be doing a fanzine--now if I can only stay on your mailing list....

----- 4/20/76

ALYSON L. ABRAMOWITZ • On the way home from ConFusion 12, I was attempting to read OW. But then Frank Richards--unofficial President of WPSFA and chairman of PgHLANGE '74 and '75-- saw Ro's article. "Find the other OW (Tom Morley's copy) in the bag," I said. "It's the blue fanzine." We then discovered the fact that three fanzines--including mine--had blue covers and another two or three had blue pages. What is this?

Anyway, both Pittsburgh fandom and myself in particular enjoyed Ro's article. I've heard various versions, but I tend to like Patia's the best. But then, maybe it's because I'm female and tend to notice the descriptions of the guys (as Patia does it) more, rather than Patia in Ro's. O.K. Ro, tell me the story in person at Marcon. Then I'll be able to compare. I did love Ro's "Boom ta da...." though.

Onward... everytime I look at OW27, I keep drifting back to that last column of your editorial. What can I say other than good luck and hope you two make it?

Bill, I said I thought you could only do a fanzine at ConFusion, and I'd like to explain why. You have the editorial ability, I have no doubt. OW right now looks better than all the sf prozines and many mundane ones too. The content is usually enjoyable and often extremely good. But....

Problems.... Let's start off practical. This is not the ideal time to start a prozine or any publishing venture. The zine that's in good financial status is rare. Prozines are dying off and publishing isn't doing as well as it once was.

Secondly, to do a prozine you have to attract "readers" as well as fans. I'll be interested in seeing just what percentage of those that answer your poll are just that--"readers". I know that one thing that bothered me as a neo (I "found" the prozines about the same time as the fanzines) was these "fans" were so inconsistent. They'd say monthly and six months later the next ish would arrive. Or whatever.

You do that with OW, but even more, your editorials do that. In the last two years I've read that OW was expanding, getting smaller, having an offshoot called Grafanedica, and turning pro... among other things. While it is perfectly acceptable in a fanzine, it is no way to install confidence in your audience.

...but it is you and one reason I like OW. As I wrote, some fanzines make me think. OW is one of them.

I also wonder if, at the price (1¢ a word I believe you said) you'll be paying, if you can get good fiction. Oh, I have no doubt you have the contacts, but money is important to those that make a living at selling sf.

And lastly, one of the best parts of OW is its variability, its "surprise(!)" format. Can you do that on a fairly frequent basis and still get in those 4-5,000 readers for that first ish! Plus more afterwards?

I don't know, but I hope you two do Make It. Give it what you can. You only live once, and few people get to even try for that dream.

The rest of OW seems downhill from there (which isn't to say that I didn't enjoy it). I really don't

think that this is the best OW yet (I'm tempted to think #21/22 but will see if I ever get the time/energy to fill out the egoboo poll). For some reason, it seemed a bit too serious to me, though looking at the ToC, it's obviously not. Hmmm.

"The Novel" was cute and Harry Bell's accompanying illos were also cute. The one on the left on p1029 looks like it would fit THEN ENCHANTED DUPLICATOR, but they're all great.

Indeed, your artwork this ish is very noticable. A lot of boxes again, though. What happened with Dave Haugh's illo on p1035? Why is there a vague, uneven black edge around it?

And then there's Connie's drawings. Great! Four years is a bit much though. I liked the way you set up her illo and ps1038-39.

Didn't you tell me you didn't like Al Sirois' artwork? I know you did. Hmm.

Those delta and atled signs work well too.

Jodie's article was unique. I can't remember any articles in fanzines on the subject. My favorite part was her point about Mrs. Elliot and her "relatives: "What other people think carries more weight as a motivator and deterrent than anything else in the country." Unfortunately, she's right. What everyone thinks controls how you act, think etc. Perhaps that's one of the reasons so many people are always trying to change themselves. Or the reason so many people are discontent with their jobs. Often our goals are decided by "society" rather than what we want/would be good at. It's too bad, too. It would be a better world the other way around.

----- 2/7/76

ALEXANDER DONIPHAN WALLACE • Sorry about this, but the nicest things in this issue were the comic pictures. Perhaps it is I at fault, and not OW.

An acerbic wit defined "mirrorwriting" as looking in a mirror and writing what is there. This seems the major characteristic of the issue. RAWL's piece on JB is the most colossal kind of name dripping I have seen recently. Contrary to what is common, it seems likely that the "I" box was deleted before the "e" box in this issue.

The New York Times (Tuesday 10 February) carried an article by John Leonard on aspirants to literary glory. He estimates that only 100 or so writers in this country made a living entirely from their books. Writing is a broad-bottomed pyramid with a very sharp peak, at least moneywise.

Unless further inflation deflates the dollar greatly you can count on at least one subscriber for your new venture--and the best of luck.

----- rec'd 2/17/76

ROBERT RUNTE • Summoning up every ounce of will-power I possessed I sat down at my typewriter to begin work on my long overdue term paper, when in walked the mailman with OUTWORLDS 27--so much for my great resolve to get down to work at last. (Sooner or later I am going to be punished for my procrastinating sins, and since this 50 page assignment is due [after two extensions] in four days it'll probably be sooner,) I haven't read the whole issue yet as I am still making my way through the back issues (I'm up to 21/22) and prefer to read the lettercolumns in order, etc., so this isn't going to be a complete loc by any means. (Someday when I've read all my OUTWORLDS and feel ambitious I'll write a loc on the whole works, 19 to 27, which, though it will be by then terribly outdated, will enable you to indulge in fond fits of nostalgia.) So, for a superquickly abbreviated loc I give you the Runté Ratings: THE SECRET HANDGRIP OF FANDOM - Ro Nagey ****; LIFE IN AN IMPLoding PRESS - J.R. Christopher ** (nothing wrong with it, just not my cup of tea); THE NOVEL - Jeffrey S. Hudson ** (just didn't quite come off); EDITORIAL ***; The others: not read or no comment. Illos: COVER *** (Er, what exactly did Rotsler photograph for this?!); SIROIS's Cover **; Healy ***; KNIGHTS' ad ***; FOGLIO (1021) ***; (1045) ***; STEFFAN (1023) ***; SHULL (1050) ***; CARTER Cover ** (the balance is wrong for a two-legged horse!); GRANT Cover ** (and it is better without the overlay--sorry); rest: no comment (this is taking longer than I anticipated).

And now to the main point of this letter, which is: I notice that you're planning on reviewing SF Art books next issue, and I thought I should draw your attention to certain flaws in FANTASY: THE GOLDEN AGE OF FANTASTIC ILLUSTRATION by Brigid Peppin [New York: Watson-Guptill Publications, 1975, 192 pp., 9x12, 64 color plates, 151 b&w illos.], should you have failed to notice them already. Whatever the merit of the book's text or the b&w illos, many of its full color plates--aren't. When I first got this expensive volume (between \$20.00 and \$25.00, depending on the store) I was extremely pleased with it, and did not realize there was anything amiss. It was only later when I added David Larkin's DULAC to my collection of SF/Fantasy art books and compared the color reproduction in it with that of Peppin's, that it became clear that the latter were missing one of the color runs. For example, the Peppin print of Dulac's "She Found Herself Face to Face With a Stately and Beautiful Lady" (page 124) is predominantly blue and blue-green, whereas the Larkin version of the same painting (p.26) is a mixture of colors, including a number of reds and browns which are entirely absent from the Peppin print. Similarly, the Peppin version of "'It is Gold, It is Gold,' They Cried" (p.125) is again predominantly blue and gives the clear impression that this is a night scene (as when Hollywood uses a blue filter to film 'night action' during the day) whereas the Larkin print (p.31) is dominated by greens and reds and is just as obviously a daylight painting with connotations of autumn. And so on and so forth. Not all the plates in the Peppin book are flawed; for some reason the Kay Nielsen paintings, at least those I have been able to compare with Larkin's KAY NIELSEN, seem to have escaped with their full colors, as have some of the others. I would estimate, though, that at least 50% of the color reproductions are missing one or more of their color runs. What makes this such an insidious problem is that the partial colorings look as if they were in fact genuine, and that the artists just happened to have an inordinate attachment to blues, etc. Without the comparisons with other SF art anthologies I would never have guessed that these were not the paintings the artists painted.

However, having said all that, I must admit that these unintentional alterations of color schemes actually improved a few of the paintings. In both the above examples, for instance, the whites seem to take on a luminescence and makes the gold of the snow queen's coach seem more impressive than the dull white coach (lost against a brighter background) of the genuine version. The villains in the Peppin print seem more

sinister for being dark figures than the brightly colored pirates of the Larkin version. On the other hand, some of the plates in Peppin are positively ruined by the inspid coloration, or inappropriate color schemes. On the whole I'm not complaining and have decided to keep the Peppin volume because (a) the value of the commentary and the black and white illos are not affected; (b) a few of the color plates are better this way; (c) I have most of the afflicted paintings duplicated elsewhere in my collection of art books in their genuine colors, (thus my purist instincts are satisfied while my thrifty superego can't complain about unnecessary duplication since they are not really the same); (d) the contrasts between the Peppin versions and the others provide me with excellent examples of the variations in connotations and affect which can be produced by variations in color schemes; and (e) I didn't have to pay for it in the first place, since I got it for Christmas.

Be that as it may, however, I do feel that others should be warned about this book so that they can decide with their eyes open. Many purists would rather do without than put up with distorted reproduction, and many others will not have these faulty plates duplicated in other collections. So, buyer beware....

2/26/76

JONH INGHAM • The glades of gafia seem to be receding--in a non-book reading mood I have been slowly depleting my pile of fmz that have been browsed through but never read, and the mighty OUTWORLDS has just been eye raped. (I must say at this point that in my heights of blissful ignoring of anything to do with fandom and its missives, that OW was the hardest zine to even start reading, but whenever I did make the effort it always turned out to be well worth it. Somehow, a chatty, informal looking mimeo zine is so much easier to slip into.)

I was surprised, looking through the index, to see that I've been a visual contributor to eight issues. I had thought my involvement much less, and it felt good to know that I had been spread across the years with such regularity. Unfortunately, I haven't illoed for two years or more, so I have none to enclose now, but if the fannish embers continue to be fanned (there's a pun in that last word, but I can't unlock it), then you will certainly be the first to see.

Was there an Interface, InWorlds or other excuse for a lettercol accompanying OW27? After all that itemry in 26 (and I didn't even bother with Anthony/Koontz--your editorial was enough to put me off that) I couldn't wait to see then answers.... It was interesting to see David Gerrold. When I attended my first Westercon seven years ago, which was also my first introduction to fandom, I was sitting there the first night looking (no doubt) quite lost, and David introduced himself and helped me get acquainted, for which I've never forgiven him always been grateful. Knowing my own ability to ignore such plightful innocents, it was a very nice gesture.

Guilty. My first occupation (age five or less) was to be an astronomer (second was to be an architect). Reading sf began as a corollary. I haven't dipped into astronomy for about eight years though--my three inch refractor and two years of SKY AND TELESCOPE sit in L.A. (An interesting anecdote: the guitarist with the group Queen is about 4% off a PhD. in Astronomy. He has only to publish a fourth paper of a series. The first three were instrumental in changing our concepts on the orbit of dust within the solar system.)

"The Secret Handgrip of Fandom" was one of the funniest things I've read. It took quite a while to finish it, what with frequent pauses for rolling around with laughter. If you hadn't said it was a verbal story one would never have known, but the verbal side of it carries over very well. I can imagine 'BOOM TA DA BOOM' exactly. The only trouble was, after that the rest of the contents seemed so dull, so...so...sercon.

4/24/76

LORNA TOOLIS • I received my first issue of OUTWORLDS, #27, and enjoyed it very much. There were one or two articles which I would particularly like to mention. The Grafanedita, for instance, was hysterically funny. I also liked Jodie Offutt's column but the Visit to Fantasy Land was boring--I won't criticize it in more detail because I couldn't get all the way through it.

Stricklen's "My Writing Career" was funny as was Douglas Barbour's review of AMPHIGOREY. I count myself fortunate twice over in having read this review, because I enjoyed the review so much I looked for the book and (after browsing) bought it. Of all the collection I prefer The Uninvited Guest, although I can't explain why. In a way Gorey's humor reminds me of the stories that R.A. Lafferty writes; they both seem to be at left angles to reality.

I read both reviews of DHALGREN without any great enthusiasm. I'm going to have to read that book to decide for myself whether or not it is worth all the shouting. When I can get myself away from fanzines.

I found Robert Lowndes' article on James Blish extremely interesting. I have enjoyed and admired Blish's books for many years. Lowndes described the individual behind those books in such a way that I admire the man as well as his books.

8/22/76

ROBERT A. W. LOWNDES • Exactly a week ago, I wrote you a letter which started off, "Here it is"--referring to my mss. of "The Health Knowledge Years" and took it to the office the next day, intending to send it off to you in the envelope first class. I knew I had a hard week starting, but didn't anticipate that it would be so brutally hard that I'd not only have to get in between 7 and 7:30 every morning but, more important, that I'd be entirely unable to get away from my desk for the half hour or so that I'd need to tote the envelope to the post office. So it's still here. What I'll do now, of course, is to repackage it, removing the letter, and try to make it to the PO this week. The odds are in my favor, though I might not make it Monday.

Meanwhile OUTWORLDS #27 arrived, with your letter. All thanks for returning the original mss., though I'm not entirely sure I needed it back. But one can never tell; it may come in useful someday. Reading over the essay a couple of times, I'm still generally satisfied with it, and pleased to see that so few typos accompanied the publication. (I haven't yet checked them against the mss. to see if they were my mistypes uncorrected in the first place; no matter, they do not do any damage as any reader can recognize them as typos and supply the correction mentally with ease. The deadly typos are those that make sense, like the one that appeared in my LOCUS writeup, where a key sentence, "The highest cannot stand without the lowest" came

out as "The highest cannot stand with the lowest.")

While I haven't read #27 entire, I've read most of it and suspect you are entirely justified in feeling that #27 is the best OUTWORLDS yet. It's very well balanced, and the layout and artwork do not interfere with the reading matter--as has happened in earlier issues. I was interested in Christopher's comments on John Brunner's poetry as that ties in, in a way, with my own in the Blish article. (Thus far, I cannot say that any of the poetry I've seen in OUTWORLDS has reached me; and the excerpts from Brunner via the criticism do not leave me with any desire to read the entire thing. A good review--meaning that it does do one important thing that a review ought to do; it gives me the opportunity, from a fair sampling, to decide whether I want to read the work discussed myself. And I'd say that the double review of DHALGREN is equally successful in that respect. The "pro" comments are just as relevant to my decision not to bother with the book as are the "con" ones. Of course, my own thing at the end of the essay reaches me; that's why I wrote it in the first place, but whether the poem's any good to or for anyone else is beyond my judgment.)

By the time this reaches you, I hope you'll have survived your first attempt at public speaking. I hope, further, that once you've made the plunge you'll find the water enjoyable. Being something of a ham myself (I appeared onstage in 20 different roles between 1954 and 1965 at the community theater--the Antrim Players--when I was living in Suffern, New York. All amateur but of high quality--which I can say without undue boasting since I wasn't appearing solo--very often.) I enjoy it, although I wouldn't want to have to depend upon public appearances for my daily bread. Performing on stage, or on the speaking platform, is exhilarating to me, but it's harder work--and too uncertain except for a relative handful out of the many who go in for it--than I care to undertake. (Also, the hours are frightful and there's little opportunity for a private life.)

Your new plans sound interesting to me; and while I have no way of estimating your chances of success, I'd say that you're young enough to take a chance and get a lot out of it whether it comes through financially or not. It shouldn't be as completely frustrating as Jim's and my attempt to go into the record business.

... Meanwhile, I have to do something for the April issue of EXTU--my former colleague at EXPLORING THE UNKNOWN has revived the magazine on a subscription only basis, starting with a small run (mimeographed) and quarterly publication. The first issue came out rather poorly as Dr. Keane does not have the best equipment, and got a batch of poor stencils to begin with. The next ought to come out better. From your standards, layout is primitive, but we're not bringing out an art magazine in any sense of the word. Don't expect ever to make a nickle on it, and we may have to fold from lack of even the few hundred subscriptions needed to keep it going. Also, I'll have to do an 8-page issue of THE SCANDAL SHEET, which is the publication of the Scandalous Bohemians of New Jersey, a sicon society of the Baker Street Irregulars. I prepare the dummy at this typewriter and on my kitchen table, and write most of the contents, too. (I am an investitured member of both the BSI and the SBNJ and THE SCANDAL SHEET is my contribution to Sherlockiana, which is one of my minor hobbies. Lumme, that's one of my troubles; Jack of all Hobbies, master of few.)

----- 1/25/76

DENNIS JAROG • Enjoyed OW27 very much. This ish "Understandings" was indeed a moving tribute to James Blish and in many ways illuminating regarding fandom in NY at the time.

In regards to the articles on DHALGREN I must say that I have to agree with Darrell--I thought the book was unreadable, perhaps the worst thing pubbed in SF since I WILL FEAR NO EVIL. An avalanche of words with no form or structure and very little content at all. I made it to about page 200 and then surrendered. Maybe I am a masochist but upon seeing Delany's new book TRITON, I decided to give it a try and found it a much better book. Certainly a difficult book to read with again a not very well formed plot though much more so than in the previous book. But it was readable. A continuation in many ways of the earlier book yet at least this was a novel whereas the other wasn't even one such. Maybe there is hope for Delany yet. Getting back to the article, whatever Delany's fetishes are are his business and if he likes dirt that is his privilege. But of course by the same token I don't have to enjoy them either.

In regards to the article on Brunner's poetry, it may have been interesting if you care for that sort of thing but I don't. I have never care for political proselytizing about the white's sins and for that reason I have never cared for his novels either. I won't utter statements like he who is without sin... but I really don't care for preaching novels--I read SF and Fantasy for entertainment mainly, I saw enough napalm on the TV screen and moreover that sorry war is behind us. Not that throwing the rug over the mess will help anyone most especially those maimed in the war but by the same token living in the past does little good either. Consider for a moment STAND ON ZANZIBAR which is considered his best I guess. For me it was a difficult book to get through and I thought it exhibited a lot of the probs that DHALGREN had.

On the whole I enjoyed the ish very much.

----- 3/7/76

SETH GOLDBERG • About a year ago I thought about the idea of a fan owned prozine with graphics given solid attention. And I considered you the ideal choice as editor. Was going to write you, but thought it was a little too crazy and impractical. Reading your editorial I realize that I am suffering from lack of vision. If anyone can do it, you can. I will be first in line for it. Go, Bill, go. Congratulations on having the guts to take this big a risk.

Ro Nagey's article was brilliant. I have twice read it to non-fan audiences and gotten good response, especially from one girl who could not stop laughing. Pulling stuff like that is true creativity to me and a hell of a lot more fun than violence. The Jodie Offutt piece was also excellent. A lady I know went to the hospital for a hysterectomy and reported similar occurrences. Jodie caught the tone just perfect.

Lowndes did a good job of showing what Blish meant to him. In a way that is the only true eulogy one can write. One can extoll someone's virtue and never really prove anything, but showing the effect that the person had on one's life is reality. The incident of the big excommunication from the Futurian Society reminded me of when I was chairman of the Appeals Board and I had to judge an appeal from the Judicial Board (this was in my undergraduate days and our college had a student enforced honor system) made by a good friend

and I had friends on the Judicial Board and it was the hottest issue on campus at that time. We drew up a compromise which made both sides agree and disagree with us. And with a little private advice to the Judicial Board chairman, which he followed, the issue died overnight never to be heard from again. Also Christmas vacation came along. Still, for awhile it was one tense situation to be in.

I do not really know graphics but I do appreciate it when it seems to be well done. The natural spread for the two DHALGREN reviews was genuinely fine work in my opinion.

Good luck on Outworlds Productions. Right now I have to check out my bank account and.... (I'm thinking about it, 3 figures....)

3/23/76

STELLA NEMETH • The only thing I don't like about #27 is the cover. I don't like that photo? and I don't like that blue and black combination. As for the other illos I liked your selection. The funny ones were funny. The more serious ones went nicely with their articles. The Connie Faddis illo on 1038/1039 is something special. Each time I see something of hers I am surprised at her versatility. I wouldn't have thought it was her style at all. It is a good illustration for DHALGREN. I wonder if she intended it to be.

Darrell Schweitzer complains that he could do a synopsis of DHALGREN in one paragraph. Hell anyone could do one of WAR AND PEACE in one sentence. The essence of any good book can be boiled down easily. It means that the author had some idea of where he was going with the book before he started it.

Let's see now...the WAR AND PEACE sentence--the fortunes and misfortunes of war, as experienced by one family and their friends and relatives. Hey, that isn't even one sentence! For DHALGREN--the world as experienced by a man caught by madness. Madness--that is the important word. The Kid is crazy.

Please, let's not compare DHALGREN with "Macbeth". That is dirty pool. "Macbeth" is, what, three centuries old? Nearly four? DHALGREN is one year old. If you must compare, make your comparison with something written in the last 20 years or so. For one thing, the two authors were not trying to do the same things. For another, they wrote different vehicles. You can't compare a play with a novel, or poetry with prose, any more than you can add apples and oranges.

I think DHALGREN is an important book. Great literature? I don't know! To some people the two terms are synonymous. Are they to you, Mr. Schweitzer?

The problem with your comparison is that it does not admit the possibility of importance for now without greatness for the ages too. You are right about it being too soon for greatness. That does come with time. But importance can be evident at the beginning.

I'm afraid you can't have it both ways. If no one can read DHALGREN clear through then why are they buying it? A rip off wouldn't last into the millions of copies. If it is too difficult to read why do you describe it as mindless pap?

DHALGREN is not pornographic. Erotic, yes--pornographic, no! THE TIDES OF LUST is pornographic, however. I know the difference because I own one of the six copies in existence. It wasn't particularly hard to get either. I had a lot more trouble finding DHALGREN.

I don't think DHALGREN is easy to read, not even in the sense of a readable style. Delany's literary games make reading difficult unless the reader is willing to play too. What is missing is a fast moving adventure plot that will carry the reader up and over the games, even let him skip them if he wants to. You can't skip them in DHALGREN. They are the reason for the book.

This doesn't mean that the book isn't structured. It is held in a straight jacket of structure. It is almost possible to plot the structure on graph paper.

Plot and structure are two different things. It's true that in some books they become almost identical. In this book they are not. Most of the plot of DHALGREN is cyclic. The rest is retrograde.

Kid literally does begin and end in the same place. Perhaps a story where the character makes no real progress is a story that needed to be told.

You can lift any part of the story out and set it somewhere else as far as the plot goes, because that is the way Kid's mind, memory and life are. But it would wreck havoc with the novel's structure.

The real problem is that DHALGREN is not a last novel. It is a peak, but not the final peak of a career. Douglas Barbour's present description of TRITON was uncanny. Yet DHALGREN was a masterwork; TRITON is the downhill side of the mountain.

"The Secret Handgrip of Fandom" was indeed very funny. Actually, I can just about see it happening.

"Understandings: The Differences That Knowing Him Made" spoke to me, not only as a memoir of a favorite author, but also in its timeless portrayal of an age in a person's life. It is one of those things you read and then say, "Yes, that is what it's like."

2/18/76

DARRELL SCHWEITZER • I don't think #27 is one of your better issues. You have two little-knowns rambling on about their aborted writing careers, & I didn't find that very interesting. Sprague deCamp always says that the most important thing about writing is the application of the seat of the pants to the seat of the chair (or words to that effect). This is something Hudson especially should heed. The only way to find time for writing is to make time. I've found that it really doesn't take that much effort to write a short (40,000 word) novel. I finished one recently, & it's still in the mail after one very kind rejection. It took me roughly six months to write, with long gaps of non-activity. I thought for a while I would complete the thing in 3 weeks, because I was adapting material from a novelet & was writing a chapter a day, but when the original substance ran out & I had to create more from scratch, I slowed down considerably. 6 months isn't very fast really. Barry Malzberg would have hacked it out in a weekend, but either way writing a novel that length is not a herculean task. (I'm actually not very fast or very prolific by the standards of most full time writers.) I suppose what you have to do is be sufficiently selfish about your work that you give it priority over everything else.

Robin Clifton's article was quite interesting, but I don't think QUENTIN'S ½ REVOLT qualifies as a fanzine because it was not connected with any fan movement. That's probably the only criterion which works.

There have been amateur magazines for centuries, as you say, but a fanzine is a product of fandom. Science fictional content has nothing to do with it really, since there are a lot of fanish zines that make no mention of SF. I suppose if you try hard enough you can push the beginning back before Ray Palmer's TIME TRAVELER to W. Paul Cook's RECLUSE, most notably the 1927 issue containing Lovecraft's "Supernatural Horror in Literature". This magazine was part of a proto-fan movement, the Lovecraft circle, & it had every characteristic of a modern fanzine. Amateur Journalism starts to fuse with fandom as we know it during that period, with lots of fantasy figures appearing, and much of the material & contributors carrying over to journals that are more clearly fanzines, like THE TIME TRAVELLER.

Rereading my DHALGREN article I pick a few nits with myself. The thing shows signs of haste; it's not particularly well-written; and there's even a grammatical lapse. ("Also there's something called THE TIDES OF LUST which I cannot evaluate because I have not read ~~it~~." You dear editor, should have caught that even if I didn't. & there are a few new typos, "art" for "arty", "The prose is inferior prose" where it should have read "inferior Delany prose". The thing was written first as a LoC to GOBLIN'S GROTT, and it grew into an article, & this is not the way to insure polished writing.

I'll still stick to my guns about DHALGREN, but I have some second thoughts about Delany. I interviewed him at Philcon, & heard him deliver a speech at the same, & he impressed me as a very brilliant person who isn't at all washed up artistically. (He insists, by the way, that DHALGREN is a very carefully & rigidly structured work, not a formless lump at all.) I am eagerly awaiting his next novel, TRITON, which is out, and about which I have heard good things. If it is a good book, then we have an entirely different phenomenon, a writer who writes a turkey after a period of initial success. This is not as serious a failing. Roger Zelazny wrote several bad books, most notably CREATURES OF LIGHT & DARKNESS, after he had already won awards & wide readership, and now he seems to have fully recovered. It is entirely possible for an established writer to produce his worst work well into his career. Scholars would now have us believe that Shakespeare wrote "Titus Andronicus" (his worst play, and one of his most commercially successful) about a third of the way into his career, about the same time as he did "Romeo & Juliet" and "Richard II". It must have been quite a shock to the more discriminating readers/playgoers of the time, as if Shakespeare had put all his talents away and reverted to the crudest writing imaginable. But it turned out to be a temporary lapse, and he went on to write "Hamlet". It's quite possible that Delany will go on to write more & better books, maybe even a genuinely great one. There are those who suggest that DHALGREN represents a transition from one mode of writing into another, & once Delany has gotten where he is going & decided what he wants to do with his talents, he will be worth reading again. (To draw the analogy with Zelazny again, RZ seems to have exhausted his mythic vein of writing, written a couple of bad books, then gone onto something else. Quite possibly Delany's future books won't be at all like his past ones.) I suppose the big difference between Delany & the Heinlein of I WILL FEAR NO EVIL is that Delany is not at the end of a long career and may yet develop in all sorts of unexpected directions.

----- 2/14/76

douglas barbour • i liked OUTWORLDS 27, not simply because i was a contributor (tho it was nice to be so fully represented in yr 6th annish), but because there was a lot of good stuff in it. nevertheless, altho i was never bothered by typos until now, i was bothered, nay appalled by 1 specific typo, on p 1056, in my Gorey article, & i hope you can at least mention it in yr editorial next ish, if you're holding off on all locs until that special issue. with most typos you can immediately see that it is a typo; but the one you made gave us another, quite possible--except for context--word. what i said was, 'for mortality is ever-present in his fey universe'; & that is a lot different from morality, believe you me. ok. complaints over.

despite the fact that Ro Nagey's 'The Secret Handgrip of Fandom' is indeed a funny & entertaining piece of work, & that you have a few other gridders in the ish, the high point of #27 is Robert Lowndes' memorable (in both senses of the word) reminiscence on James Blish. 'sprawling' it may be, but that's surely exactly how one should remember someone who has had that effect through friendship on one's life. it is partly so good because Lowndes is so there in it, but it is his fine presentation of Blish & of the interaction between the two of them that brings the piece to its magnificent heights. as well, for me, there was the added pleasure of coming across some really intelligent discussion of modern poetry in a fanzine (something i have not noted too much of, let's face it). i happen to feel Ezra Pound stands as a father figure to all the important poetry (in English, anyway) of the 20th century. he taught something to every important poet i can think of. he also wrote some great poetry. Lowndes' presentation of his own difficulties with Pound on both the aesthetic & political levels was fascinating, & his further presentation of Blish's influence on his reading of & slow recognition of the value of Pound's work is full of interest. but the whole piece, both for the vision it presented of Blish as a man who could teach his friends much of what he knew, & for the emotionally valid representation of the situations of this specific friendship during its two most productive years, deserves to be praised as much as possible. thanks to you & Lowndes for giving it to us.

there's a worthy emotion struggling to get thru Bill Wolfenbarger's 'Alpajpuri's Poem', but it doesn't represent Paj to me, nor does it fully succeed as a poem. i find it hard to conceive (heh heh) of a 'womb' crawling anywhere, let alone 'in the Legend of the Deeper Night'; maybe i'm missing the point? Bill's best is those lines where he doesn't strain for effect or for arcane & archaic terms. rhythmically i wasn't turned on. ah well.

i think the 2 extreme positions on DHALGREN are fairly clearly presented, & i do, not intend to carry on the battle in the lettercol, but, although it should be very clear to all readers that Darrell & i are disagreeing at a very fundamental level here, & that my piece answers him as much as his answers mine, i can't help adding one small stick to the fire: i really can't believe that he actually, validly 'synopsized the whole thing in a single paragraph'. no way, Darrell, no way! ah well, even Darrell has admitted in a letter to me that after interviewing Delany at Philcon, he had to say the man did not come on like a writer who 'was artistically exhausted, written out, and had lost his touch.' & i suspect a lot of people who hated DHALGREN will enjoy TRITON even if they aren't sure about a lot of it. look at what i said about a 'shorter & apparently lighter' work. meanwhile i stand by what i said.

Jodie Offutt was fascinating & entertaining as usual, but she only manages to make me want to stay away from hospitals more than ever.

Robin Michelle Clifton's piece is marvelous (& i would hazard is a beautifully complete hoax; that remark about Hemingway being the giveaway). of course youre right that she's getting upset because she doesnt understand fanspeak, but she's not alone in thinking that fanspeak is a form of institutional putdown on all mundanes. still yr words are well said.

geez, Bill, it's a neat ish, & i did, very much, like Connie Faddis' illo for the DHALGREN debate. i look forward to how youll finish off this final year of the faanish OUTWORLDS, & to both the new OUTWORLDS to follow, & whatever you fannishly force upon us in the years to come. [2/28/76]

& a few extra words abt the book [DHALGREN]. judith merril was here on friday to give a talk under the auspices of the Writers' Union of Canada (she became a citizen last week), & was especially incensed at Darrell's statement that DHALGREN lacks a structure. she made the very interesting argumnet that the structure of the book is tied, almost literally, to the chain the kid wears, which is why it connects from the end to the beginning, & of course, in terms of various forms of perception, the mirrors, prisms & lenses which make up the chain (& the book) fit into this structure perfectly. i think she's right; it's another clue to the multiplex reality that is the book. she also said that any book which had that many people hating it all for different (& usually personal) reasons must be the great novel she originally took it for.

4/4/76

ROBERT J. WHITAKER • Doug Barbour is wrong, as is Darrell Schweitzer. DHALGREN isn't that good a novel, and it isn't that bad a book (even though it is a bad novel). Barbour has a love affair with the writings of Delany; I feel that his judgement is marred by this. It's kind of like the admirers of Hodgson who enjoyed his three good novels and then proclaimed that the fourth one was a good one, too. (THE NIGHT LAND, in case you're wondering what I'm talking about.) Schweitzer's often effective manner of "overkill" reviewing doesn't work too well here, since DHALGREN isn't a frivolous book.

I think Barbour missed what was happening in DHALGREN. Everything that occurs in the book happens in retrospect. Everything becomes larger the further away from it (any one 'happening') the people in the book gets from it. All the incidents in the novel are clearer at the ending of the book than when you are traveling through it. The incidents were blown out of proportion and inflated: a myth/folklore fuge had happened, and was about to happen again.

DHALGREN is a failure as a novel despite its brilliance and well written prose (yes, it is well written; Delany is still using shifting poetic images, because he writes that way; I doubt very much if it was composed directly on the typewriter). A friend of Delany's, David Hartwell (an editor for Putnam's) informed me that Chip wrote the novel five times. And sections of it were written more than that. Its author was too involved with his work in order to edit it properly; large sections are strewn about the novel that have no purpose, other sections are banal and cause only lethargic reactions. The book is often downright boring. And the purpose of literature/writing/art/novels is to entertain first, then if a message is to be learned, sought after.

Delany's 'fetishes' and discussions of them, don't really have any bearing on the novel itself, and therefore, has no place in the discussion of it. Anyway, Delany is an artist, and describes human life as he sees it, even if it is a science fiction novel. Dirt will be around for a long time, as well as odours, filth and chains.

I doubt very much if DHALGREN could be condensed into a 10,000 word novelette, merely because its concept is bigger than that.

And Darrell should not have written Delany off so quickly, since TRITON is a much better, more readable novel than DHALGREN. Where DHALGREN was over-extended, TRITON has got some deletion. Delany's hand at editing scenes and sequences is better, even though it is shaky. TRITON I hope will repair some of the damage to Delany's reputation that DHALGREN caused.

2/27/76

ARNIE KATZ • OUTWORLDS #27 arrived yesterday, and I just wanted to drop you a note to thank you for sending it and the other fine issues you've continued to mail us while Joyce and I were taking the plunge into small-time professional publishing. We'll be sending you the second revival issue of SWOON this coming Sunday, and rest assured, your generosity with OUTWORLDS will be remembered here next year when it's your turn to take a whack at a professional magazine venture.

You may be correct in your evaluation of #27 as the best of your offset issues so far, for it certainly has a healthy serving of fine material. I was particularly interested in the Nagey and Lowndes articles and your editorial, but the material on DHALGREN also appeared to be first-rate.

Good luck with your publishing venture. I suspect that you may find it prudent, as we did, to give fandom a pass while you're getting it off the ground, but I quite understand your drive to get something going for yourself. Despite the fact that our pro wrestling book, MAIN EVENT, was done in by the irrational actions of a few loonies, I'm still undaunted and expect to try something else in the field of small publishing within a couple of years. Joyce and I are trying to steer clear of such commitments just now, though, because the investment in MAIN EVENT ate up a big chunk of money that might have been used for such accessories of The Good Life as a house and new furniture. Currently we're trying to make up lost financial ground by avoiding travel (including conventions) and putting dough aside for some of the things we've been postponing for a couple of years.

5/6/76

DARRELL PARDOE • OW27 received today and much enjoyed, especially Robin Michelle Clifton's spoof. Spoof it must be, for I notice that the supposed title page of 'Quarter Revolt' is set in Times New Roman, a typeface that wasn't invented till about sixty years after 1873. No question about it: the form of the 'Q' and the '&' are especially distinctive and the face looks too 'clean' for the 1870s....

3/24/76

BILL - BEST WISHER FOR THE PRO STUFF, SEE YOU AT MIDWESTCON?

VT. 390

OLD COVERED WOOD BRIDGE

West Arlington, Vermont

In the heart of the Green Mountains, it spans the Battenkill River. EFFENDI! EFFENDI! MY HEAD, IT SPLITS! MAHMOUD, MY BOY, IF YOU WOULD JUST FOLLOW MY ADVICE, AND TAKE THAT NICE STATUE OUT OF YOUR EAR, I THINK YOU WOULD NOTICE A DIFFERENCE ALMOST IMMEDIATELY... POIET!... AH, EFFENDI, I KNEW I COULD COUNT ON YOU! IT IS NOTHING, MAHMOUD. NOW IF YOU WOULD BE SO KIND AS TO REMOVE THE STATUE FROM MY FOOT, I SHALL TELL YOU THE TALE OF ROY LUMP-NAGEL, AND THE SACRED HANGDRIP OF FANDOM. OH, EFFENDI! ISN'T THAT THE ONE ABOUT HOW A RAT SWAM UP THE JEWEL PIPE TO LUMP-NAGEL'S TOILET, BUT THE COUNTERT WAS WAITING WITH HER TWELVE-GAUGE BECAUSE THE WIFE WOMAN OF MOTA CITY TOLD HER TO BURN THE CRAP OUT OF THE SMALLEST STANDING BODY OF WATER SHE COULD FIND, USING HOT LEAD, AND SHE SLIGHTLY MISINTERPRETED? MAHMOUD, MY BOY, YOU HAVE MUCH TO LEARN ABOUT SUBTLETY. PERHAPS INSTEAD, I SHOULD ENLIGHTEN YOU WITH THE FABLE WHICH CONCERNS AN OCCASION ON WHICH THE RAT GREW SO ANGRY THAT HE SHREDDERED HIS NOUSE AND THEN THE ENTIRE CITY IN WHICH HE LIVED. OH, EFFENDI! HE REALLY TORE INTO IT, DIDN'T HE?... MAHMOUD, I WARN YOU. SUBTLETY IS A GREAT VIRTUE. IF ONLY YOU WOULD BELIEVE ME... OH, EFFENDI, I DID NOT MEAN TO OFFEND YE. GIGGLES, HOLD MY HANDS IN FRONT OF MOUTH) EFFENDI, THOU ART FROWNING. MY BOY, I FEAR FOR YOUR FUTURE. I THINK A STRICTLY CAUTIONARY TALE IS IN STORE FOR YOU TODAY. AMM, LET ME THINK... SHALL I GIVE THEE THE ONE ABOUT ROCK STRONG BACK AND THE FOREST OF WOE? OR PERHAPS, 'THE DAY HOY PING PONG WAS PADDOLED'? THE DEMISE OF TOM CROAK. MAYHAP A TALE TO WARM THE SPIRIT FLUID AND INSPIRE HARD WORK, SUCH AS 'FATHER WILLIAM GOES PRO', YES, I THINK THAT IS THE ONE. COME WITH ME, MAHMOUD, THROUGH THE LONG HALLWAY, AND I WILL TELL THEE

80567

THIS POSTCARD HAS BEEN READ BY FRED LERNER, WHO IS NOT QUITE SURE THAT HE APPROVES OF THIS SORT OF THING... ON HIS MARK



W. L. BOWERS

JUN 16 1976

POSTCARD

RETURN POSTAGE

JON SINGER

GUARANTEED BY

Address 67 VINE ST

MIDDLETON CT 06457

BILL BOWERS

PO BOX 2521

NORTH CANTON

OH 44720

HOW IT CAME TO PASS THAT FATHER WILLIAM AND ROY LUMP-NAGEL WENT PRO, AND OF THE PEAKS THEY HAD TO SCALE, THE HARDSHIPS ON THE LONG ROAD TO HAPPINESS. I WILL TELL YOU HOW TO KEEP YOUR COFFIN FROM GOING DRY, AND FIVE OR SIX CHARMS FOR WARDING OFF CREDITORS. I WILL TELL YOU OF THE RANDY BAT-HEARSE THEY DID DRIVE, AND OF THE HALTED MAN, OF EARS AND EARS AND OFFSET INK, AND WHETHER STAMPS HAVE WINGS...

JON SINGER • I find, belatedly, that I must take issue with Darrell Schweitzer's attempted destruction of DHALGREN, in #27. First of all, I need to point out that THE TIDES OF LUST was something Chip wrote a long time ago, and was a deliberate attempt at pornography. This is not to excuse its unreadability (I never got to page 50...), just to deny that it is to be spoken of in the same paragraph with DHALGREN.

Second, I think Darrell should know that there are those of us (aside from Doug Barbour, who shares the issue with Darrell) who did finish the book, and who find it to be anything but "a shockingly bad one".

I am further upset with this review because of Darrell's somewhat nasty attitude: "I am not holding my breath for the Great Revelation, because I don't think it will come. DHALGREN has no meaning." I wonder just how hard Darrell LOOKED for meaning. Certainly, there is no explanation forthcoming, but explanation and meaning are not the same at all....

Darrell claims that the book is dull. I find this difficult to believe. He also says that he was obligated to finish it because he was reviewing it for CONCERT. Obligated? He says he synopsized it in a single paragraph, which he feels is highly significant, because that can't be done for, say, WAR AND PEACE. To this I can only say BULLSHIT! In fact, that is substantially my reaction to most of this review. I think that if Darrell saw neither theme, plot, nor character development, he has his head in a bottle. Try reading it again Darrell, but without a chip on your shoulder (forgive the pun) and without any obligation.

I am enclosing a postcard which may amuse you. Certainly you will find it a rewarding experience, as you can remove 14¢ of stamps from it. Glorp. If I don't see you at MidwestCon, I will be highly upset. In fact, I might call you on the phone & howl obscenities at you with my mouth. I will tell Terry Carr & Chas Burbee what a nasty S.O.B. you are, and how much Geis pays you per annum to be nasty to Glicksohn. I will get Vardebof (I wish it was mine, but it ain't. I just repeats it.) to step on your foot. I'll buy a share of your stock. (I wish I could, but I'm broke...) I will sell your life story to Andy Porter for a penny a word.

If you want to print the postcard (I will be your slave forever) go ahead. I bet you are already pasted up and at the printer.

----- 6/12-13/76

MIKE GLICKSOHN • [I]...will now pass along a few comments. They will be "few", too, because although I can understand why you as a producer would be so satisfied with the issue, as a consumer I find it has less that appeals to me than some of your previous issues. This in no way reflects on the quality of the material, merely on the degree of interest I have in certain of the articles and in the difficulty inherent in responding to certain others.

In terms of appearance this is yet another stunning issue. The cover is fascinating, although I can't be sure I've identified one or two of the elements Bill used to compose the picture, and the bacover marks the long-overdue and much-welcome return of one of the best fanartists around to the realm of Big Time Fan Publishing. The artwork, layout and graphics of the interiors are all excellent (in the case of the Harry Bell illos one must raise the superlatives by at least an order of magnitude) and I only have one complaint, and that is something I realize you've little choice in. I personally found the placement of full page ads in OUTWORLDS a weakness in the overall appearance of the magazine, particularly as two of them interrupted the presentation of your editorial. But as I said, I realize the need for them to be there and will simply have to accept their presence as the only alternative is one that I cannot even contemplate: to wit, my paying you the equivalent amount of money to keep them out of the issue!

In your editorial remarks you mention the balance of this issue and once again while I can see your view as an editor it conflicts just slightly with my reaction as a reader. (And for the second time I stress that this has nothing to do with the quality of any of the contributions published.) This reflects my own idiosyncratic view of fanzines, of course, and hence has absolutely no critical validity at all. But had I been putting together this issue--we'll take a few minutes here to allow knowledgeable readers to recover from the hysterical laughter caused by that suggestion--I think I'd've held off using Jodie's well-written and fascinating account of her experiences with hospitals. The rest of the articles hold together extremely well within the overall framework of OUTWORLDS as an eclectic journal about science fiction and fandom. In fact, the sf and writing oriented material is more strongly thematic than any of your recent issues, and is leavened nicely by the occasional fannish article that may be in contrast to the more serious tone of the majority of the issue but still seems appropriate to OUTWORLDS. Jodie's column, while historically associated with the magazine, is such a complete departure from the nature of the rest of the contents that I think I'd have held it for another time. (I'd most certainly have held it, however, because it's an excellent piece of work.)

Your fatuous explanation of why I was standing and you were slumped against a wall when Ro first related his exceptionally brilliant anecdote of the Secret Handgrip of Fandom wouldn't fool an ingenuous neofannish virgin from North Platte, Nebraska! The fact that you're incapable of surviving the rigours of a convention without constant rest and recuperation while your younger, stronger and more resilient ~~peers~~ betters party and enjoy themselves around your recovering carcass is well known. Octocon proved this yet again as those of us with stronger (and more youthful!) physiognomies stayed up throughout the night playing cards while you had to be content with merely watching, a far less strenuous activity. A little truth in advertising, if you don't mind!!

I just got OW #19 out so I could compare the two versions of the Canfield illo. (I ask you, how many OW readers would take the time to do that? Or would have the fortitude to wade through eight back issues to find the thing?!) I'm hard pressed to say which appeals to me more! The blue screen emphasizes the white highlights on the body of the robot and hence adds an extra degree of dimension to the illo. But my eye inexorably falls on the base of the post, having been drawn to it by Ted's superb analysis of the original version of the cover. And the dropping out of the gloves and scarf is an additional factor. The scarf I can dig, but if ever you want to redo the screen, leaving the gloves white and taking greater care around the base of the post I promise to get all three versions out and see which is best!

Okay, let's look at Ro's article. And let's be honest: nothing, N*O*T*H*I*N*G, could possibly top the time that he told it in person for, as far as I was concerned, the first time. And there are many reasons for that. Ro, with that one episode, showed himself to be one of the premier raconteurs of fandom. He was deva-

stating! Hilarious! Non-pareil! And there is something about the atmosphere of a convention that is going well, about the supercharged energy that prevades a successful fannish gathering, that could never be even approached via the printed page. That encounter was and will remain one of the best memories I have of conventions. But dammit all the bastard came close!!

Ignoring the specious and spurious derogatory comments in re my physical stature (those of us who've stood twentieth on the Arnie Katz egoboo poll come to expect these slurs from our inferiors) the article itself is a delight. I burst out laughing at several points, and thoroughly enjoyed reliving the experience vicariously through Ro's words. This is clearly the most successful piece of fanzine writing Ro has yet published and must rate as one of the best pieces of fannish reportage I've seen in some time. It may not match Ro's private showing of the story, but considering the limitations of the medium (where gesture, tone, inclination, pause, accent, etc are extremely hard to portray) it's a fine job indeed.

However. Oh-oh, here it comes: it was not perfect. In the early part of the tale Ro has far too many long and convoluted sentences that tend to get slightly tripped up over their own clauses. And the third paragraph of the piece has more unnecessary changes of tense than a Glicksohn at a con party has changes of drinks, with about the same results: it tends to stumble over its own feet. An astute editor would have told an astute writer about this small flaw and together they'd have smoothed it out to further polish the gemlike perfection of the final product. Considering OUTWORLDS, Bowers, and Nagey, it's surprising it came out as well as it did!

My own appreciation of poetry has always been restricted to about the level of admiring the sentiments and the expertise of Alexander Pope and I can't say that either the quotations or the criticism in J. R. Christopher's article on the poetry of John Brunner cause me to feel I've missed out on a great deal. The fact that I'm aware that I have so missed out says something about the poetry of John Brunner and the criticism of J.R. Christopher, or, just possibly, the poetic sensitivity of Mike Glicksohn. I wonder which?

Not having any strong desire to Be A Writer, I could enjoy the Hudson piece as an observer. Possibly a would-be Silverberg or Ellison might find his playful examination of the troubles of getting one's first novel down on paper a trifle painful. The Bell illos were superb, and add credence to my claim that Harry is deserving of a Hugo nomination this year.

Much as I enjoyed Doc's column I found I appreciated it more for the fan history elements than for the dissertations on poetry and music and the nature of art. This is not to imply that these matters aren't important, for it's self-evident that they'll provide far more material for a lengthy and fruitful and serious discussion of Matters Of Import in the lettercol than will the various clubs and cliques and personalities of 1940s, but the latter appeal to me more. I'll leave Doug and Susan and Sheryl S and Jeff Clarke to comment on the more literate areas of Doc's excellent article, save perhaps to say that the very human habit of evaluating a person's artistic output in relation to one's individual reaction to that person is scarcely relegated to only their political activities. One only has to think of how most of us react to the fannish output of people we know to realize that it is damnably hard indeed to be objective about the creative endeavors of someone we personally dislike. Myself I care nothing at all about politics or about a person's political belief's but I find it difficult indeed to react uncritically towards the fanzine material of someone I happen to dislike personally. I try not to succumb to such invalid criteria, but I'm sure I don't always succeed. (Or perhaps it's that I tend to overlook the faults and weaknesses in the work of people I do like and am honestly critical of the efforts of those I'm not trying to stay friends with? Two sides of the same coin, really.)

I read the Delany material in the original presentation and, checking these things out, if I commented on the Barbour article at all it wasn't deemed worth printing by Ian Williams. Hence I'll not try and say anything about it now. (Isn't it handy when someone else does your editing for you? Hmmm...if you did nothing but fanzine reprints, you could avoid having to edit letters completely by just using material generated by the first appearance of the articles. Is this some devious master plan to cut down on the work OUTWORLDS involves you in?) Since I still haven't read the book, I still don't have anything worth saying. According to Ian Williams, or possibly even according to me. And certainly according to you!

I have a mortal fear of hospitals. I am possibly one of the worst visitors any patient could have because I'm totally unable to conceal the fact that I'd rather be anywhere in the world than by their bedside. So I can't really say that I "enjoyed" Jodie's article. But I appreciated it, and I admired it, which is typical of my reaction to what Jodie writes. As to the "pair of deuces" she got from the nurse, well, I've won the pot on numerous occasions with just that, so I hope Jodie got her pot as a result too. It might have eased the stay somewhat.

The Clifton article was extremely clever; a well-crafted piece of fannishly academic satire. The reply to Bob's letter was fascinating in itself, primarily because it's much harder to tell if her reaction is serious or satirical. Either way it's an excellent version of how the mundane world would react to fandom on the basis of the differences in vocabulary and is a perfect example of that line which escapes me at the moment but runs something along the lines of "I am not at all sure I understand what you said but I think you should know that what you think I said is not what I meant" which is nowhere near as convoluted as the original but is about as complex as my brain is capable of getting after six whiskey sours. (My own feeling is that the young lady knew precisely what Tucker meant and was just staying in character. A droll piece, but hard to comment on.)

Barbour tantalized me with Gorey's words but failed to impress me in the slightest with his example of Gorey's art. Any fanartists who study that particular page will probably be trying to discover what things they shouldn't be doing. Ugh!

It's an odd feeling to know that one has only three more issues of the fanzine OUTWORLDS to look forward to. It's been a major part of my fannish life for many years now, and I'll certainly miss it. But I'm sure I'll enjoy the new magazine just as much, regardless of what it might turn into. If it reflects the interests and talents of a certain Mr Bowers, Sir who happens to be a rather special friend of mine it can't help but be a worthwhile magazine!

Good luck, in all things.....

2/8/76

W. L. BOWERS
MAR 29 1976



David Gerrold
Box 526
Hollywood, Calif. 90028

W. L. BOWERS
MAR 29 1976

Hey, Bill,

The shadowman won.

Best,

David

March 25, 1976



David Gerrold
Box 526
Hollywood, Calif. 90028

A few days ago, I discovered the following quote in a book review: "Fame is the sum of the misunderstanding that gathers around a new name." (Rilke) It expresses quite well how I feel about fandom this week.

In the past year or so, almost every action I have done that was intended as a positive one has been misinterpreted. Every time I have spoken out in an effort to increase understanding, I have instead only increased fragmentation. The result has been ill feelings and a lot of pain that has interfered with my peace of mind and my writing. None of it was intended.

Whether the fault is mine or fandom's is immaterial -- it's probably mutual; but the plain fact of the matter is that I simply no longer feel welcome in fandom. If fandom truly is a family (which I am beginning to doubt) I do not feel a part of it.

So I have decided to sever all connection with fandom, at least for a while. I will fulfill my commitments to those conventions I have promised, but I will make no commitments other than the usual paid appearances. I will try to remain in touch with those I would like to regard as friends, but I will no longer be accessible to those whose actions seem immature and insensitive. Past efforts have proven futile and there are more important and rewarding avenues for my emotional energy.

I suppose this will be greeted with pleasure and/or derision in some quarters. No matter; I am not doing it for fandom's sake, but for my own. I will probably enjoy my life a lot more without the hassles that some elements of fandom have brought me. I regret losing the joys; most of it has been fun, but the price has been too high.

With all best wishes to those who understand,

David Gerrold

ROY TACKETT • Surprise! A genuine LoC on OUTWORLDS 27. My very first LoC to OW as I recall. Not because OW hasn't been worth commenting on, it has. But you know how it is with those of us who are old fans and tired...got to write to Bowers Real Soon Now. What stirred me to this one, more than anything else, is the little notation "Sixth Anniversary Issue".

Sixth Anniversary? Indeed? Impossible! Why Bill just started this zine a short time ago. Six years ago? SIX?

And you do plan on attending SF EXPO? Ah, youth. The consolation here is that we'll get some unbiased reporting on it. As for me...well, I'm too old for that sort of thing. And biased against such professionally produced circuses. I am reminded of the local "Sports Show" and "Mobile Home and Recreation Exposition". Why should I pay some clown to try and sell me something?

A few months ago when my auto insurance was up for renewal I was shocked by a one-third increase in the premium so I shopped around a bit to see if I could find anything cheaper. (I didn't.) An acquaintance recommended State Farm so I checked with one of the local agents. The rates he quoted were fairly close to what I have now but he informed me that there was a \$15 per vehicle membership charge.

Hold it, I said. What you are saying is that you want me to pay you \$15 to get you to sell me insurance. He paused searching for an answer. If I go next door to the feed store, I said, I don't pay them \$15 to get them to sell me a sack of oats. It isn't the same thing, he said, this is a membership fee. Bullshit, I said, you have a product to sell the same as they do. I am not going to pay you to get you to sell me your product. There are far too many insurance companies and agents looking for business for me to play that game. I left him with his policy hanging out.

I feel the same way about SF EXPO. Some of their advance publicity indicate that it is going to be a sort of trade show with cars of the future, et cetera. They are going to provide some entertainment in the form of authors, "programming" and the like to entice the marks to come and they want the marks to pay for it. Nope. I don't pay to have somebody try to sell me something.

You explained that Ro Nagey's story is delightful in the verbal telling and I have no doubt that it is and it reads fairly well but....But? It is one of those ingroupish things that we in fandom do far too often. To someone who knows Nagey and the characters involved the tale is no doubt a delight, however, to those on the outside it is somewhat flat.

I very much enjoyed Lowndes' reminiscence of Jim Blish and other things. Perhaps that's a bit of nostalgia on my part because he speaks of the days of my youth and early times in fandom when Lowndes and Wollheim and the rest were legendary BNFs. There is also a touch of wryish nostalgia in the fact that most of us had a pronounced leftward list in those days--some of course more than others--and most of us have left that behind, too. I've always admired Lowndes' writings and he was, when he was active at it, one of the better editors in the field.

"Stand on DHALGREN", eh? I haven't read it and the various reviews/discussions of the book in the fan-zines have convinced me that I really don't want to bother with it. I note that most reviewers have panned the book while those who have praised it seem to come from that particular school of literati who seem to equate obscurity with good writing. A review such as Doug Barbour's, for example, convinces me even more that I have missed nothing by passing up DHALGREN.

It is really difficult to make any specific comments on the writings of Dainis Bisenieks. My general reaction to his work is always a nodding of the head with a murmur of "Yes, good."

And Jodie Offutt writes Jodieoffuttishly which is to say pleasantly but of not particular consequence. It is refreshing, though, to have someone admit, as Jodie does, that she resents taking on the responsibility for another person. Most people these days go on at length about how they feel it is their duty to pleasantly enjoy the responsibility for others. Most other people lie. Rah, Jodie. Don't let them shove their problems off onto you, kid.

And as for Robin Clifton's piece...I got to the place where she says "I have never read science fiction, nor much of science itself for that matter..." and promptly went elsewhere. Another goddam mud bent on bringing the light to all us uninformed heathen. If you are not a hoax, Robin Clifton, ...go away.

----- 2/15/76

GERARD HOUARNER • You're a real pain in the ass, you know that? What is this nonsense with the "reader survey"? Do you have any idea how long it takes to go back and re-read and look up favorite articles, letters, etc.? Do you know how precious my time (and the time of other fen) is? Obviously you have a pretty good idea, since I have to admit my time is worthless and that's why I did your survey. Still, it's not something I like to face.

Lowndes' column was the most interesting thing in the issue (which, as a whole, was pretty damn good--if it had been eligible, I would have put it down as my favorite issue of OW) (and not because I had a piece in it either) (don't deny it; I know you were thinking evil thoughts about me). It was rather amusing, reading about a group of "democratic" people who wanted to squash somebody's right to say something (even if it was racist--there are other ways of dealing with racists and other narrow-minded folks, not the least of which is ridicule. Ah, for an enlightened, modern day Ambrose Bierce. Anyway, censorship gives rise to the martyr image and implies that the person or idea you are censoring has some worth.). The question of "obscurity" in poetry was also a subject which sparked some thoughts. Any writer or poet, and creative "artist", gets involved in his or her own personal mythology, a sort of pantheon of influential figures and ideas. Lowndes' column itself is a tribute to a man who obviously has had a tremendous influence on him. So it is inevitable that these personal symbols show up in a creative effort. Their "hardness", I think, would depend on how conscious the artist is of his influences, and how symbolic he wants to get. Blake was certainly symbolic, creating his own gods to express his ideas. But then, as Schweitzer may have been trying to say in his DHALGREN review, the writer can get too involved in his personal symbols so that there is absolutely no reference point, no way of approaching the work. This isn't hardness, it's impenetrability, the Superman syndrome. That's one of the problems of the "New Wave" or any experimental literature (FINNEGAN'S WAKE, as an example), it depends perhaps too much on the reader's knowledge of what influenced the writer. In other words, you need a scorecard.

All in all, Lowndes' column was more of an essay on how Blish influenced him than a memorial, but it was

still a nice piece to read.

The other thing that really grabbed my attention was Robin Clifton's piece on Quent Wilson. Oh yeah. Every now and then, as I dream about what I'm going to do, as I formulate plans to take over the world and become a disgustingly rich person, I need a hero. Somebody I look up to, somebody who inspires me. And old Wilson did it for me.

The rest of the issue was readable and certainly enjoyable. Did I detect a slight slant towards academia and writers' dreams? Of course, you balanced this with Ro's bit, so you are absolved of all sins and crimes. No, really, you are. Trust me. Would I lie to you?

I see you tried the robot cover again. First robot piss cover ever. You beat FANTASY & SCIENCE FICTION to the punch.

As for your dreams of a publishing empire (for I know, deep inside, that is what you want, Citizen Bowers, controlling the lives of men and women, especially the women--you horny devil--with print and pictures), best of luck. I might even invest if I can spare the cash after I buy my mimeo and show you people how a zine should be run. I've been doing a pretty good job over the past year (by not editing a zine), but now I'm gonna get serious. Hah.

----- rec'd 2/17/76

CLIFTON DAVIS • You may be pleased to learn that the front cover of OUTWORLDS 26 has won my personal "Funniest Alien to Appear on the Front or Back Cover of a Fanzine" award. This award has been held for many years by the Tim Kirk cover on INTERPLANETARY CORN CHIPS #5. Surpassing it was no mean feat.

The cover of OW #27 was frustrating in that I immediately had to know how it was done. The credits say photograph by William Rotsler, which doesn't really answer any questions. Do you think an article giving details on this sort of thing would fit in Grafanedita?

After I finish gnashing my teeth and search the contents page very carefully for an accompanying column by Rotsler, I turn the page. "...last annish of OUTWORLDS..." You don't explain till the last thing in your zine. You certainly know how to build suspense don't you?

After recovering my mental balance (sort of) I read "The Secret Handgrip of Fandom". Um! Yes!

After recovering my mental balance (sort of) I skimmed "Life in an Imploding Press". In moderation a technical discussion of poetry is not only bearable but interesting. This was both.

Christopher's version of Brunner's poem is both more and less ambiguous than the original. Enlarging someone's thoughts is far more specific than blowing their mind. (Witness "The Secret Handgrip of Fandom".) Also "swelling thoughts" introduces its own ambiguities. Christopher's is by far the better version. This is obvious even to me. If the meaning is not precisely the same, it is more evocative. Poetry is, after all, more of a mechanism for calling up images and starting chains of thought, than it is for the precision communication of ideas. Still, it seems to me that there is something to be said for the simple, motto like, statement of a principle. In fact, if anything is wrong with Brunner's original poem it is a lack of simplicity. The ending phrase "in front of him" is unnecessary as is the initial "In order to" and the middle "absolutely". Taking these things out we are left with:

To blow someone's mind
there isn't a need
to get down on your knees.

This says nothing more and nothing less than the original. While I wouldn't know a tetrameter from a hole in the wall, this does seem to have a rythem of sorts. It's still a three-line vulgar joke tho.

"The Novel", alas, outlines an all too familiar sequence of events. It and Stricklen's piece seem to go together. Stricklen. Stricklen. Where have I heard that name? Wasn't S.A. Stricklen the guy in charge of modernizing the U.S. post office?

"Understandings" was as personal this time, if not as poetic, as "Language at Midnight" usually is. "Alpajpuri's Poem" was even more so. I liked them both, but it is difficult to comment on something that is that much a part of something.

Using that particular piece of art for Dhalgren was nothing short of brilliant. It represents the feel of the novel exactly. Out of curiosity, Bill, did you chose the illo on the basis of reviews of the book or did you read the book yourself?

Jodie Offutt is one of the few people whose writing can make me laugh out loud. Unfortunately I was reading it at work where I am currently sharing an office with my boss while our regular offices are being torn down and rebuilt. Fortunately they're used to me by now. Still, after the odd glance I got, I felt obligated to go back to trying to make sense out of a device driver manual, instead of finishing OUTWORLDS then.

"The Witch's Brew" was space filler ... but pleasant space filler.

Which brings us to "The Origin of the Fanzine Species". Bob Tucker is right of course in that anyone who has been active in fandom for a number of years would have difficulty not running into the name, Ray Palmer. Indeed, many of us were familiar with Palmer and some of his--um, interesting publications long before we were fans. Still Bob does seem to be overstating his case a bit. Surely there must be at least one truefan somewhere who has somehow avoided any rememberable reference to Palmer. But even if not, labelling all Neos as fake fans is definitely excessive. One cannot blame Robin Clifton for taking offence.

That Robin is a neofan is easily seen by her unfamiliarity with the fannish use of mundane terms (such as mundane) and indeed this is something she freely admits. Yet how many neos do you know who could make their point in such an informative and enjoyable manner. And make her point she does. If Bob had simply stated that Palmer put out the ancestor of the Science Fiction Fanzine perhaps he would be on safe ground. But he goes much further. In particular he denies that the QUARTER REVOLT QUARTERLY is a fanzine as we know the critter today. What, I am forced to ask, is the critter-cul difference?

Let's suppose that you receive a publication in the mail which contains discussions of a recent controversial scientific theory, a hoax article on stones that can travel, an article on the use of Science in Romantic Fiction, an article discussing the possible use of current technology to destroy asteroids, an excerpt

from a novel by a big name Science Fiction writer, and an occasional illo or loc. Would you hesitate to call such an amateur publication a fanzine? Might you even be tempted to call it an SF fanzine?

The fanzines I receive vary from all sercon to no sercon. They vary in just about any other quality you can name, including quality. In short, the Fanzine Species is not one critter. It is a multitude of critters bound only by a vague family resemblance. The QUARTER REVOLT QUARTERLY fits easily into that total spectrum.

If contents do not prevent Q.R.Q. from being a fanzine, then it must be the time at which it was published. The first fanzines were not published until much later, therefore it could not possibly be a fanzine. Unfortunately, the logic is just a bit circular. I could equally well claim that the first fanzine was published by Clif Davis in January of 1976, citing as evidence the lack of earlier fanzines. When presented with a counterexample I could simply deny it fanzine status on the grounds that the first fanzine did not appear until later.

There seems to be one more line of reasoning by which Q.R.Q. could be excluded. Fanzines are amateur publications published by fans. Quentin Wilson was not a fan. Q.E.D.

At one time or another, most of us have suspected that fandom could exist equally well without science fiction. This might even be true for a short while, yet over a period of time S.F. fandom would surely die. We need the central interest to coalesce around, to bring in new faces, to form a common bond with complete strangers. But there is nothing to say that S.F. must be this common bond of interest. Indeed we find "fandoms" built around comics, Star Trek, old movies, medievalism, Perry Rhodan, occultism, war games, and M. M. Moamrath. We may view such groups as fringe fans, but in fact, they do not view themselves in such a manner. These sperate, if overlapping, groups put out their own fanzines, hold their own conventions, and have senseless feuds as only fans can do. The fact that S.F. fandom was the first to become organized (hack-choke) can only be regarded as a historic accident.

I submit that Quentin Wilson and his readers were fans of Science and Literature.

Perhaps the first fanzine was born before Christ. What is the earliest we can establish? What difference does it make? Why should we care? We do care. Why else would we discuss it at such length? Should we honor the individual who was first? Does Ray Palmer deserve our honor? Does Quentin Wilson? I suspect both deserve to be better known.

Tell Doug to pass the word (via Gorey if necessary) to Number Nine, penwiper Mews to hang onto the head. It might be mine.

----- rec'd 3/15/76

DONALD ROBERTSON • I don't really have a lot to say so this will probably be a rather short LoC. What with no controversies, or really controversial articles, about all I can do is say I liked such and such, and disliked.....nothing.

On your editorial: This is certainly your best issue as far as lay-out is concerned (and this doesn't mean that the lay-out of the other issues I've seen [19-26] weren't just ~~fine~~ great, they were). An absolutely fantastic job. All the advertisements look nice and fit in with the surrounding material, most of the art is very nice (especially the cover and the pictures on pages 1021, 1030, 1041, 1044, 1047, etc.), and well positioned. I especially liked the way you framed the pages with the little triangles.

I wish I could be as enthusiastic about the written material, but I can't. I don't really know why; there's nothing really wrong with it, in fact it's very well written. I guess it just doesn't have the usual life. The absence of a LoC column probably has something to do with it and then there's far too little of you in it. Besides the editorial and a few isolated comments there was very little of your writing in this issue. And I missed it.

I'm hoping to miss the good old OW that I've spent the last two years looking forward to the next issue of (how's that for an awkward sentence?). These two years of reading OW (the first fanzine I ever received) have been very important to me, and its departure will leave a hole that nothing will ever fill. It's too bad, but all good things must come to an end; yes, even OW. Oh well, I'm also looking forward to the new, improved, pro., OW (--and your new fanzine), but I hope it doesn't turn into just another one of the semi-professional magazines publishing bad, meaningless, and downbeat "fiction" that seem to be all over the place these days. Instead I hope you publish a better professional (in all positive meanings and connotations of the word) version of the present OW. In conclusion, thank you for publishing OW and allowing me to subscribe to what I consider to be the best magazine (pro. or otherwise) I have ever had the privilege to read.

----- 3/26/76

PAULA LIEBERMAN • The cover on 26 reminds me a bit of some ALGOLs. Congratulations on picking a color that doesn't come too close to being "shit green" (back at school a few years ago one guy painted his room that color--and the next inhabitant turned the place into a cave by adding dark blue and black over a lot of the surface. Still wasn't quite as astounding as the guy with the orange-yellow ceiling, though, with olive drab over from the molding ceiling to the molding 1/3 of the way down the walls, with light green from the floor to there--his interpretation was a bunch of marines marching along the beach into the sunset...).

As you might find unexpected, I don't appreciate the typeset insert. And the niceties of societal hypocrisy being what they are, a woman was denied the reception of a master's from Lamar University because there's a picture of her using a sextant, which her thesis was concerned with, and she in her thesis, and in the picture she was wearing a bathing suit. I suppose some people think that it's ok to use women who have little or no clothing on in advertising products, but it's not ok for women to actually be seen using the equipment. (Oh, the picture in question was taken at a beach where the sextant was actually being used, and who on a beach is going to go around dressed for a meeting?)

I remember at Westercon listening to part of David Gerrold's keynote address. Having it down on paper in front of me I have more leisure to look it over, not having to worry about how to get from here to where and why in the next couple of weeks, and maybe think a bit about the subject. It's not the person that one often sees, it's the image. And the person, often without even realizing it, subconsciously projects the image. And getting by that image from the other side can take more than just goodpuppywill--it might take a little or

a lot of insight, patience, and effort--maybe more than one is prepared to spend. That's the other side of the shadowman. And I guess when a person matures, the Image projected becomes less intransigent and softer, more sympathetic or empathic, less menacing.

As usual, the illos are superb and pertinent to the text (it's a strain to come up with little charming things to say beyond the basics at times...)

----- 12/15/75

DON AYRES • How mortifying.

Here I thought I'd produce a sprightly loc with all manner on intriguing witicisms in the first few sentences as a result of the last few issues of OW on which I've been spending the last couple of days....

Instead, I am immensely sobered by the distinguished company in which I find myself for Dave Locke's Fan Writer Symposium (no mean feat for this early on a Saturday morning, especially since I've just been reviewing my printed text of an article sold to a local paper on Westercon; quite a reasonable editing job). So instead of feeling my booze and crowing, I am filled with ~~modest~~ humility.

Ah, fie! My congratulations on a splendid rendition of the story of the Secret Handgrip to Ro Lutz-Nagey, though my knowledge of "Cap'n Ro's Whiz-Bang" lends me to ask how much was Ro and how much Cap'n Ro?; will Rusty Hevelin stand up and swear fidelity to this account on his son's sainted halo? Would Glicksohn swear an oath upon his Beard? Would Kaufman solemnly devour a Spanish peanut? Would Ayres get on with it?

Mind boggles back to Autoclave, where it was a pleasure to "meet" you, though I realize the Bowers Groupie of the moment was more interesting to talk to. Indeed, I blushed not to have something intelligent to say about the last issue of OW--or the one before that. Still, there was a great time of it. I believe you missed out on an event in the consuite when Glicksohn (whom I cannot speak ill of because he is my elder) and some other fan were engaged in a hairiness contest; I know this to be true because they paused to widen my shirt and concluded I was not eligible for the title (which is alright by me, as I would not even venture to suggest that I am as hairy as Glicksohn, though he is shorter than I). And a member of Snake Fandom. Which was pointed out by Beady Arthurs in a letter accosting out lack of teddy bears. Who wants a teddy bear when you can have a dionsaur? Or a snake? Or a koala?

Better you should listen to a Shostakovich symphony. He was, though R.A.W. Lowndes does not note it, one of the great practitioners of the form in the 20th Century--perhaps one of the most capable composers of all-time, now that I stop to think of the variety of his works. The "7th Symphony" certainly does not merit the condescending critical outlook it has received in the aftermath of WW II and I genuinely wonder about the familiarity of the composer with the great Danish composer, Carl Nielsen. The last symphony of each composer shows vastly intriguing similarities.

And the radio has elected to play, at this moment, Maxim Shostakovich conducting the "Symphony #5" of his father. Something symbolic in that, I suppose. It makes me want to write a letter to the son that should have been addressed to the father.

At least I know about how long it will be before I go to bed.

Inasmuch as I've not responded to the last few issues of OW, I suppose I'd better do so before Tucker brands me a fakefan or a confan (as he already has in his authorgraphing of a book of his).

Fascinating cover, the one for #27; care to go into detail on the composition?

Since I've been reviewing several issues at once, I'd also like to mention the quality of R.A.W. Lowndes' column. Each has been so informative that I wish I had a copy of THE IMMORTAL STORM and knew more of the period's writings than I actually do.

Thank you for the Gerrold speeches, for Anderson's "Beer Mutterings", bitter though they may be. Schweitzer's interview with Gunn was a bit less satisfactory due to the leading nature of the questions, particularly when the matter of "quality" (whatever the hell that is) came up and Gunn wasn't co-operating with the easy generalization I think Schweitzer was trying to get out of him. A decent critic can produce a work of infinite 'depth' out of all but the most superficial of porno novels, which has nothing to do with quality or 'taking chances'. I think Darrell should take a properly humble reading of Algis Budrys' final GALAXY column and dispense with this facade. (November, 1974?)

And, on that note, I depart for bed.

----- 7/17//76

GEOFFREY MAYER • After the last letter I wrote you, I figured I had turned over a new leaf and would join the ranks of letterhacks, instantly transmitting my incisive comments on receipt of each of your pearls--instead I found a new job abd retreated to comfortable old habits of lethargy and procrastination. I do want to send some kind of response to #27 and get in on the EGOBOO poll, though, so if I type fast I might still beat the deadline.

Becoming a letterhack turns out not to be an important goal to me. A couple of my letters have seen print recently and the words aren't as witty and wise as they at first seemed. "WAHF" is probably easier and safer to attain. If I can get into the habit of writing a short response to express my interest and appreciation, I'll be happy.

My new job is kind of a SF fan's dream. We are designing and building a training simulator for the space shuttle. I'm in visual systems software and am involved in programming to simulate the windows and closed-circuit TVs in the shuttle. All scenes will be generated by computer. I'm currently working on the design of the earth (what power!) -- hm, I think maybe I'd like pink oceans.... There's even a chance of visiting the Johnson Space Center sometime in the next two years. (I hope, I hope!) The work is exciting and hard and makes me appreciate my good fortune at finding work I really enjoy.

I finally found the story of which I was reminded by Stuart Gilson's crucifixion scene (OW 23); it was titled "Alien Agony" but was originally published as "The Streets of Ashkalon" which you previously mentioned.

OUTWORLDS 27. Well, it's been a couple of months since I read this but my main reaction is that the issue is tremendous (as usual, but even better) and gave me great pleasure. To me, Jodie O'ffutt is becoming your most consistently fine columnist. Ro Nagey, based on one installment, could soon join her at the top. On the other hand (she had a wart), Doug Barbour is the pits. He is either phony or tries too hard, but his style just grates.

Despite Ted White's (valid) observations, I think I liked your version of Grant's robot better. I am awed by your decision to go pro; my own previously-mentioned lethargic tendencies make such an endeavor incomprehensible. All power to you.

Can I cop out on further comment and just exclaim "Great!"? I gotta go back to work and my secretary wants her typer back anyhow.

----- 4/26/76

ALEXANDER YUDENITSCH • Another Quarter, another OW.... (this time, it's #27, but you'll have to read the Egoboo Poll to know what I thought of it. You know, it's easier than writing a comparative loc, as I frequently do!)

The bombshell this issue: OW's going pro! (Can one still call it OW after that, or does it have to be *OUTWORLDS*S*F* -- or even Mr. OW?) Personally, I'm not in favor of it, because OW seemed quite viable as a large-circulation fanzine, and I'm not sure as to its status as a professional sf mag. I hope that it'll really be a professional magazine, and not another one of those semi-pro things, like WHISPERS, ETERNITY, FANTASY & TERROR, etc.

I realize that possibly you consider going through just such a semi-pro phase, and I'd be willing to be a charter subscriber, but I think that, in the long run, you can only be satisfied with an ANALOG competitor, not an AMAZING-runner-up. The whole thing seems to hinge on distribution, but I agree with those who say that the main problem is that sf just doesn't sell too well, compared to many other magazines. I'd just love to see you succeed where John Campbell/Condé Nast and Don Pfeil/Mankind didn't, but I've read that Elwood's ODYSSEY isn't doing too well in that department, and I just can't see why you and Ro will be able to solve that Sphinx. If that seems to be negative criticism, don't take it as such; it's just that I've thought about such problems several times, too, and never could come up with anything constructive. So, you have my unconditional support, even where it concerns money--but not three-figure amounts, I don't have such for such.

----- 4/26/76

PETER MANDLER • First of all--I enclose your poll, both sides complete (I did not receive all the issues covered--but I own them. Good enough?) though it was not by the farthest stretch easy. To complete, that is. For one thing, there doesn't seem to be enough writing in all of those issues to fill your article/column categories; for another, you don't really have enough regular letterhacks either to permit singling-out; only the "Artworlds" section seemed simple, even enjoyable to balance all those gorgeous spot illustrations on my aesthetic scales and plop three of them down on paper. Your artists all deserve any ego-boo you're willing to dispense.

One vague complaint on the decimal issues: it's difficult to figure out when #27.5 is due ("March or April" could mean "May or June" considering similar promises -- ahem), even more difficult to figure out if it has already passed and if I have been left out. If my letter wasn't included, how long do I have to wait until I can be sure before specially ordering the issue for cash? Not that I have any brilliant solutions to put forward...but how about guaranteeing a copy to anyone who writes (within reason), even if consigned to the WAHFs?

Back or forward to '27. I thought when first reading the issue that it lacked something previous issues had--a sense of fullness, as if the covers had been stuffed to bursting by an editor in tears who had just two more wonderfully talented discoveries to include and not a line of space left. But not in this one. On second reading, though...I found a lot I had previously overlooked. The gem is the double-review on DHALGREN, the definitive statement which might shut up the polemicists on both sides who think they are pushing a unique line. (I even wrote a sloppy review of the book--in DESTINY, a San Diego fanzine which I believe just went out of business--under the misguided impression that I had something new to say; and still I have heard of no-one changing their mind about it after page 5). That I agree with Barbour makes me no less impressed by Schweitzer, though the touch of arrogance which haunted some of his artistic judgments angers me a trifle. To call "Night and the Loves of Joe Diconstanzo" an instance of "disintegration" is to deny near-perfect fantasy proper treatment. I suspect that he was looking for the hardish science couched in pretty language found in the rest of DRIFTGLASS when he labelled the story a descent "into non-meaning". Fantasy is supposed to have less contact with reality ("his meaning") than straight fiction, even science fiction. It relies on a heavier use of symbolism (always a favorite Delany ploy), often diverts attention from major themes to develop seemingly illogical minor ones, employs the unexpected to deliberately trick the reader into believing falsehoods. Transferring some of these techniques to sf (as in DHALGREN) gives the surreal atmosphere which confuses Schweitzer, delights Barbour and I, which is immensely difficult to pull off and which only a craftsman with Delany's talent is able to perfect. Adding the scrupulous detail in DHALGREN only heightens the effect.

Perhaps the thing about Delany which impresses me the most is that the man is a true workhorse, yet is able to churn out this unbelievable prose wrapped around clever ideation with a consistency that knows few gaps; oh, sure, he falters at times, but those times are buried pretty thoroughly by content worth a hundred Heinleins (ouch!). And if you don't believe he's a workhorse, consult the final pages of his last few novels where he cites the places and dates in on which he worked--June '66-May '76 (NOVA), then a gap to get QUARK started, January '69-September '73 (DHALGREN), and running QUARK over most of that period, one month vacation, then November '73-July '74 (TRITON), probably halfway through another one by now. Those aren't small books, either. TRITON, published unannounced last month (as another "Fred Pohl Selection"), is 367 pages. Though I haven't read it yet, it appears to be straighter Delany in the vein of NOVA, with lots of plot and no letup in prose development--I'll be interested to hear what your critics have to say about it. (Incidentally, the layout on that opening page, with the Faddis illo, is a perfect mood-setter. Hung around any ruined cities lately?)

Stricklen's "Writing Career" requires mention--I also have compared him favorably with Zelazny. But you know, those burned-out stars of the 60s--none of them can write anymore, too concerned with turning out avant-garde tripe. Give me DOUBLE STAR anyway.

Good luck in prodrom. You'll need it--even Roger Elwood is having trouble getting distribution for ODYSSEY (or is it normal for a magazine to appear in different parts of country ... over a span of three months?).

----- 4/20/76

BRUCE ARTHURS

7 June 76

Hey, Bill,

Guess what I got? It's green, cost me six hundred dollars, and comes equipped with six type balls, yowsah!

Despite a few idiosyncrasies like a sticking :::::--::::: (dammit) and a 1 that doesn't want to strike at all without a dozen love taps, it's a marvelous machine. Hoo hah! Watch out, Bowers!

(Ever notice how quickly your fannish friends become very friendly when they find out you've just gotten a Selectric?)

Sorry for not locking OW lately. Hmm, I do believe that this typeface, ~~xxxxx~~ Letter Gothic, is the same type you use in the OW lettercolumn. Gee, you could paste this card up directly without re-typing. Or I could publish a fake Bowerszine. Hmmm...

sincerely,

7

MICHAEL CARLSON

i may be forced to agree w/you--OW27 may well be yr best issue yet in terms of content--others have been visually more impressive--but this one radiates the energy & live which has gone into it--lots of writing by those who really care & feel about their topics.

eg--Doc Lowndes' piece on Blish is beautiful--not because he shows us the beautiful side of the man--but because he does present the ways in which his own life was affected by someone he cared about--it's as revealing a look at Doc as at Blish, and in my mind that serves as the ultimate tribute to someone--that they can get you to look at, to evaluate, to reveal yourself.

in a different way doug barbour's piece on dhalgren is a labour of love--& i dont say that just because i know about doug's dissertation on delany--but it's also an effective review because doug obviously understands the audience he's writing for--he tells why he likes the book, what he thinks it's all about--and why it might not receive the same response from all in fandom. i havent read it yet, so i can judge the review w/out that sort of bias (but boy is that sentence taking me out on a limb) & i like & appreciate doug's review--it's conveying real feeling for the literature, respect for it, love for it.

darrell schweitzer, on the other hand, seems more concerned with darrell schweitzer than either his audience or the book under discussion--his use of THE TIDES OF LUST is typical--he hasnt read it, doesnt know it, and dismisses it as porno--all 2ndhand of course --when TIDES is actually a fairly good book, much in the style of NAKED LUNCH, and it isnt a porno book--assuming that the aim of porno is to arouse--which makes his blind assertion that it (TIDES) makes sex dull meaningless. darrell might try reading Delany's introduction to Tol's unpublished sequel, HOGG, which appeared in WHITE PELICAN 4.4. Likewise the assertion that DHALGREN's large sale is a result of its porno, that people are buying it to jerk off w/out being caught, is fatuous. darrell surprisingly enough is right when he assumes decadence to be the sign of the times (sort of the social manifestation of entropy) but never realises that

this may be one of the things about which Delany writes--certainly it is becoming a major theme is sf (cf-- Moorcock, Ballard, Disch, Malzberg). and to put down a book because its editor made some silly statement about it--well...the point here is that darrell doesn't really seem to care enough to relate to either his audience (for whom he is writing after all) or the book.

& oh yes, one can reduce many books to brief paragraphs. that darrell cannot do that to WAR & PEACE could indicate merely a weakness on his part, but giving him the benefit of the doubt one could suggest that plot is merely one element of fiction, that it is the plot of WAR & PEACE which is complicated & not necessarily the novel itself, and that many very complex & rewarding novels can have their plots summarized very briefly, including MOBY DICK, ULYSSES, or on another level, something like LAST YEAR AT MARIENBAD, where the simplicity of one scene is all the point. Likewise there are many terrible novels which would be impossible to summarize. Complicated plots, epic scope can be fun, & i know that many sf fans demand it, but they are not the be-all & end all of literature.

enough of this. i'll have to read dhalgren this summer. as soon as i do gravity's rainbow.

5/3/76

BILL BREIDING

Enclosed is the egoboo poll. I have answered the best I can: I don't like this sort of thing and usually ignore them, but I felt since it was you that was doing it I'd give it a go. Hope you don't mind some of my flippant answers, like in Best Spot illo: you've printed way too many to make a definite decision; also in Best Letter Hack, the answer there was meant in all seriousness: I could have said Glicksohn or Warner, but that would have been a cop out: the only reason their letters stand out is that they are voluminous. In worst Prose Item Neil Wligus was the only one who came to mind, and his was more verse than prose; otherwise I can't think of anything offhand; which means that if it was bad, it wasn't bad enough to remember, and I don't know which is worse: bad enough to remember or mediocre enough to forget!

On the Flipside of the poll: Zines I get on a regular basis: TAC/SFR, because Geis is humble enough to trade with a crudzine; I am thinking about subbing to ALGOL, though. About what I consider a Fanzine: I actually consider all the mentioned zines, fanzines; what I consider a fanzine is not whether they pay contributors or have adverts (but) about their attitude. ALGOL and LOCUS both have fairly faanish attitudes, but not enough for me to consider either of the zines in the sense that they are to be nominated for a Hugo. I'd never vote in Andy or Charlie for a FANZINE Hugo, even though they fall somewhere in between pro and fan. That's their tough luck. I do consider Geis' zine to be a fanzine, primarily because of Dick's attitude, and even though he's always talking about a swelled-up ego, I think he's kept it pretty well in line as re: other more cruddier fanzines are concerned. Same with OUTWORLDS. Though I'd never vote TAC/SFR for Hugo, I would OUTWORLDS. It's all rather complex, you see....

As to my question marks in payment of contributors & ad soliciting. I think this is entirely up to the editor and is not the readers concern: I'd rather trade an advert., and have never bought one, but I might someday!!

Well. That is out of the way....

I read OW about a week ago, and certainly was not impressed with the contents as You were. Granted: This was good stuff, but I was expecting more since you really hocked it in the Editorial. I'm not going to loc it; I ain't good at it....

But a glance or two?

I felt that JR Christopher's article on Brunner's poetry work was just a bunch of mumbo-jumbo. All he did was use a bunch of unintelligible rhetorical nonsense. I was excited about it, because I'm a great Brunner fan, but I came away from this dissatisfied and hadn't learned anything.

I appreciated the Barbour/Schweitzer pieces, but felt that Barbour was (the) more open of the two reviewers: I haven't read the book, but certainly one day I will (gotta get FALL OF THE TOWERS out of the way first), and I think already that I agree with Barbour, for certainly a book is worthy of something if the reader has gleaned at least a smidgen of knowledge and enjoyment out of it. Granted, it may not be successful as a NOVEL, but what the hell...? So what.

I dig poetry, man, and Delany's got it.

Certainly the best two pieces were Lowndes' column and Ro's piece. Lawrdey would I love to hear that in person!!

I respect R.M. Clifton's point of view, especially since she was stepping into a field that she knew nothing about (almost...). I felt that Tucker was a lot more tunnel-visioned than he had to be; there was no reason that he couldn't have gone and explained from where he was coming, instead of letting YOU do it.

The rest, of course, you know, was enjoyable. So be it.

STAR FIRE #7 is slow; but have patience, Father William! It will be out as soon as it is possible. I'm new to all this offset stuff, you know! I've gone through changes here, and I'm trying to make SF#7 as simple as possible. Yah. I'm a copout, ain't I??

----- 2/23/76

LARRY DOWNES • Dear Mr. Bowers, sir:

Since you went to such lengths as to print my name in your zine I actually read the thing for a change and now I suppose you'll be wanting a letter of comment or something. Very well, you shall have your way, but keep in mind that I only do this sort of thing for those faneds who are quite obviously starving for some life in their zines. Or, as Sheryl Smith would say, "Oy, these neos!"

However, in reference to your comment in reference to myself (on page 1058 for those with programs) I will of course go along with your wishes and bestow the term of respect that you have requested I use in addressing you. Don't get me wrong; it isn't because you deserve it or anything like that, but my Mother always told me that I should always do as Older Folk say because they're very unstable people and difficult to manage when they don't have their way. (I'm an example of early senility, you see.)

But really, Mr. Bowers sir, I can't imagine why you chose the three individuals that you did. (Myself, Glicksohn, and Jerry Kaufman.) I mean, what do we have in common? We're all people that you obviously look up to in the academic sense, I believe there is a bit of the Jewish faith in all three of us, all of us edit fine upcoming Hugo-winning zines (except for Glicksohn), we are all thought of in high regard by Linda Bushyager (except for Glicksohn and myself) and we all hold a great degree of love and respect for Bill Bowers (except for Glicksohn, Kaufman, and myself). Outside of that, however, I can't see what we have in common that would lead to that particular comment. Want to tell us about the fantasy that led to this one, Mr. Bowers sir? (No, you don't have to give details--leave that for Geis--but do mention if whips were involved.)

Ro Nagey's "The Secret Handgrip of Fandom" was...interesting, but I was somewhat surprised to see Ro mentioning his enjoyment of receiving said gesture: Ro has always come across to me as a person who talked with his gonads, and up until now I'd assumed his pants were vacant in the crotch region. (Oh stop biting your fingernails, Bowers, I know this is a family fanzine and will be careful with my wordage--though I do have to wonder just how much of a "family fanzine" OW really is; that is, how many families have been enlarged because there was nothing to do except read OW or....) ...

Seriously, though, I was greatly impressed with Jodie Offutt's column in this issue. It was a side of Jodie (no pun intended, really) that I have never seen in print (or in person, for that matter) and I found the piece inspiration and touching. Not only was Jodie able to write about such a personal subject without any feeling of embarrassment, but she managed to live through a potentially frightening and perhaps even dangerous situation with such faith and spirit that I think I have fallen in love with her. (Why do they all have to be married, engaged, or spoken for, Bill? Tell me, please, O Great One!) *sigh*

And as far as the so-called "death" of OUTWORLDS in this incarnation: well, I have to salute your courage and bravery (though not in person--I might give you a rupture) on such an undertaking (somebody mention undertakers?) but will reserve the right to be cynical and point a finger and say "I told you so" when Nagey and Lutz run off with all of your Fabian's. (Would I really do that to you, Bill? Naw; to Glicksohn perhaps, but you're bigger than me and might hit back.)

Oh, crudzines. I was really hoping I could fill up a much longer loc on OW #27 with witty sayings and cheap shots, but I guess at this point anything else I say will be on the line of the "Jeez-what-a-beautiful-zine-how-did-he-ever-sober-up-enough-to-do-this-did-you-see-that-cover-oh-ghod type of hyping, and frankly, you get enough of that kind of thing from ~~your paid correspondents~~ Glicksohn anyway, so I shall cut this off. (Oh, all right, you can make puns on that line if you really want to.)

Your Loving Bastard, s/Larry

----- 1/25/76

3/8/92 • Esoterica, 1992 Style:

I feel it incumbent on me to point out that the preceeding letter has been edited.

...but that Ro should not be terribly surprised to, within a week after publication, receive a post card containing the wordage I have deleted...in the name of (belated) discretion. Yes.

The Remaining Missives, Notes...and hand-written letters I refuse to decipher...on OUTWORLDS #27 are from:

MICHAEL GILES • LEE ANN GOLDSTEIN • DAVID GRIFFIN • BARRY KENT MacKAY • RICHARD NEWSOME. *** Thanks, All....

...and, overleaf: One of the unsolicited, unexpected, responses that makes "doing" all of this worthwhile.

Susan...we miss you.

ELSIE WOOD • I look forward to receiving OUTWORLDS -- I enjoy most articles, find that all are "readable", that is they don't offend my ethics (whatever they are). Effective writing doesn't have to stoop to many of today's usages. The artwork and layout make the whole magazine a welcome addition of my reading, and re-readable collection.

Having a writer in the family I hesitated to express my thanks to you for sending OUTWORLDS, but as Susan said when I expressed my pleasure, "If you think Bill deserves praise say just that to him...other fans, critics, et al can go into the details."

So --- thanks Bill and may your new venture be successful and bring to you the satisfaction of doing something you enjoy but that also interests and informs others.

----- 4/22/76

...although "discovered" in the OUTWORLDS 27 "box", the following turns out to be a response to OW26. But that's okay; it will serve as a semi-appropriate lead-in, to the Section following....

BOB HAMLIN • I've been with you since OUTWORLDS 19 and feel I owe you some kind of comment on what OUTWORLDS has meant to me. Actually, that subject, loccking and subbing, is one of the things I want to talk to you about.

Let's face it, Bill, some of us are lousy, I mean lousy, letterhacks. Do you really need another loc telling you that OUTWORLDS is a fantastic zine and I enjoyed it very much? Somehow I doubt it. And yet OUTWORLDS is fantastic; it feeds on your talent and sweat and on the interest of a wide range of fan readers. For something like two years now I've been on the receiving end, reading, enjoying, agreeing/disagreeing and not contributing anything beyond a subscription check now and then. I'm glad to subscribe--but I feel guilty for not contributing in a more creative way. Poul's B.M. comment /on page 807/ applies: I fervently want to have written something readable, but the act of actually writing it is excruciatingly painful. What I'm trying to say is that I understand that a fanzine should first of all be for the editor and the contributors; but there ought to be a place for the subbers, too. Let me try to explain why.

First, as I've said, a lot of us can't write a coherent sentence; for us subbing should be a substitute for a letter-writing talent. Your fanzine is obviously a labor of love; no one could accuse you of trying to make money on OUTWORLDS, but why not let us help with the expenses? Postage, ink, and paper, they ain't getting cheaper.

And for me a subscription is a kind of apprenticeship. A long apprenticeship, granted, but look, in the last three years I've written 15 or 20 locs to various zines and a dozen of them were in the last 8 or 10 months. None of my locs have been published and I've never even been wahfed. Why should Dick Geis be interested when I explain why I think Piers Anthony wrote at least some of those Gregory Kern novels for Daw? Why should any faned be interested when I tell him that I think his zine is fantastic and I enjoyed it very much? But I'm getting into loccking. Without a sub it'd be much harder.

So, Bill, here goes another loc. If you rummage around in this envelope you'll find another crummy subscription check, which includes 50¢ for a copy of OW 27.5. I think your fanzine is fantastic and I enjoy it very much.

My overall impression of Number 19 was that the feature articles were fine, yes, and the artwork was excellent. I liked Grant's robot portfolio, of course, and even more, his "racy" spread across the interface heading. I didn't care for the Grant Canfield/Jay Kinney centerfold--too forced, too contrived. But what made the issue shine was the thoughtful integration of text and art. The care you put into your publishing is evident.

Poul Anderson--well, what can I say? He is blunt, intelligent, dogmatic, brilliant when I agree with him idiotic when I don't, and a fine writer with style and insight. He is a complex man and this makes him more than a skillful writer; it makes him interesting. His 12-year cycle is one of his more intriguing creations. It seems to hold water, though as someone said (Johnny Hart? I forget) when you have a theory that holds water you can use it for holding water.

I read the expanded article in the August '74 GALAXY. Did they ask permission? You weren't considering a lawsuit by any chance?

You will undoubtedly receive plenty of commentary on Poul's mutterings in 26 and I can understand your reluctance to turn OW into a forum for political animosity. ...

Ted White writes well and always interestingly, although I find his frequent feuding frequently distasteful. To answer Jodie Offutt's question, sure I'm interested in writers' business. Even artists have to eat, and they're not going to discuss the ways and means thereof in the pages of AMAZING. It's hard to justify my own interest except to say that it is interesting, at least as Ted writes of it, and I can think of few as qualified as he to write such a column.

The Grandanedita material you've published stimulates me in the same way. The wealth of detail is fascinating. I doubt I'll ever have any use for the knowledge, but it gives me an appreciation of the options, opportunities, and pressures that the poor faned contends with. And I suppose all this talk of electronic stencils tickles my fetish for gadgetry.

RAWL writes as well as anyone I've read in OUTWORLDS. He's not flashy. His style would almost be dull except for the intimate excitement it conveys, especially in his account of pulp history in 23 and his fanzine history in 24.

I agree in the main with his thoughts on censorship, though I do have reservations. If the information of Do It, Darlings did exist, could parental control keep it quiet? Not completely, I bet you: kids are smarter than we give them credit for. Parents have a right and obligation to participate in and guide their kids' education (I know how absurdly noble that sounds) but they ought to have the wisdom to realize that out-and-out censorship really doesn't work very well. How many of us read pulp sf behind our parents' backs? How many of us were ignorant of sex when we got that first big lecture from Mom or Dad?

The Kent Bromley thing will be interesting a few years from now when we can see Roger Elwood in perspec-

tive. While Elwood's literary judgement seems mediocre at best, I don't think he deserves the vituperation he has received from almost everyone. His chief sins are his energy, zeal, and lack of judgement. What makes me most uneasy about the man is his ability to soft-talk so many of his critics. How many fanzines have followed printed criticisms of him with interviews? Look at Dick Geis's turnaround.

If sf is on the wane I doubt that Elwood has had that much to do with it. The Bromley piece sounds paranoid, almost hysterical. What about the Perry Rhodan garbage that Forrey Ackerman has been grinding out: how often is he accused of destroying science fiction?

Sf has expanded in popularity and respectability and is probably ready to lie fallow for a few years. These things, as Poul pointed out, tend to run in cycles. But I don't think the field is going to sink. I hope I'm not wrong.

"Kent Bromley" is almost certainly a pseudonym--Bromley was the birthplace of H.G. Wells--but one which could have been used by anyone.

Most of your correspondents seemed to like the newsprint. I did not. OW is something I want to save and 21/22 gave me nightmares of paper turning yellow and brittle in my trembling hands. Oh, Bill!

You do have an exciting lettercol, perhaps the best in the biz. Of course. First, OW gives its readers a lot to write in about, and second, you edit so well, arranging letters in smooth logical order and adding your own perceptions when, and only when, appropriate. Your lettercol shows evidence of much midnight oil; I'd be interested in finding out how much time, relatively, you spend on it.

OUTWORLDS 26 was a down issue for me, and not just because of Poul's column. The only image I've held of Gerrold is that of a young man of some writing talent: a man who authored an ST script, a couple novels, and edited some anthologies. Period. His Westercon speech, his own Keynote Address, Copyright 1975 by David Gerrold, sets up an image of David Gerrold, Pretentious Snot. Why doesn't he try making people disrespect him? I disagree with nothing he said, but anyone who speaks for 30 minutes against the image he thinks people have of him is farting in the wind.

While I admire James Gunn's writing and have long envied Darrel Schweitzer's critical skills, I found the interview lacking. It was too short. It's hard to delve beyond the superficial in a 2½ page interview and this one fails. "When you write a book...what are you trying to do?" "Well, I was trying to write as good a novel as I could...." should open the door to a series of probing questions, but the question goes nowhere. The interview, or at least the part of it printed, seemed to sacrifice depth for breadth; the compromise was a poor one. All right, so both men have other demands on their valuable time, and long interviews are difficult to arrange... but the fact remains that the result of 20 or 30 minutes of polite questions is unsatisfying. Forgive me--there must have been more to it than that, but that's all that comes through.

Sometimes this is the fault of the interviewee: Roger Elwood, for instance. Of the dozens of interviews Elwood has invited, none I have seen has been longer than a couple of pages. Does he do his interviews long distance?

And the art? Tim Kirk, Dan Steffan, Bill Rotsler, Shull, Grant, Gilliland, Austin, Ghod, Bill, don't you know when to quit? Grant's robot portfolio in 19 is still my favorite. After all these years (sigh!) it still has its charm.

My petty cavils have to start with Palmer's illos in 22 /p.840, 841/ and 25 /966/. The last one especially: it doesn't make much sense, is poorly balanced, and miserably defined.

The Fabian cover on 23 was not one of his best in my opinion: it would be an impressive example of almost anyone else's work but I think he's done far better. It just didn't work for me. I note, reluctantly, that most other fans liked it. So much for artistic acumen.

I just noticed, paging through 23, how incredibly phallic Brian Sultzer's rocket is. Never noticed it before. Hm...artistic acumen.

Gilson's illo /885/ reminded me of Harrison's "Streets of Ashkalon". The illo has power but is badly flawed: the alien blends in too much with the astronaut's foot and the vertical support for the cross is too dark, too prominent. The eye should flow from the alien diagonally upward and it gets hung up on that dark mass.

D&S by Grant&Co /881/ was crude, gross, and in horrible taste. More! More! (It was also gorgeous. I loved it.)

And finally I have to thank you for Derek Carter's whimsey. It has everything but the kitchen sink.

To my own surprise, this has turned into the longest loc I've written. I may degenerate into a letter-hack yet. I don't know if what I've said makes any sense to you. I hope so, Bill, because I think OUTWORLDS is a fantastic zine and I like it a hell of a lot.

----- 2/28/76

3/9/92 • I may, or I may not, have "learned" a few things over the intervening 16+ years since OUTWORLDS 27 was published. It could be argued either way; I've had most of those arguments with myself.

...still, I don't recall perpetrating any "egoboo polls" in that time span.

I ran several in OUTWORLDS, The Early Years. To me, they were another form of feedback, a potential added bit of "return" for the Contributors...as well as a means of providing me with a, well, "overview" of how OUTWORLDS was coming across. Plus, while I bitched when consolidating, it amused me.

One of the fringe effects of The Big Days, when I was advertising, was that some of those who acquired several issues in one envelope, would send me LoCs commenting on the entire package. Since, no matter how disjointed in the execution, I've always considered this fanzine to be "greater" than the sum of its individual issues, I was obviously a sucker for these multi-page "reviews"--an example of which precedes this entry. To me, with the earlier issues long since produced and go on from, it was a sense of timebinding.

The egoboo polls produced a similar input, even though most of the respondents had received the issues as they were published...over a span of time. Maybe I'll do more; maybe I won't. The future is not defined.

Still, when I dove into the 70s Archives in 1991...I'd completely forgotten about the one that follows:

THE 1974/1975 OUTWORLDS EGOBOO POLL [Covering Issues 19, 20, 21/22, 23, 24, 25 & 26]

This is designed to give me an overview of the past two years...and to give some well-deserved egoboo (the only payment they get) to my contributors. PLEASE DO NOT complete this unless you've received & read ALL of the issues in question. Some things (don't I know!) are hard to categorize: when in doubt, check the Index(s) furnished with OW26. In my lexicon, "best" equals "my favorite", not what I'm "supposed" to think the best. Act accordingly, in voting your favorites. DEADLINE: April 30, 1976. Results in OW28.

BEST SINGLE ISSUE: # 29 [Yes, *sigh*, OW 21/22 counts as a single issue.]

BEST COLUMNIST: Jane Smith [Over the span of two years; I also disqualify myself.]

BEST SINGLE INSTALLMENT OF A COLUMN: Column Mouth Blatherings Issue # 29

BEST ARTICLE (list article, author, issue) 1) One Hundred Ways To Breast Feed Your Cat
2) THE BLACK HOLE in HARRY WARNER'S ATTIC
3) Arctic Report, Admiral Ryan, #29

BEST UNCLASSIFIABLE PROSE ITEM: Hot Sizes For Chimpanzees

BEST VERSE/POEM: THE TOAD who caught A CO'DE

BEST LETTERHACK: 1) Jessica S. 2) Jessica S. 3) Jessica S.

Which writer (other than me!) was most "valuable" overall to OW?: Hairy Warner's Dog

What was the single WORST Prose item?: Transcript of Jello Commercial

ARTWORLDS-----

MOST VALUABLE/BEST ARTIST over the span of eight issues: Yasumoto Sam

BEST "SERIOUS" ARTIST: Bill R. BEST "HUMOROUS" ARTIST: Steve F.

BEST COVER (artist, issue, & whether front or back): my grandmother's quilt

BEST FULL-PAGE ILLU other than a cover: the map of Mike G's hat

BEST "SPOT" ILLUSTRATION: 1) "SPOT" the dog?
2) •••
3) on the Indian woman's fore head



Illustrations that shouldn't have been printed: 1) The Clean Ones
2) The Dirty Ones 3) The Safe Ones

Your favorite Mike Glicksohn and/or Harry Warner cartoon: Hairy Warner

What one item/person/group of things/etc., not covered above, is deserving of merit or thanks (be specific): my father's leaky condom

Do you like lettercolumns? Yes Do you like looong lettercolumns? Yes

Realizing that OW is obviously your favorite fanzine, which is next? SIM maybe.

Do you intend to stick it out & get the fanzine I do after OW? Yeah Why? why not?

I have a title selected, but what do you suggest it be called? ENERGUMEN or CRV

If I were to dig deep enough, I could probably unearth a virgin copy of the 1974/1975 Egoboo Poll "form". But one is not immediately at hand and so, to give you an idea of what we're getting into here, I thought I'd simply reproduce the response of a Typical OUTWORLDS Reader in the mid '70s.

As with anything fannish, some took it seriously; others, less so. Some truncated; some elaborated, on the form, or in additional letter-form. A couple of spin-offs will follow the talley, and I'll intersperse the other commentary as I go. I'm not going to spend an inordinate amount of time here; but I'll amuse myself!

NAME: Jessica SALMONSEN AGE: 26 SEX (other than 'yes!'): M ☒ Jessica ^{fun-ner} ☐

I will be conducting a "formal" Reader Survey (along Locus/Algol lines) with OW29 (for the obvious reason—that advertisers are impressed with those kind of "numbers" -- and the equally obvious reason that next years "pro" version of OW will need a much greater amount of advertising to get going), but this one is simply for me: both because I'm curious and because I hope it will help me to get to know you a little better. That's it.

PRIMARY OCCUPATION: ☐ High School student; ☒ College Student; Other: _____

Do you consider yourself primarily: ? a "fan"; or: ? a "reader"? X a "lesbian."

How long have you been "in" fandom? 3 yrs ...getting fanzines? 4 yrs

Circle those of the following you get on a regular basis: Algol TAC/SFR WAF None

How many fanzines (other than OW & the above 3) do you get on a regular basis? 25+

How many fanzines (including OW & the above three) do you SUBSCRIBE to: 0!

Do you support the concept of the FAAn Awards? could care less the "Fan" Hugos? why not

Should a fanzine be [?] "specialized" in one subject area; or [?] general in scope?
Up to the editor

If YOU are a subber, do you think fanzines should give "free" copies for LoCs? Of course

Let's check out a couple of the old "myths": Are you an "only child"? 4 sisters, 1 brother
If not, are you the oldest child? Indeed Do you wear glasses/contacts? Hardly, 24/20

Do you usually vote in/contribute to TAFF/DUFF? None When eligible, will you? None

Circle those of the following you consider definitely a "fanzine": Algol SFR Locus OW

Do you think a fanzine should offer payment to contributors? A Solicit/accept ads? A
^{no reason not to} ^{doesn't effect me}

Where/when did you hear of OW? freebie sent What made you decide to get it? I like it

How many SF cons did you attend in 1975? zero How many do you plan in 1976? one, Vancouver

Please PRINT & answer as honestly/candidly as you can (only I will see these forms; no one else). Even if not eligible for the other side, please do this one! DEADLINE: 4/30

Good luck on the deal with Ro. I hope I can score that way with F&T someday, the business end of which is a mind-boggling bore.

I used to begin my letters to you "Dear Bilbo," !!

BILL BOWERS

P.O. Box 2521

North Canton OH 44720

FIRST CLASS MAIL

MAR. 15 1978

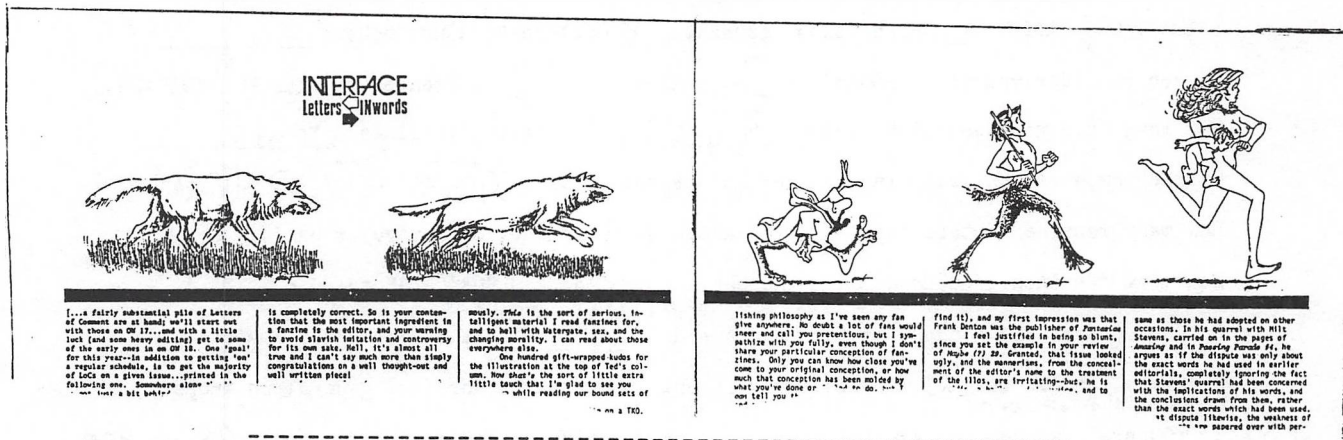
FIRST CLASS MAIL

The Fine Discerning Outstanding Fans Of Their Generation...taking time & effort to complete the "Poll" side:
TERRY AUSTIN • DOUGLAS BARBOUR • CARL BENNETT • SHERYL BIRKHEAD • DONN BRAZIER • BILL BREIDING • CHERYL CLINE
• C. C. CLINGAN • THOMAS W. COBB • DENNIS L. DAVIS • WILLIAM S. DENHOLM • BUZZ DIXON • ED FINKELSTEIN • GEORGE
FLYNN • MIKE GLICKSOHN • SETH GOLDBERG • PATRICK HAYDEN • C. LEE HEALY • ARTHUR D. HLAVATY • GERARD HOUARNER •
DENNIS JAROG • JIM LATIANO • CRAIG LEDBETTER • GARY McDONALD • MARK J. MCGARRY • DAVID D. MCGIRR • PETER
MALOVRH • PETER MANDLER • WAYNE W. MARTIN • MICHAEL H. MASON • ERIC MAYER • GEOFFREY MAYER • RANDY MOHR •

BILL MULRENIN • RONALD LEE MYERS • RICHARD NEWSOME • GARY L. REICHERT • DONALD ROBERTSON • ROBERT RUNTE •
 • AL STAVISH • TARAL/WAYNE MACDONALD • J. OTTO TENNANT • MICHAEL D. WEST • LAURINE WHITE • BEN YALOW
 • ALEXANDER YUDENITSCH • LEAH A. ZELDES

+++++
 "Forgive slightly unorthodox survey reply, but my infant son threw up on the copy enclosed with OW."
 +----- C. SPANO
 +-----

3rd "best" SPOT illustration • GRANT CANFIELD ["Interface-spread"; OW19 • PGS 736-737]:



THE 1974/1975 OUTWORLDS EGOBOO POLL • Issues 19 THRU 26

BEST SINGLE ISSUE :

OUTWORLDS 21/22 - 14 votes
 OUTWORLDS 19 - 7 votes
 OUTWORLDS 26 - 7 votes
 OUTWORLDS 20 - 6 votes
 OUTWORLDS 24 - 5 votes
 OUTWORLDS 23 - 3 votes
 OUTWORLDS 25 - 2 votes

BEST COLUMNIST :

ROBERT A. W. LOWNDES - 12½ votes
 TED WHITE - 8 votes
 SUSAN WOOD - 8 votes
 POUL ANDERSON - 6 votes

BEST SINGLE INSTALLMENT OF A COLUMN :

ENERGUWOMAN • Susan Wood :
 OUTWORLDS 24 [on Walt Leibscher] - 8 votes
 UNDERSTANDINGS • Robert A. W. Lowndes :
 OUTWORLDS 23 [the October Game] - 5 votes
 ENERGUWOMAN • Susan Wood :
 OUTWORLDS 19 ["Teddy Bears"] - 4 votes
 BEER MUTTERINGS • Poul Anderson :
 OUTWORLDS 26 ["Southeast Asia"] - 3 votes
 THOTS WHILE Snow Shovelling • Ted White :
 OUTWORLDS 19 [Reprint Rights] - 3 votes

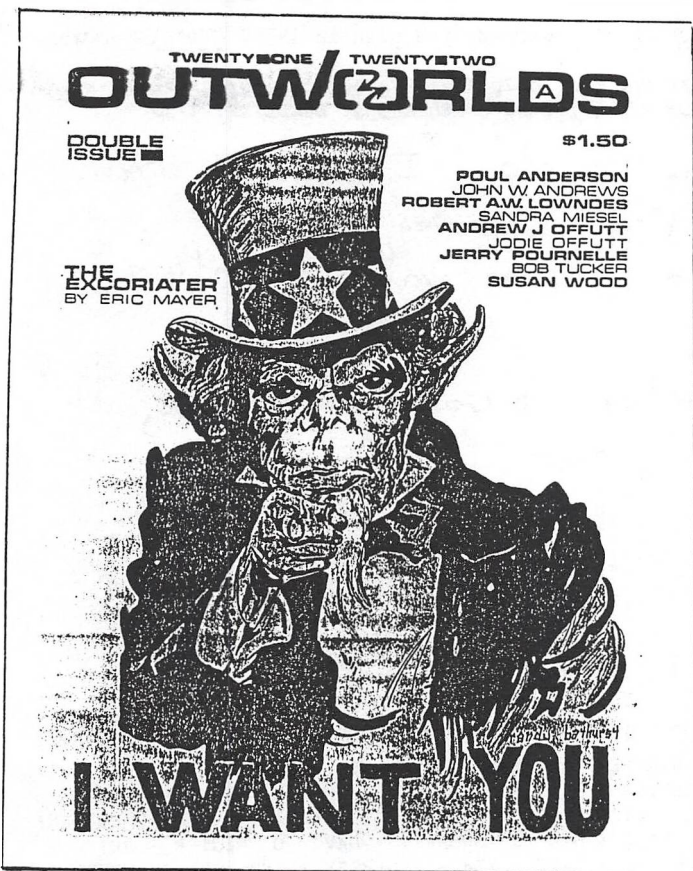
Perspective:

3 different installments of ENERGUWOMAN
 drew a Total of 14 votes.
 4 different installments of UNDERSTANDINGS
 drew a Total of 9 votes.
 3 different installments of BEER MUTTERINGS
 drew a Total of 5 votes.

Perceptions:

JODIE OFFUTT, although a Columnist, did
 not write under a single Column "Heading".
 Otherwise, her contribution to OUTWORLDS
 21 would have "taken" this category hands down
 ...rather than finishing 2nd in the following|

---to the Left: One Half Of the Single Best Issue
 -- Cover by RANDY BATHURST



BEST ARTICLE :

- 21 votes - JOE DE BOLT • John Brunner: the Career • OUTWORLDS 23
- 13 votes - JODIE OFFUTT • We've Come a Long Way, Baby! • OUTWORLDS 21
- 12 votes - DAVID GERROLD • Stomp the Shadowman; Westercon Keynote Address / July 4, 1975 • OUTWORLDS 26
- 7 votes - PIERS ANTHONY • The Four Lives of Sterling Lanier • OUTWORLDS 20
- 7 votes - DAVE LOCKE • Please Don't Write Around the Illos • OUTWORLDS 24
- 6 votes - BARRY GILLAM • Living in a Fanzine: The Art of James Shull • OUTWORLDS 20
- 6 votes - BILL BOWERS • The Making of a Fanzine • OUTWORLDS 20
- 5 votes - JERRY POURNELLE • A True Report of the Loathesome Affair of the Lime Jello • OUTWORLDS 21
- 4 votes - RANDALL GARRETT • The Critics At Bay [reprint] • OUTWORLDS 26
- 4 votes - SANDRA MIESEL • Crème de les Sensies • OUTWORLDS 24

There were a total of 18 "nominations" in this category. Several received votes in both the "Article" and "Unclassifiable" categories: I've "combined" totals, and arbitrarily "placed".... [Votes in the Multiple Choice categories have not been weighted; 1 vote counted as 1 vote.]

GEORGE FLYNN • Notes on a couple of points in the poll: #21-22 is of course unchallenged, but #20 was pretty good (especially the Grafanedica--or however you capitalized it--section), and I nominated #24 for the best-issue FAAN Award. -- I couldn't really see any alternative to Piers Anthony as most "valuable"; after all, like it or not, he has exercised an enormous influence on the tone and contents of the zine over this period.

And some of the survey questions (including those I haven't answered): "Fan" or "reader"? I do my best to be both. A couple of years ago I would have said definitely "reader"; now I just don't know. (I'm doing more and more fanac, and get farther and farther behind in my reading.) -- I started actively getting fanzines when I got into fandom (early 1969), but I did happen to get on some mailing lists and receive a few random zines (including LOCUS #1) a couple of years before that. -- Hard to say how many zines I subscribe to. Do I sub to OW or get it for locs? A little of both, and there are a number of other zines with which I follow the same pattern. But probably it'd be reasonable to say I sub to 15 zines at any given time. -- As for specialized vs. generalized fanzines, as well as the paying/ad question, I favor whatever makes the particular zine work best. And there are some that do well in each of these ways. I do not accept the idea that there's any "should" about it. --ALGOL is "fannish" particularly in its lettercol (as is OW); and the best evidence of SFR's fannishness is that it's full of feuds. I'll grant, however, that LOCUS doesn't have much of a fannish flavor left; it's the only one of the four I didn't give a Hugo nomination. -- Let's see, I think I started to get OW with about issue #8, but where did I hear of it? Probably in the fanzine review column in LOCUS; wherever it was, the reason was that I'd read good reviews.

...from OW 21: the 2nd "best" ARTICLE *plus* "best" FULL-PAGE ILLO other than a cover, by GRANT CANFIELD

JODIE OFFUTT

IT HAS BEEN SAID that charlains is that indefinable quality possessed by a woman with big tits.

Some of us are lesser endowed with charlains and therefore have to come up with other ways of attracting attention. Nowadays, the other ways need to be more and more bizarre. At Discon, for instance, the real attention-getters used shakes, cut-out and see-through clothes, and flat-out (we-flat-out, I should say) bare breasts(!). It makes it tough on us timid souls who don't have it in us to want/need quite that much attention.

Time was when the braless look was enough of an attention-getter in itself. Now it's such a natural that the wince/little doesn't always draw the eyes; lookers yet used to anything. (A friend of mine decided a while back that she'd never wear a bra again. Period. I think that's a mistake; it's limiting. Besides, charlains, as Richard Nixon learned, tends to sag with age and lack of support.)

One night I was getting dressed to go out and I decided I'd look better with a bra under whatever I was wearing. And I made a discovery: "hey, Jodie's wearing a bra!" someone said later that night. It was then that I realized how long it'd been since I'd heard a comment on my breasts.

So I started witch-hitting. Fraz are nice; they're pretty, colorful, attractive and can be sexy-looking. (Not all of them.) Cleavage is nice sometimes, too, and I take one hell of a lot of charlains to produce cleavage without a little help!

There are other little witch tricks. I like to wear skirts when I think other females will be in pants. Or tight-as-pants when most will be wearing dresses. Both, especially now that they're not so "in" kinky stuff. You get the idea. These things are a

far cry from loin-cloths and bareness: They're also a lot more effective in a small town.

One night at a party when I was wearing a short dress with a low neck a friend said, "is that all you got for Christmas?" That night I also found out that I had an attention-getter I wasn't aware of, by doctor looked at me and said, "you've got a bluish light there on your chest. Just look at that."

I did. Looked like a freckle to me. A big freckle.

First thing I knew most of the people in the room were eyeballing my chest. The doctor continued:

"You've got no business walking around with such a scar on your chest. You were just in the office last week; why didn't you mention that growth? What do you think annual check-ups are for anyway, if not to take care of such disfigurements. Why, you've got an imperfection on your body!"

(Actually all I care about is getting a rap smear because I can't get my pill prescription refilled but four times without it. My license to practice sex.)

I stammered and blushed...clear down to my defect. I was embarrassed. "You're a wife said, 'he's never noticed my mark. Of course, it is under my arm.'"

The following Monday morning I called the doctor's office and asked the girl to find out if he could remove this growth from my chest without hurting me. Puzzled, and I take it, they then came back even more puzzled.

"Yes, he can take it off, come on down ...I don't know what's so funny."

As I recall he gave me a shot of novocaine (the needle left and um...slightly bruise for days) and burned off my mole (or wart or whatever). It smelled terrific! It took about three minutes.

Dumped if Blue Cross didn't pay for it! "Moral proctor," the doctor said. Seemed more like cosmetic surgery to me. But what do I know--I'm just a girl.

The next time I went to a party I wore a turtle neck and I embarrassed the good doctor by telling everybody about his dumping up business by closely inspecting female chests for flaws.

After a few months even the scar began to fade and I was left without any trace of my attention-getting bluishness.

Then at Discon, the New York in '77 people gave me an apple--a little thumb-nail-sized embroidered apple with stitches on the back--that I stuck in a strategic spot on my chest. My little apple didn't attract all that much attention in Washington, not with all the charlains around, but back home in Morehead it was a different story.

Somewhere at the con told me she'd put an apple (or a KC heart) on her skin that had left a place when removed. Rather than risk another bluish, I just left my apple on, thinking I'd peel it off when I got home and had some saline to put on the spot.

Then I decided to leave it for a party the following weekend. My little piece of fruit held up surprisingly well under showers and baths, and as a good attention-getter.

"What have you got there, a cherry?" ...hardly.

"Where did you get that?" ...I embroidered it myself. Took me all afternoon, got a terrible crick in my neck.

I started to explain its source once, but you know how involved it can be explaining fanish things to the uninitiated. It led to some interesting conversations. One girl told me she had a secret desire to have a butterfly tattooed on the back of her get it.

"Why not way low on your butt or high on the inside of your thigh? I suggested."

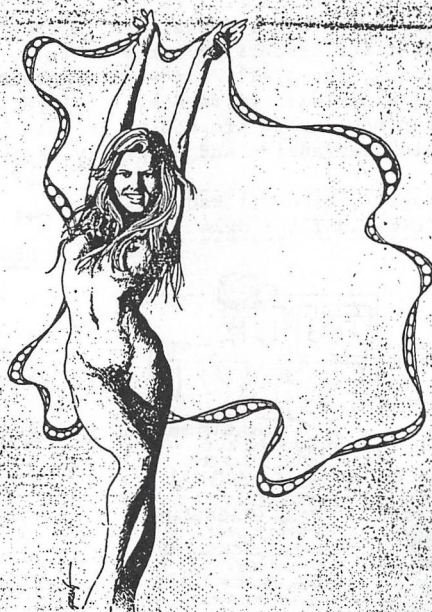
"Nobody'd see it there!" ...ch.

"You finally showed up! The backing was all gummy and the stuff rolled off without a trace."

There was another party the following weekend. This time I cut a "bite" out of my apple before replacing it.

"Hey! Somebody's been nibbling on your fruit!" ...Heardly ate the whole thing. And so on.

I got a lot of mileage out of that apple. It is now stuck on a t'lle above the bathtub, when one doesn't prop. That next I duno... Let me check through the Frederick's catalog....



We've Come A Long Way,

Baby!



Bill Bowers is old. He was born 37 years old. A Regular readers of Outworlds, The Fanzine of Fuddy-Buddiness, are naturally aware of Mr. Bowers' advanced years, but it's a fact which bears repeating. Occasionally Mr. Bowers' awareness of his age causes him embarrassment in youthful company, with often unfortunate results. At Torcon, I happened to mention to Mr. Bowers that Linda Bushyagor had once censored a fanzine article I had written for Outworlds. The article had been written when I was new to fandom, and did not mention "in the flesh", as it were. About a year later, I actually knew him, and, as a result, of it.

NOSTALGIA [from Waste Paper 1] It has been said that if you stand at the corner of Powell and Market in San Francisco, sooner or later you'll see every person you've ever known. I was just walking down the street, minding my own business, when I bumped into a friend. Jim and I were fraternal brothers at Washin' at Washin' Now he's a Creel re-

BEST UNCLASSIFIABLE PROSE ITEM :

- 19 votes - GRANT CANFIELD & Friends Present... • OUTWORLDS 23 [10 votes as "article"; 9 votes here...]
- 10 votes - The Fanpublishing Symposium • conducted by MIKE GORRA • OUTWORLDS 24 [4 votes as "article" + 6]
- 10 votes - ERIC MAYER • The Excoriator • OUTWORLDS 21 [6 votes as "article"; 4 votes here...]
- 4 votes - JESSIE A. SALMONSON • The Difference Between a Love Affair and Prostitution is No Thicker Than a Quarter • OUTWORLDS 22
- 4 votes - BILL WOLFENBARGER • Language at Midnight • OUTWORLDS issues not specified....

[A total of 12 items received at least one vote in this category.]

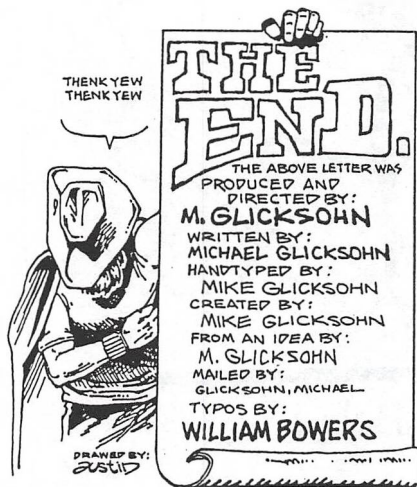
AL STAVISH • I wanted to take more space than is available on your poll to make some comments on OW in general and the poll in particular. As some wise man once observed, "there's no accounting for taste", and I suspect you may not be able to arrive at any solid numerical consensus on the "best" article, illo, or anything else, in the issues covered by the survey. In my own case, I selected what I liked and I suspect that except for being a reader of OW and a rather marginal member of fandom, what I enjoyed about OW may not be the same in any way, shape, or form as the "best" selected by hard core fans. Additionally, you always have so much good stuff in OW, it's going to be difficult for readers to agree on the best. I did enjoy going back thru #19 to #26 to make my selections, especially since your announcement of the imminent demise of OW as a fanzine.

As a newcomer to fandom, I enjoyed OW enough to get and read the back issues you had available and your move up to propubbing is both a somewhat sad and yet a happy change. Sad since I will miss the "old" OW fanzine and hopefully happy that you & Ro will get a chance to launch a new quality

SF prozine. Good luck.

[4/8/76]

...the "favorite" Mike Glicksohn
cartoon: TERRY AUSTIN • OW24 • p.935



BEST VERSE/POEM :

- 7 votes - GREGORY BENFORD • Why We Read It • OUTWORLDS 26

...on p. 894, of OUTWORLDS 23, NEAL WILGUS had a sequence of four poems. Two of the individual poems received a vote each; a third got two votes. The entire "spread" got 2 votes. • Total: 6 votes

BEST LETTERHACK :

- 35 votes - MIKE GLICKSOHN
- 25 votes - HARRY WARNER, JR.
- 7 votes - JESSICA SALMONSON
- 5 votes - PAULA LIBERMAN
- 4 votes - PIERS ANTHONY
- 4 votes - DOUG BARBOUR
- 4 votes - JACKIE FRANKE
- 4 votes - MIKE GLYER

[More than one said ("sorry") after voting for Mike. I wonder why?]

MOST VALUABLE WRITER -- OVERALL -- TO OUTWORLDS :

- 6 votes - ROBERT A. W. LOWNDES
- 6 votes - TED WHITE
- 5 votes - PIERS ANTHONY
- 5 votes - SUSAN WOOD

"Dave Locke (articles) / Mike Glicksohn (letters)" -- BEN YALOW

...THE SINGLE "WORST" PROSE ITEM :

- 13 votes - JOHN W. ANDREWS • The Gnat-Books of Sholem Short • OUTWORLDS 21
5 votes - BILL WOLFENBARGER • Langauge at Midnight
4 votes - JON INOUE • The Crudzine Counter-Culture • OUTWORLDS 24
4 votes - GRANT CANFIELD & Friends Present... • OUTWORLDS 23

[11 "entries", including "the Anthony-Koontz thing" & "Anthony vs Koontz"]

THE MOST VALUABLE / BEST ARTIST ... OVERALL :

22 votes - GRANT CANFIELD 10 votes - STEPHEN E. FABIAN

BEST "SERIOUS" ARTIST:

25 votes - STEPHEN E. FABIAN 6 votes - JIM SHULL

BEST "HUMOROUS" ARTIST :

21 votes - GRANT CANFIELD • 11 votes - BILL ROTSLER • 4 votes ea.: AUSTIN/SHULL

BEST COVER : 19 votes - STEPHEN E. FABIAN • OUTWORLDS 23

8 votes - GRANT CANFIELD • OUTWORLDS 19

4 votes - STEPHEN E. FABIAN • OUTWORLDS 22 - bcover

BEST FULL-PAGE ILLO OTHER THAN A COVER:

10 votes - GRANT CANFIELD • OW 21; p. 805

4 votes - NICOLA CUTI • OW 23; p. 880

4 votes - STEVE FABIAN's Page • OW 19; p. 755

[The 2nd & 3rd pages of
Grant's OW19 Robot

folio totalled 6 votes]

Best "SPOT" Illustration:
TERRY AUSTIN • OW 24 • page 905

BEST "SPOT" ILLUSTRATION :

9 votes - TERRY AUSTIN • OW 24; p. 905

7 votes - JIM SHULL • OW 20; p. 761

5 votes - GRANT CANFIELD • OW 19; p. 736-737

5 votes - KEN FLETCHER • OW 26; p. 1003

The "busiest" Category: 55 illos, by 26 artists cited.

SHULL had 8 illos, totalling 19 votes

AUSTIN had 6 illos, totalling 18 votes

CANFIELD had 5 illos, totalling 10 votes

STEFFAN had 4 illos, totalling 8 votes

ILLUSTRATIONS THAT SHOULDN'T HAVE BEEN PRINTED :

8 votes - CARLETON PALMER • OW 25; p. 966

7 votes - CARLETON PALMER • OW 22; p. 841

4 votes - STUART GILSON • OW 23; p. 855

4 votes - DAN STEFFAN • OW 19; p. 753

4 votes - BRIAN SULTZER • OW 25; p. 958

Best "COVER" : STEPHEN E. FABIAN • OUTWORLDS 23

[30 "total" nominations; including one for the
NICKELODEON ad, in OW 23...]

YOUR FAVORITE MIKE GLICKSOHN/HARRY WARNER CARTOON :

10 votes - TERRY AUSTIN • OW 24; p. 935

7 votes - TERRY AUSTIN / RANDY BATHURST • OW 24; 927

7 votes - DAN STEFFAN / "Hat Trix" • OW 19; p. 743

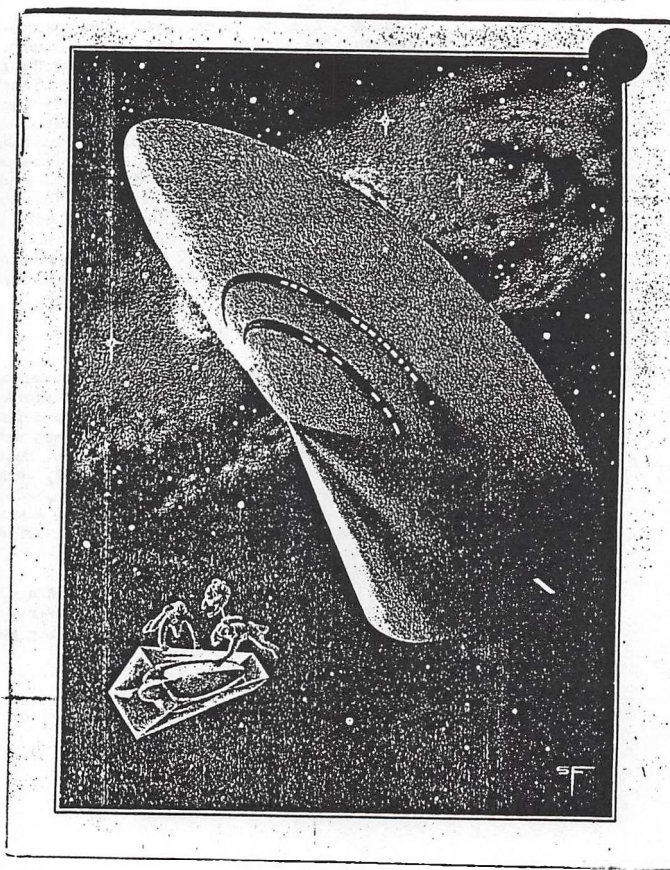
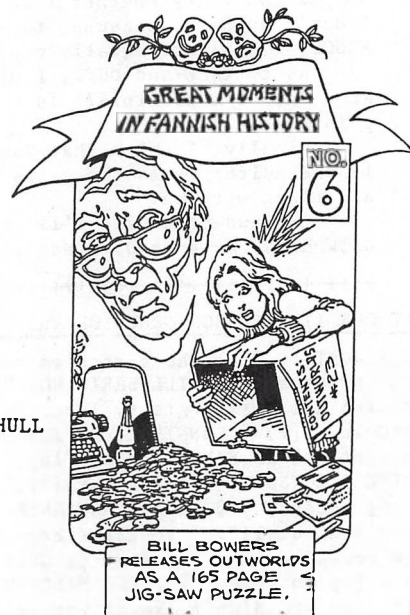
+++++
CHERYL CLINE • I just couldn't send back the
Egoboo Poll/survey without adding
a few comments. (*sigh*, I hear you say.)

The Egoboo Poll was fine, though it was
harder to fill out than I thought at first glance.
It took me a couple of hours, and I had OW spread
all over the floor.

I feel, however, that I have to clarify some
of my answers to the survey, and being an ignorant
neofan, I have some questions.

First of all, I put down that I considered
myself primarily a reader, but it would be more
accurate to say that I am a reader with strong
fannish tendencies.

I don't know how to define how long I've been
"in fandom", because to the fannish public I
haven't exactly been "In". I've been on the side-
lines, so to speak, for about a year. How does
one go about knowing when they are actually "in"?
A printed LoC? Attending a convention? What if
they are around fandom, but nobody notices them?



I can't say whether I support the FAAn awards, because I don't know what they are. The fan Hugos I don't support, because, to me, the fanzines that are likely to be nominated for a Hugo (OW, SFR, ALGOL, LOCUS) are equally good, just different.

As to TAFF and DUFF, I will very likely vote for these when I'm eligible, but again, how am I to know when I'm eligible? Is there someone with a Big Book who'll write down my name at some crucial point?

Finally, I think that fanzines should offer payment only if they can, and if the editor wants to. If the editor feels the extra money should go for improving the fanzine, or to pay his bills, that's all right with me.

Oh, and of course I'll get the fanzine you do next! I really like OW, and I would feel bad if OUTWORLDS, or an equivalent to OUTWORLDS, didn't exist anymore. Keep it up! [2/27/76]

WHAT ONE ITEM/PERSON/GROUP OF THINGS/ETC., NOT COVERED ABOVE, IS DESERVING OF MERIT OR THANKS :

TERRY AUSTIN: "The whole rock'em sock'em White/Anthony/Farmer, etc. free for all from #19 on." § CARL BENNETT: "Your printers!" § BILL BREIDING: "Jodie & Susan for their pieces in #19." § CHERYL CLINE: "The Grafanedita articles are really great. Keep doing them." § THOMAS W. COBB: "Your ability to maintain a regular publishing schedule." [!] § DENNIS L. DAVIS: "nothing special" § BUZZ DIXON: "Anthony, Koontz, White, Arnold, Pfiel, & the rest." § ED FINKELSTEIN: "layout designer (hi, Bill!)" § GEORGE A. FLYNN: "Eric Mayer, 'The Excoriator' (#21)" § MIKE GLICKSOHN: "Bill Bowers!!!!!!" § ARTHUR D. HLAVATY: "Robert Lowndes (second best columnist, and a strong second)" § GERARD HOUARNER: "You." § JIM LATIANO: "Bill Rotsler's work." § GARY McDONALD: "Since you haven't disqualified yourself here--Bill Bowers." § MARK J. MCGARRY: "Your printers. You might give them a line somewhere in the zine, as Geis did with 'Perri Press.'" § DAVID D. MCGIRR: "All of your regular columnists are a joy to read." § PETER MALOVRH: "Columns by Anderson, Anthony, & White." § PETER MANDLER: "(I notice that this time you didn't exempt yourself--but I won't bother to embarrass you anyway. Count your blessings.) The Controversies, particularly Piers Anthony for being right, and everyone else for being interesting, even comic." § MICHAEL H. MASON: "SFWA controversies; Pournelle & White & others. Letters." § ERIC MAYER: "Mike Gorra's Fanpublishing Symposium --OW 24." § GEOFFREY MAYER: "Best ad: NICKELODEON; #23, p. 902." § RONALD LEE MYERS:

W. L. BOWERS
FEB - 4 1976

Bill;

since I seem to have accidentally destroyed my copy of your survey, a transcript of my answers ("reasonable facsimile") followeth.

17 years old; male; highschool student; a "fan"; 1 year in fandom; 4 years getting fanzines; get SFR regularly; get appr. 65 fanzines regularly; subscribe to none; if we must have awards I prefer the FAAns to the fan Hugos; a fanzine should be whatever the hell its editor really wants: I prefer zines with an Editorial Personality, whatever that means; oldest child; wear glasses; when eligible, will participate in TAFF & DUFF; consider OW a F*AN*Z*I*N*E and the others fan-operated semi-pro journals; if a fanzine offers payment it stops being a fanzine; I would say accept but not solicit ads, but I don't see it as an issue concerning the True Fanzine; I first saw OW in the person of Tim Kyger's copy of #21/22; I ordered a copy because it looked like a lot of interesting wordage. The pretty pictures helped...; 6 cons in 1975, 7-9 in 1976.

Best single issue, 21/22 with 24 close behind. Best columnist, RAWL. Best single installment of a column, ENERGUWOMAN in 21. Best Articles, #1: the Making of a Fanzine, you

#2: The Art Of James Shull, Barry

Gillam, #20

#3: the Brunner thing in 23

Best Unclassifiable, The Excoriator. Best verse: Greg Benford, Why We Read It. Best letterhack, Glicksohn, followed by Jackie Franke. No choice for 3rd... Most valuable to OW: RAWL again. Worst prose item: Gorra's fmz symposium. Worst possible questions.

Most valuable artist: Terry Austin. Best serious artist: Shull. Best humorous: Grant Canfield. Best cover: Fabian, #23 f.c. best full-pager: Gilson's in #23. Best "spot": Terry Austin, page 905, #24. 2nd: Page 799, Jonh Ingham. 3rd: Page 915, Dave Howe, #24. Illos I could do without: Page 945, Palmer, #25; Page 863, Birkhead, #22.

Favorite Glicksohn cartoon: page 935, Austin. Warner: page 933, Rotsler.

and since you have consistently disqualified yourself, I must say that you are more specifically deserving than anyone...

I like loccals. Loocong loccals.

After OW, SpanInq. & Title: which is in a class by itself.

Obviously I intend to try & get whatever you do after OW: I assume you won't be trading the prozine, and I have no intention of axing you from my mlg list... anyway, you are an Interesting Person...

And why not simply call it INWORLDS?

Yhos, anyhoo
Patrick Hayden

Patrick Hayden

"Joe De Bolt on John Brunner - Issue #23." § GARY L. REICHERT: "'Grafanedica' section in #20 was very interesting to me." § DONALD ROBERTSON: "The Editorial, by you. --I mean it, they, and your other writing, are what I look forward to most when OW comes." § ROBERT RUNTE: "p. 716 (thru) 1016 //Grafanedica is the most useful." § AL STAVISH: "Your own contribution 'From Wm's Pen' has consistently been an interesting part of OW. I rather like the idea that you are talking to us on a personal level about your motivation and experiences in general." § J. OTTO TENNANT: "Your new proofreader. (Sorry, but the earlier one's were pretty depressing.)" § MICHAEL D. WEST: "The serial concept -- Wolfenbarger." § LAURINE WHITE: "cartoons/illos by Steffan, Frolich, Terry Austin and Shull" § BEN YALOW: "GRAFANEDICA" \$\$\$

...virtually everyone who responded "liked" Lettercolumns; most said they also liked "looong" lettercols. The Quibbles/Comments on the latter Question: DOUG BARBOUR: "Yes Yes Yes" § CARL BENNETT: "Sure (wish I had half yours)" § DONN BRAZIER: "long but edited letters" § BILL BREIDING: "YESSSSS!!!!" § THOMAS W. COBB: "no" § DENNIS L. DAVIS: "very much" § WILLIAM S. DENHOLM: "no" § MIKE GLICKSOHN: "Yeeeeesssss" § C. LEE HEALY: "not in every issue" § GARY MacDONALD: "NOOOO" § MARK J. McGARRY: "no" § DAVID McGIRR: "no" § PETER MALOVRH: "2" § MICHAEL MASON: "Yes & No" § ERIC MAYER: "long--not looong!" § GEOFFREY MAYER: "yours" § RANDY MOHR: "I like a lot of short letters--not a few looong letters--" § RICHARD NEWSOME: "yeeesssssss..." § GARY L. REICHERT: "loong, maybe" § DONALD ROBERTSON: "double yes" § ROBERT RUNTE: "length is hardly the relevant criteria! But, yes, I like looong lettercolumns." § AL STAVISH: "Yes; #25 was a super effort but I personally enjoy locs as part of a genzine." § J. OTTO TENNANT: "Noooo" § LAURINE WHITE: "not as well as you do" § BEN YALOW: "If they stay under control." § LEAH A ZELDES: "yes." \$\$\$

REALIZING THAT OW IS OBVIOUSLY YOUR FAVORITE FANZINE, WHICH IS NEXT? :

No major surprises, here: SFR had 20 votes. TITLE & SPANISH INQUISITION each had 3. 9 others, at least one.

CARL BENNETT: "mine, of course."

GERARD HOUARNER: "LEATHER LOVER'S QUARTERLY (my APA); THE YORKER (my upcoming zine)."

...and, as was "expected", everyone who bothered to answer said they planned on "stick(ing) it out & get(ting) the fanzine I do after OW.

This section will be totally self-serving, after all these years. I'll try to keep it...moderate!

NAME: Nantha Beck AGE: 46 SEX (other than 'yes'): Ms (F) Jessica

I will be conducting a "formal" Reader Survey (along Locus/Algol lines) with OW29 (for the obvious reason--that advertisers are impressed with those kind of "numbers" -- and the equally obvious reason that next years "pro" version of OW will need a much greater amount of advertising to get going), but this one is simply for me: both because I'm curious and because I hope it will help me to get to know you a little better. That's it.

PRIMARY OCCUPATION: ☐ High School student; ☐ College Student; Other: Bus Driver

Do you consider yourself primarily: ☒ a "fan"; or: ☐ a "reader"?

How long have you been "in" fandom? 1958 ...getting fanzines? Same

Circle those of the following you get on a regular basis: Algol TAC/SFR Locus

How many fanzines (other than OW & the above 3) do you get on a regular basis? 2

How many fanzines (including OW & the above three) do you SUBSCRIBE to: 5

Do you support the concept of the FAAn Awards? Yes the "Fan" Hugos? Yes

Should a fanzine be [] "specialized" in a subject area; or [X] general in scope?

If YOU are a subber, do you think fanzines should give "free" copies for Locs? No

Let's check out a couple of the old "myths": Are you an "only child"? Yes

If not, are you the oldest child? Yes Do you wear glasses/contacts? Yes

Do you usually vote in/contribute to TAFF/DUFF? Yes When eligible, will you? Yes

Circle those of the following you consider definitely a "fanzine": Algol SFR Locus OW

Do you think a fanzine should offer payment to contributors? No Solicit/accept ads? Yes

Where/when did you hear of OW? from you What made you decide to get it? you

How many SP cons did you attend in 1975? 4 How many do you plan in 1976? 6

Please PRINT & answer as honestly/candidly as you can (only I will see these forms; no one else). Even if not eligible for the other side, please do this one! DEADLINE: 4/30

Henry G. Beck
647 E. 47th Place
Gary, Indiana 46409

GARY, IN
PM
24 FEB
1976

FIRST CLASS MAIL

W. L. BOWERS
P.O. Box 2521
North Canton OH 44720

FEB 27 1976

FIRST CLASS MAIL

Part in wrong box

TERRY AUSTIN: "Because you possess a creative spirit that encourages the best from your contributors, and a sense of fannish intimacy with the readers lacking since 'NERG's demise (not to mention great repro!)" § DOUG BARBOUR: "well shit bill! why not?" § CARL BENNETT: "'A rose by any other name would smell as sweet.'" § DONN BRAZIER: "You're good--also an expert editor." § BILL BREIDING: "not only do you encourage me by publishing, but I want to keep stealing Ideas from you, Ninny!!" § CHERYL CLINE: "I like your fanzine!" § DENNIS L. DAVIS: "Curiosity and ... I don't like to quit something I enjoy." § BUZZ DIXON: "I like what you do & who you do it with." § ED FINKELSTEIN: "Interest & loyalty" § GEORGE FLYNN: "Because it's the fannish thing to do." § MIKE GLICKSOHN: "To see if you've learned to do it right yet." § SETH GOLDBERG: "I believe in you." § ARTHUR D. HLAIVATY: "masochism (sorry, couldn't resist)" § GERARD HOUARNER: "Because I'm queer for your mimeo. I would also like to see the first zine mailed from Hell." § JIM LATIANO: "I've liked every issue you've done so far, & I'll like the next one." § CRAIG LEDBETTER: "I thoroughly enjoy your idea of a fanzine." § GARY McDONALD: "Faneds are their fanzines. (Good ones, anyway.) Stick with something you like." § MARK J. McGARRY: "If your publishing/editing tastes and my reading tastes overlap (as with OW), I will be pleased by it. Because you're good." § PETER MALOVRH: "?" Why? "OUTWORLDS seems to be changing so much, I might lose interest." § PETER MANDLER: "Why? not? Otherwise--I get vague kicks/enjoyment/illumination from what you write and edit--especially (the) editorials." § GEOFFREY MAYER: "I can truly truthfully say I've enjoyed every issue I've seen (19-26)." § RANDY MOHR: "'cuz I like what you do!" § RONALD LEE MYERS: "I can't wait to see what you'll do next." § RICHARD NEWSOME: "Why not? (If you've got the same writers & artists in a similar format, who cares that the name is changed?)" § AL STAVISH: "I've found that I greatly enjoy OW and will miss it as you go pro, so the followup will be of interest." § MICHAEL D. WEST: "I like to hear people think. If you give more of you, that's what appeals to me. I like a variety of personalities (that's why I like Geis) and hopefully more of you?" § LAURINE WHITE: "Some of the best artwork in fandom, judging by past performance." § LEAH A. ZELDES: "I like to get fanzines & I like your fanzines." §§§

[...well, I said I'd try!]

I HAVE A TITLE SELECTED, BUT WHAT DO YOU SUGGEST IT BE CALLED? :

"INWORLDS" [Hayden; McGirr; Myers; Yudenitsch] was the only one mentioned more than once. Some others: C.C. CLINGAN: "PHOENIX (from the ashes of OUTWORLDS it arises)" § THOMAS W. COBB: "Out of Bownds--ok ok, but you asked!" § DENNIS L. DAVIS: "INTERFACE" § BUZZ DIXON: "good" § MIKE GLICKSOHN: "Back to the factory for repairs" § SETH GOLDBERG: "Father William Rides Again" § GERARD HOUARNER: "Ageless, or Immortal" § DENNIS JAROG: "Sex & Sadism from the Candy Shop" § JIM LATIANO: "A Man & His Zine" § CRAIG LEDBETTER: "Crock of Shit" § MARK J. McGARRY: "OUTWORLDS (so much for originality)" § WAYNE W. MARTIN: "MYOPIA" § ERIC MAYER: "BEYOND!" § GEOFFREY MAYER: "FRACAS" § RANDY MOHR: "keep it OUTWORLDS" § RICHARD NEWSOME: "IMPERIUM? WOLFRAM? ENERGAALON?" § DONALD ROBERSTON: "Grafanedica" § AL STAVISH: "Son of OW ???" § J. OTTO TENNANT: "OUTWORLDS" §§§

[I don't recall the Title "picked out". ...but I would presume that it began with an "X"!]

TARAL / WAYNE MACDONALD • There's always something a little arrogant about a survey questionnaire, and it never fails to find hidden resources of truculence in me.... I'm not going to use your enclosed form; I'm going to keep it with OW, so as to keep it complete. Nor am I going to answer all the questions. The ones I answer, I answer because I want to. The remaining ones don't interest me. Usually because, while I don't object to you, Bill, knowing what my opinions and experiences are, I feel it's none of the business of the investors or advertisers you want to impress, even only in the form of statistics. So let's get on with it:

I am a fan, and a reader. I read up to about 150 book length works a year, many longer than 400 pages. Half of what I read is sf, the remainder varies between scientific subjects, history, or "classical" non-sf fiction.

I can't predict the regularity of my getting ALGOL. That is up to Andy, although I seem to be on his mailing list; I got the last two or three ish's. SFR I have been getting quite regularly so it seems safe to answer this YES! LOCUS trickles in, long gaps between issues. I don't know why I get even these, since I do not subscribe, and the delay makes "trade" seem somewhat unlikely. I don't subscribe to LOCUS because if LOCUS is a fanzine, then its primary purpose is communication, and I do not see why the reader has to pay for the editor's desire to communicate (or win HUGOS). If LOCUS is not a fanzine then I'm not likely to be interested. Subject matter and presentation of LOCUS places it in the non-fanzine category in my book, and I think motivation further confirms the judgement. Perhaps still another objection to subscribing to LOCUS, or any other zine, is that this creates a relationship of inequality between the editor and his reader. This is undesirable if the reader is a substantial contributor (in the form of either locs or illos or articles) or another faned who would trade. In the latter case the Brown's seem to be saying that LOCUS is so much better than other zines that you must pay for it, while we will not pay for yours (with copies of LOCUS). I doubt Charlie & Dena mean anything like this, but it can make other fan editors feel "put down". I tend to; but of course I don't really know whether I get LOCUS by trade or not.

So while I get about 30 to 50 zines a month (on whatever basis their editors decide) I subscribe to none at all.

FAAns, as an informal award system, have my support, but the way they are presently set up they are overly complicated, and perhaps not impartial enough. Fan Hugos I stopped believing in along with the Tooth Fairy, Santa Claus, and Astarte. Ideally I'd like to see the FAAns and the Hugos merged in some way that combined the idealism of the one and the tradition of the other. The disadvantage of smaller circulation, but excellent, fanzines is only one objection I have to the present Hugo set up. The advantage that the same material with the same layout has when twice the money is spent on it is another.

A fanzine should be about whatever the goddamn editor thinks it should be. I'm surprised you

should ever ask a question like "should a fanzine be specialized or general?" Whatever happened to the Bill Bowers who editorial after editorial said he was doing this to please himself. Why are you asking us? If you start listening to us then stop calling OUTWORLDS a fanzine.

Maybe if I were a SUBBER I would feel prejudiced against loc writers receiving free copies too. But I know for sure that I'm not going to feel obliged to write locs to something I've paid for, which is probably why most fanzines discourage subs. Subbers don't usually contrib. And, of course, with many fewer locs, OW is going to be much the less interesting, not only to most readers, but probably also to you. Unless, of course, OW stops being a fanzine, which I believe was being discussed by someone somewhere. I'm still surprised you care whether a subber thinks your affairs are not being conducted with his approval.

I just went through writing a lengthy answer/objection to the questionnaire in ALGOL. As a result of the transparent motives for it (impress the advertisers with the reader's intelligence and "sophistication") I decided then and there that ALGOL was no longer a fanzine. If money, lavishness, pro contribs, & circulation don't count, surely the break-down of editorial omnipotence and casting off the purpose of a fanzine is the dividing line between the fanzine and the little magazine. So, ALGOL isn't a fanzine. OUTWORLDS was, and still is I guess, at least until it becomes a prozine after #30. However important the question is.

A fanzine should neither be required to pay contributors or not pay for contributors. A case might be made for not paying, but I've seen enough indisputable fanzines to not be taken in by that one. Why? Are you going to begin forcibly paying contributors if your subbers, a thousand strong, say you should? Whether or not the contributors expect or want payment?

Let's forget that Bill Bowers wrote this side of the questionnaire, and turn the page over. This side is more like you.

BEST SINGLE ISSUE - OW 23, No. 2 OW22A, No. 3, tie between OW 20 and 19, OW 26 being close behind (though ahead graphically). OW 19 precedes OW 22B (excuse me, 21/22B).

BEST COLUMNIST - Lowndes & White tied, Wood next (not quite frequent enough) & Anderson (same reason, but more so).

The next question proves your fine tuning has run amok. I can't answer this.

Same with the following questions up to about BEST LETTERHACK. I hate to say it, but on grounds of sheer length and consistency, I'd say Glicksohn is your best Letterhack.

WROST PROSE ITEM allows me a crack at Wolfenbarger, who I have not the patience or the interest in to read through. Others may disagree, but you asked everybody.

MOST VALUABLE ARTIST - Canfield in terms of frequency of use, but I prefer Fabian. Shull and Austin follow them.

Serious? Canfield of course, and Fabian is most humorous... (although Austin seriously contends with Canfield).

BEST COVER - Fabian's on OW 23.

BEST FULL PAGE - Fabian again, back of OW 21/22, inside of OW 19, but Canfield does well in 19 with his cover portfolio.

SPOT ILLO - fine tuning again. At a guess I'll say the Austin on page 935 in OW 24. I could mention 20 others as finely rendered, but this also happened to be the funniest (from personal experience) as well.

ILLOS THAT SHOULD HAVE DECORATED THE INSIDE OF THE WASTE BASKET - Sultzer's page 959 in OW 25, the two-page spread on pages 734 & 5 of OW 19, p'raps the A B Byck Profile on 927 in OW 24, and certainly the horrid thing of page 1041 of the recent issue [OW 27] (you have not taste at all).

Funny, I don't remember any Warner cartoons...

The artists probably deserve a little more attention, but from the readers, not you. You do well by your artists, as a rule.

I like lettercolumns longer than the one you usually run in OW, but not as long as OW's 21/22B and OW 25.

...realizing that my own fanzines are my favourite and that OUTWORLDS is next along with SFR, MYTHOLOGIES, and PREHENSILE, I could add GRANFALLOON, SIMULACRUM, SPANISH INQUISITION, ALGOL, GUNPUTTY, and so on right down to XENIUM and AY CHINGAR.

Stick it out with your new zine after OW dies and goes to fanzine heaven? I'd like to, but it all depends on you Bill. The editor is God, you could write me off your mailing list with a casual flick of the hand. I can only respond, trade, or attempt a contrib... Why? To keep my collection complete, of course.

Last and leased - RICHARD E BOWERS, XENOPHOBE, EVEN OUTERWORLDS, MS GRUNDY'S GRAFANEDIQUETTE, BOWERSYLVANIA....

[rec'd 6/18/76]

+++++

IN ADDITION to those intrepid individuals listed on pages 29/30 ... the Following (despite the Lack of the Relevant Issues...or time...or "access") ~~thoroughly~~ kindly completed the "Survey" side of the sheet:

SHARON ALBERT • NEIL BALLANTINE • JENNIFER BANKIER • STEVEN BEATTY • MARTHA BECK • HARRY BELL • DAINIS BISENIEKS • HARRY E. BOSE • MIKE BRACKEN • SETH BREIDBART • C. BROWN • ROBERT P. BROWN • MICHAEL CARLSON • JAMES D. CLARK • PHILIP M. COHEN • TONY CVETKO • DON D'AMASSA • GARY L DeFORE • LARRY DOWNES • KATHY DREXEL • DAVID DYER-BENNET • JAMES K. FARLEY • LOU FISHER • ROBERTO FUENTES • MARGARET GEMIGNANI • BARBARA GERAUD • MIKE GILBERT • MARK GOLDENBERG • TERRY GREEN • DAVID GRIFFIN • DAVID GRIFFITH • GAY HALDEMAN • JOE HALDEMAN • EUGENE HALE DORR • JOHN D. HAMM • DAVID R. HAUGH • HANK HEATH • JACKIE HILLES • JONH INGHAM • SHAKRALLAH JABRE • ROB JACKSON • KEN KELLER • GREG KETTER • TODD KLEIN • JIM LANG • ERIC LARSEN • STEVE LARUE • SAM LONG • SANDI LOPEZ • ROBERT A. W. LOWNDES • JIM MCGINNESS • PAUL MAJOR • DON MARKSTEIN • PAULA MARMOR • CRAIG MILLER • MARIO MILOSEVIC • TONI MOORE • DIRK W. MOSIG • KEN NAHIGIAN • JODIE OFFUTT • BILL PHILIPS • JOHN A. PURCELL • RANDY REICHARDT • DAVE ROWE • CINDY RYMER-IMES • ART SAHA • JESSICA SALMONSON • RICHARD SANDLER • CAROL STAHER • DON SCHENK • LAWRENCE SEVERS • C. SPANO • BOB SPARKS • RICK STOOKER • JEFF SUMMERS • ROY TACKETT •

STEVE LARUE • Although I have received and read all of issues 19-27, I have the feeling that you would not consider me "qualified" enough to answer the egoboo poll. And I think that this bothers me a bit. If I may offer some gentle criticism, I feel that your concern with "trufandom" and all of the proper rules of the game is possibly almost as insulting to me as certain other fanzines concern with their fannishness is obnoxious. I do consider myself a fan. I've been in a local club for a long time; I go to conventions; I read a lot of fanzines and occasionally loc them; I publish a small apazine and have for some time; I write articles for the local clubzine; and to boot I've got this really big sf collection and I've read the stuff constantly ever since I was 14 or so. But--- it's not my whole life. It can't be. I'm a full-time university student, I have to support myself, and there are a lot of other things that I like to be involved with. I love your fanzine very much, Bill, but I just do not have every word of the last 7 issues memorised. I feel that I have to pass on your questions. It's frustrating to me--perhaps I shouldn't feel so sensitive or left out. But I do.

The questions with stars in them I'd like to try to answer here. It's difficult for me to stratify things on the basis of some of your questions. A fanzine should be anything its editor wants it to be; whatever it is, it will certainly have its audience. I suppose as a rule I prefer generally orientated zines, although some of my all time favourites are definitely very specialised. I almost always applaud the idea of a "concept" issue.

Payments to contributors are between the fmz editor and the people to whom he is soliciting. So are advertisements (although I like to see advertisements, as they are a good way to keep in touch with what's happening professionally). Finally, I easily see or receive over 30 fanzines, and I certainly do not mind sending a dollar or whatever to the person who is publishing it, especially if I've never met him. If only to help him break even. That does not in any way change the relationship or the feeling I have for them, from either a "fan" or a "reader" standpoint.

Other nibs: yes, I do like lettercolumns. Looong lettercolumns.

Yes, I certainly do intend to stay with you and your next production. In fact, I very anxiously await it. Probably because your tastes in presentation and production are so tight and well balanced that I really anticipate what you could do in a different format.

By the way, I would enjoy hearing any comments you may have re: this particular letter. It seems that every time I write you it's only to give you a hard time, but honestly, Bill, you truly are one of my favourite fanzines. Take care with your future plans.

[2/17/76]

---A SMALL SLICE OF "THE STATE OF FANDOM" -- CIRCA EARLY 1976:---

Of those responding to the Survey, 107 were Male; 21 Female. [Only a few of you commented on the tackiness of the third "option" in this segment; in retrospect I am, slightly, ashamed.]

THE AGE RANGE: 15 - 2; 16 - 2; 17 - 3; 18 - 4; 19 - 7; 20 - 6; 21 - 7; 22 - 9; 23 - 8; 24 - 6; 25 - 5; 26 - 8;
27 - 6; 28 - 7; 29 - 9; 30 - 8; 31 - 3; 32 - 3; 33 - 4; 34 - 1; 36 - 3; 38 - 1; 39 - 4; 40 - 1;
41 - 2; 45 - 1; 46 - 1; 50 - 1; 52 - 1; 58 - 1; 59 - 1; 61 - 1; 70 - 1; 75 - 1.

...which makes for an Average Age of 27.5. [Which can be read many ways...here in the Future]

OCCUPATIONS, in no particular order (compiled from my scrawled "notes"): High School Students - 10; College Students - 33 + 4 Grad Students; Retired - 1; Teachers - 7; College Professor - 2; Lab Tech - 1; Museum Director; "house cleaner"; SR Janitor; Clerk - 3; Law Clerk - 1; Library Clerk - 2; Judo teacher; Military - 3; Doctor; Family Counsellor; Copy editor; "US Govt."; Hydrologist; Production Control Mgr.; Production artist; Art director; Audio-Visual Director (college); Editor; Architect; Systems analyst; "computers"; Programmer - 4; "parking lot painter"; "opera singer"; Chief teller--S&L; housewife (retch)/mother; wife/mother; Production Supervisor; Manufacturer's rep.; Mgr.--retail store; Bookkeeper - 3; Civil servant (U.K.); Typesetter; Artist/writer; Bus driver; Journalist; Writer - 4; Artist - 2; Tech writer/illustrator; Artist/printer; craftsperson; Chemist - 3; Engineer - 3; "unemployed" *sigh* - 4. Lawyers - 2.

...of those responding, 62 considered themselves PRIMARILY a "fan"; 49 PRIMARILY a "reader". Other entries: "a person" • "equally" • "reader becoming a fan" • "both" - 4 • "pro" [not any of the obvious ones!] • "reader turned neo" • "50/50" • "half+half" • "a researcher" • "a lesbian" • "a buyer" ...

I've been compiling this Exercise in...whatever...in segments. Now discovering an omission in your fanzine as soon as the first copy is in the mail is bad enough. However when, after 16 years, you are attempting a timely "tote" of Important Historical Data...and the 2nd form you "examine" seems to be "missing" a question-- (The only conjecture I can venture now is that the "form" was being run-off on Roger Bryant's multilith, one of the paper masters tore...and I had to retype the page; and screwed up.) Perhaps a fourth of the returns didn't have a chance to "answer" the following. (Which, in that it's one of the more interesting, is a shame.)

HOW LONG HAVE YOU BEEN "IN" FANDOM : 1 Year (or less): 10; 2 - 11; 3 - 5; 4 - 5; 5 - 7; 6 - 6; 7 - 2; 8 - 5;
9 - 1; 10 - 3; 12 - 3; 18 - 2; 25 - 1; 26 - 1; 32 - 1; 35 - 1; 39 - 1; 40 - 1; 45 Years - 1.

...GETTING FANZINES? : 1 Year (or less) - 10; 2 - 17; 3 - 8; 4 - 10; 5 - 7; 6 - 11; 7 - 3; 8 - 2; 9 - 1;
10 - 6; 11 - 1; 12 - 1; 18 - 2; 25 - 2; 32 - 1; 35 - 1; 37 - 1; 40 - 1; 44 Years - 1.

CIRCLE THOSE OF THE FOLLOWING YOU GET ON A REGULAR BASIS: ALGOL : 81 respondees
TAC/SFR: 96
LOCUS: 77

HOW MANY FANZINES [OTHER THAN OW & THE ABOVE 3]

DO YOU GET ON A REGULAR BASIS:

0 - 13
1 - 16
2 - 10
3 - 13
4 - 5
5 - 11
6 - 9
7 - 1
8 - 2
9 - 1
10 - 8
12 - 3
13 - 1
15 - 3
20 - 4
25 - 6
30 - 3

DO YOU SUBSCRIBE TO:

0 - 21
1 - 7
2 - 17
3 - 16
4 - 18
5 - 14
6 - 11
7 - 1
8 - 4
9 - 2
10 - 8
11 - 1
14 - 1
15 - 1
20 - 1
24 - 1

40% - 1; 50 - 1; 65 - 1; 80 - 1; 96 - 1

"hundreds, tens even" • "100 or more" • "lots"
• "as many as will trade" • "You're kidding!"
• "[infinity sign] ±"

[...definitely poorly formulated questions!]

DO YOU SUPPORT THE CONCEPT OF...

...the FAAn Awards?: YES - 81; NO - 14

"the concept" • "???" • "Who?" • "could care less" • "don't know" • "no opinion"
• "what's that?" • "???" - 8 votes

...the "Fan" Hugos?: YES - 99; NO - 10

"the concept" • "ok" • "why not?" • "Yes, to a point" • "???" - 2 • "The small zine ed is getting squeezed out here. The concept is fine, practice is no good..."

[Two expressed being "unfamiliar" with either; one cited "inference" to either category.]

SHOULD A FANZINE BE [] "SPECIALIZED" IN ONE SUBJECT AREA; OR [] GENERAL IN SCOPE?: Specialized - 7 + "½" General - 66 + "½"

"[X] Both" • "whatever" • "either or both" - 2 • "Each according to his desire"
• "It depends on what the editor can do best" • "too many variables here" • "there is a need for both" • "room enough for both--neither is preferable in the abstract" • "room enough + interest enough for both types" • "General--but not too general" • "A fanzine should not be anything...; it's up to the faned." • "[x] Anything goes [x]" • "[X] - Either" (approx. 20 votes here...)

IF YOU ARE A SUBBER, DO YOU THINK FANZINES SHOULD GIVE "FREE" COPIES FOR LOCs?: YES - 73; NO - 11

"If they want to." • "...substantial Loc" • "It's your money." • "don't care" • "Why not?" - 2 • "???" - 2 • "Not necessary; perhaps if printed in zine." • "definitely" • "Sometimes" - 3 • "depends..." • "Depends on fanzine..." • "Wouldn't insist... but it's a nice gesture." [No, I didn't check "credentials"...]

LET'S CHECK OUT SOME OF THE OLD "MYTHS":

ARE YOU AN "ONLY CHILD"?: YES - 32 ["Damn right!": • "I'm also a virgin..." • "I have a half-sister."]
NO - 100 ["I was a lonely boy with 4 sisters..."]

IF NOT, ARE YOU THE OLDEST CHILD?: YES - 75 • NO - 27 § WEAR GLASSES/CONTACTS?: YES - 91 • NO - 42

DO YOU USUALLY VOTE IN/CONTRIBUTE TO TAFF/DUFF?: YES - 31 • NO - 82 • "Sometimes" - 2

WHEN ELIGIBLE, WILL YOU?: YES - 27 • NO - 22 • "Maybe"/"Possible" - 11 • "???" - 10

"If I get to know the people" • "doubtful" • "one of these days" • "hard to say" • "huh?" • "Will need to know the candidates better than I do now." • "insufficient data"

CIRCLE THOSE OF THE FOLLOWING YOU CONSIDER DEFINITELY A "FANZINE": ALGOL/52 • SFR/86 • LOCUS/58 • OW/118

DO YOU THINK A FANZINE SHOULD OFFER PAYMENT TO CONTRIBUTORS?: YES/29 • NO/43 • OK/7 • Maybe/6 • Why Not?/4

"whenever possible" • "If the ed can afford it & wants to." • "???" - 4 • "nominal" • "certain cases" • "if appropriate" • "depends" • "irrelevant" • "Yes & No" • "not really" • "if possible" • "sometimes"

GRAFANEDICA a fanzine ABOUT fanzines:one

WHY GRAFANEDICA?

When I read your The Making of a Fanzine I was quite impressed with what you were doing. I praise for the prospective new fan publisher. It was one of the more workable fan articles; on actual contributions of value to the medium. I was rather disappointed, though, from the standpoint that there were too many errors of fan publishing which your article dealt with too numerously or not at all.

Your article dealt primarily with the following fanzine: 1) fanzine definition, 2) types of fanzines, 3) gathering material, 4) methods of reproduction, and 5) layout. Some of these areas were more detailed than others. Some were how-to, and some weren't. And you threw in a few star qualities here and there which didn't fall into any of these areas. But there were areas which you didn't cover, or which you did not sufficiently delve into. The editing and use of printer's marks to get the kinds of written material that you wish to publish. How to start out with competent headings and how to communicate on them. (Distribution: starting and maintaining the mailing list. How to handle a letterhead. And, most important, the writing of the editorial (probably the most major factor in determining a good or bad first issue). Also, there are a few tricks and tips which I would love to pass on to a new publisher--many of which you didn't mention. And there is a major subject on which I disagree with you: editing. You advised the prospective publisher not to edit, other than for spelling errors. In actual practice, I have worried editing to the extreme of actual major rewrites on articles. But what you tell the new fan publisher to neither what you told him nor what I just told you you know the editor's job and everything that is involved in it, and you should be the editor. He is limited by both his own capacity and skills and by the wishes of his contributors.

THE ABOVE, from Dave Locke, is a portion of one of the more startling responses (in terms of someone relating to what I was trying to do) that I received on OW 17. It led me to invite Dave to be "Associate Editor" of EDICA (rather one of us is quite sure what that meant, or not--but primarily it means he has first crack at the available space...and that I'll expect more out of him).

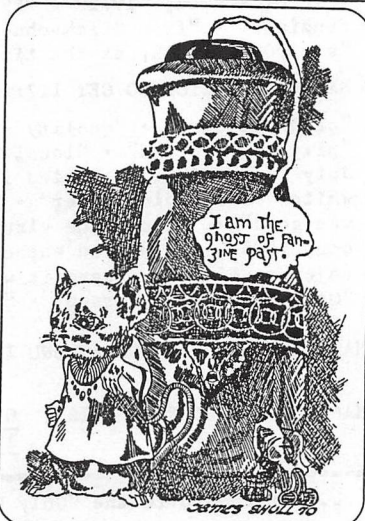
For the past few years, I've felt there was a need for a fanzine about fanzines. Not a fanzine review (though I really would like to see a consistent one of that type), or even a fanzine-history zine (and that would be nice also). No, what I had in mind was in effect a "zine" journal for fanzine-constructive or practicing.

This "need" I felt signified nothing of world-shaking import; it was simply something I would enjoy. In January, last year, Bruce Arthur & others were discussing the need for what might be called a "graphics handbook" I had submitted in that matter, and Dave mentioned that he was considering a "primer".

Now if you don't publish a fanzine and, furthermore have no intention of publishing a fanzine (though I've heard that before--would you like me to name some names)--this is probably the best deal to you. Also, since separate publication is not possible presently, and I am aware of a lot of you get off for other reasons...very rarely will EDICA contribute an issue to this zine.

When William & I bought our first micrograph--rather one of us had even seen one! I have the feeling that the situation is still not unusual. And while "handbook" is still the eventual goal--hopefully with the help of Dave Locke, Eric Lindsey, Andy Parker, and others who have the experience--and, most importantly, are willing and eager to pass on their expertise--this will help fill the gap. Once again, Dave Locke:

The answer, naturally, is to improve the quality of fanzine publication. Currently this is a matter of first-order on the part of the new publisher. It will change be that, but it needs to be so much so.



GRAFANEDICA -- A Fanzine ABOUT Fanzines [Vol. 1, #1; 2nd Quarter, 1974]. Editors: BILL BOWERS, Associate Editor: DAVE LOCKE. Published within the framework of Outworld.

LIVING IN A FANZINE: THE ART OF JAMES SHULL - Barry Gillan .. 762

THE MAKING OF A FANZINE - Bill Bowers 764

EDITOR: ONE WHO EDITS - Larry McCombs 767

APPLES AND ORANGES AND EDITORIALS - Dave Locke 769

ART: BRUCE ARTHURS, 765; JIM SHULL, 761/762/763; DAN STEFFAN, 770

To a large extent, EDICA will be responsive to your needs and desires. It does not, and will not, dictate what you have to do to publish a fanzine. Rather, it aims to offer advice, sources, help -- to those who are interested in publishing their first fanzine, or those interested in improving their current fanzine. Articles, related art, and other contributions--original or reprint--are most welcome. The only limits are, as always, available space...

2nd "best" SPOT Illustration • JIM SHULL • OW20 • p. 761

...SOLICIT/ACCEPT ADS?: YES/84 • NO/8 • OK/12 • Maybe/4 • Why Not?/4 ["with judgement"]

WHERE/WHEN DID YOU HEAR OF OW?: "Well, I think it was in 1894, or maybe 95." • "I think either Glicksohn or Bathurst showed one to me." • "IT COMES IN THE MAIL" • "You sent 1st issue." • bookstores/3 • "all over the place" • "from you" • "a friend" • Windycon 1 • "...in 1971" • various ads/6 • "1972--Ian Maule" • "fanzine reviews: MAYBE & YANDRO" • ALGOL ads/reviews: 6 • "from Ian Maule--maybe 4 years ago" • "got an offer to contribute" • "aeons ago" • Westercon 28/2 • "letter from Sheryl Birkhead" • "fanzine reviews" • "U of R group--1971" • "1973" • "long ago & far away" • "Jim McLeod" • LOCUS ad/reviews: 8 • "various fanzines" • "from Glicksohn--a loong time ago" • Boskone 12 • AMAZING's Clubhouse: 6 • "WPSFA--cons" • "via DOUBLE:BILL, at the time of the switchover" • TAC/SFR ads: 29 • "You did." [etc.; etc.; etc.]

WHAT MADE YOU DECIDE TO GET IT?: "I like pretentious intellectually snobbish graphics oriented fmz." • "art" • "neofanaticism" • "quality speaks!" • "you" • "reading a friend's copy" • "contributors/columnists" • "pity" • "nice ad" • "local bookstore doesn't stock it" • "sounded impressive" • "Susan Wood's article in July 75 AMAZING." • "tried it & liked it" • "told it was heir to the good old SFR" • "reputation" • "Ted White" • "spending fever" • "curiosity"/3 • "Fabian cover..." • "Nice cover--23" • "I was a neo" • "It was good" • "Mainly the visual aspect, but also the quality of the articles." • "Bill Bowers--at Westercon, 1975" • "I was an enthusiastic neo" • "I had the cash for a sub" • "fate" • "List of columnists I enjoy reading" • "heard it was good" • "Wanted a pulpit." • "You sent it." • "I thought I'd like it." • "Graphics/Poul Anderson" • "Bill Bowers" • "reputation/appearance" • "Hugo nomination" [etc.]

HOW MANY SF CONS DID YOU ATTEND IN 1975?: 0 - 54; 1 - 31; 2 - 15; 3 - 5; 4 - 6; 5 - 5; 6 - 5; 7 - 1; 8 - 2; 9 - 1; 10 - 1; 11 - 1

HOW MANY DO YOU PLAN IN 1976?: 0 - 35; 1 - 27; 2 - 20; 3 - 9; 4 - 6; 5 - 3; 6 - 5; 7 - 1; 8 - 3; 9 - 1; 10 - 2; 11 - 1; 12 - 2; "7" - 7 ["As many as possible..."]

...in response to the "Only Child" query: "No, but as any psychologist will tell you a gap of 18 years between siblings is the psychological equivalent of being an only child. My brothers are 8 and 18 years older than I, so for all practical purposes I am an only child."

"That "should" stuff was hard. I finally had to read it as "If you did a fanzine, would you...?"

"I apologize for not being able to answer the other side, but I buy many books and fanzines and other SF-related material, and I'm mainly a browser. I look through each issue page by page and read what catches me and pass over that which does not. (Sometimes this--what catches me--is the entire issue.)"

...and this, in response to "how many fanzines do you SUBSCRIBE to":

"One. Can't remember its name and it never did come out; supposed to be a fnz about fnzs edited by one William L. Bowers, whoever he was." [DATE XXXX]

3/19/92 • Now then. I suppose it is vaguely possible, in a Fannish World, that someone else would devote a month of their life in the '90s...to publishing a LoColumn from the '70s. However, spending the better part of a week & a half on compiling a "Poll"...? I presume that even I have done marginally more "silly" things...but, once I got into it, and.... [Extended Unemployment will do that to you, I guess.] Some of the "data" is now totally irrelevant/trivial. Other portions may prove of some value to Future Fannish Historians...but not this one! I've purposely held-off on making Latter Day Interpretations... But, should any of this provoke...well, it's possible I may publish reactions in future OWs, circa the '90s. Maybe.

I've mentioned at least thrice before that I'm a sucker for long/overview LoCs. Before we adjourn to the rest of this--effective with the next page--the Longest '70s Lettercolumn to be Published in the '90s--I do want to ~~fill it/for you~~ share with you one of the better examples of that SubLoC Routine:

ROBERT RUNTE • I sent in my OUTWORLDS EGOBOO POLL a couple of weeks ago with only the Artworlds half completed because, as I explained, "I wouldn't have time to finish reading all of 19 through 26 by the end of April" (this being term paper season). Yes, well. What I meant to say was that I shouldn't take the time to finish reading all of 19 through 26 by the end of April, a different matter altogether. It would appear that part of the neofanaticism syndrome involves the inability to read fanzines or write locs at any time other than two weeks before one's next term paper is due. I suppose this is because, having summoned up the necessary will power to begin work, I'd rather use it to write locs than to grind out yet another in the interminable series of term papers one is assigned; i.e., I prefer goofing off. Anyway, the point is that I have now finished 19-26 (and most of 27) and am therefore in a position to complete the other half of the OUTWORLDS EGOBOO POLL. Not that I have any intention of trying to follow that questionnaire exactly--this is going to be a free form loc, not a fill-in-the-blanks exercise. And let me tell you that that Egoboo Poll is a reall killer the way you have it set up. It took me longer to fill in the Artworlds half than it would have for me to have written half a dozen normal locs. For example, in order to answer who was the "best" artist I had to balance quantity against quality, 'serious' versus 'humorous', originality as against fitting an illo to the article, spot illos versus covers/full pagers, one or two outstanding works by an otherwise mediocre artist versus someone who was consistently medium-good, and so on and so forth. There were

simply so many conflicting criteria I could use I ended up agonizing over that decision for an hour. Then comes the question on the best spot illo, which required that I search through every page of every one of those eight issues and compare every illo to every other illo. So I went through and identified what I considered to be the very best in each issue to begin to narrow the field--and ended up with 31(!) finalists! To choose just three of those as the best was simply impossible so I squeezed a list of nine into a space designed for three (knowing full well that the extra ones would either screw up your system or be ignored) and still felt badly about not mentioning the others. What if nobody picked them? What if that artist became discouraged from the lack of response and decided to gaffiate? Even if not the very best they really contributed to OUTWORLDS' gestalt, its graphic beauty, and deserved praise or at the very least some sort of acknowledgement. I eventually consoled myself with the thought that that was, afterall, really your job as editor and chief praise giver, and us Loccers could be content with the occasional 'seconding' or "Hear hear!" Still, you begin to see why I found the Egoboo Poll so hard to fill out. If I tried to do the same thing for the written half I'd end up re-reading the whole works, trying to pick out the best writer, and as enjoyable as that might be, my term papers can't be put off indefinitely. Thus, I'm afraid you'll just have to settle for a normal loc, Egoboo Poll or no Egoboo Poll.

I'm not sure where to start though; eight issues is a lot to comment on in one letter. I suppose I should begin with my first overall impression as I received all eight at once. First of all, I would like to point out that your many editorials on how you were constantly changing your zine came as a complete surprise to me. There is, I think, a much greater continuity to OUTWORLDS than you suspect. Even the newsprint issues seemed a natural part of the series when you get them the same time as the others; it would only have seemed surprising to those who had been subbing for a couple of years previously and had become used (spoiled) to the fancier paper. Certainly all eight maintained the same high standards throughout, with, if anything, a slight drift towards improvement. The second overall impression I received was of superior artwork. Paging through them all before attempting to read anything, I spent a happy hour and a half just admiring the splendid drawings. OUTWORLDS struck me as maintaining a consistently higher level of art work than any of the other fanzines I get (and I only sub the elite zines) with the possible exception of ALGOL (and it is only half as frequent and pays contributors). Later on I began to appreciate the careful editorial placement of the illos as well as the general layout of the zine. In fact, it was through the Grafaneditica articles and your editorials that I first learned to pay attention to such things as layout, which has not only increased my respect for your own graphic abilities but also increased my ability to appreciate this aspect in other magazines, mundane as well as fan. That's why I liked the Grafaneditica items the best of anything in those 8ish. (Which, I suppose, makes me a neofaan as well as a neofan.) The third reaction I had to OUTWORLDS was to the Controversy, which, since I had all the relevant issues together, I was able to follow through to its conclusion. Even though I had already been exposed to the White/Harrison bloodbath in TAC/SFR I was shocked out of my tiny neo mind. "My God!" I thought, "THIS is how my heroes behave in private life?!!!" I was a bit put off with you over this too; not for publishing it, but for not warning the reader in your ads. "Articles by Anthony, White, Koontz, and others!" sounded pretty good. Nice light reading I thought. HA! Of course you did warn us in the lettercol but by then we had already bought the ish and it was too late. Subsequently I forgave you and ultimately decided that on some primitive subconscious level I rather enjoyed all this terrible violence--thanatos thrills! (Say, that has a nice ring to it: THANATOS THRILLS. Sounds like a zine title.) It was also useful in some ways, e.g., providing negative role models (how not to behave) and exposing the old clay feet bit. On the whole, however, I feel that some points could have been made without the use of mortars, tanks, dive bombers, etc. escalating to metaphorical hydrogen bombs (though that hit White in SFR rather than OUTWORLDS); in other words, it's not how fast they draw so much as the amount of ammunition (to borrow somebody's phrase) they expended. If they have to kill each other they could at least do it politely. However, I imagine that you are thoroughly tired of the whole thing and since most of the comments I was about to make have already been made by other loccers I won't belabour the issue further.

From here on things seemed to breakdown into separate items rather than overall impressions, so I will just give a few comments on various items in order of the issues. 19's cover looked really good in the ad (one of the reasons I decided to sub) but when seen full size and close up... well, that dripping drop from its, ah, tap struck me as, ahh, rather vulgar actually. Lower class humour don't you know. The raygun he's holding is poorly done too, as the buldge of the leg looks like it's part of the gun--visually confusing. I also felt vaguely that there was something wrong about the bottom of the fence post, though I didn't know what until Ted White did that critique of it in the following ish. / On the other hand, I thought White was wrong in putting down Stricklen's "This Story Will Make You Cry" which I found rather amusing. / andrew j offutt's article was even better. / His wife's article on the Irish made me choke (and not with fond emotion either) and deserved the comments is received from Jhim Linwood (p.832) and Glicksohn. I almost wrote Jodie Offutt off as a crappy columnist on the basis of this one, which just goes to show how wrong first impressions can be. / Wolfenbarger is. (No, that isn't a typo--that just seemed the most meaningful place to end the sentence.) / The Canfield-Kinney strip is embarrassingly amatuish and one of the items I listed under "should never have been published", but "Hat Trix" proves that full page strips can work.

#20: Barry Gillam's piece on James Shull was undoubtedly the issue's highlight; why haven't you pressured Gillam to continue the series?! I learned more about art in that one article than in a couple of years of reading mundane art books, partly I suppose because it was simple enough for me to understand and partly because James Shull's art is closer and more immediately interesting to me than that of the "masters". / The rest of Grafaneditica was, as I have already indicated, very useful to me. Even though I have no intention of becoming a faned (IBM Selectric notwithstanding) (Every neo should be required to sign an oath that he will not attempt a zine for at least five years or until he has published at least 10 full articles in existing zines--not only would this cut down on the number of

crudzines, it would make for a healthier fandom all-round. If every successful columnist ended up publishing his own zine you could never get more than one good writer per fanzine, thus continually watering down the quality of publications. This, it seems to me, is the problem with T.V. As soon as they develop a show with enough good characters to interact and produce a few laughs, they cut half of them off as spinoffs, e.g., Rhoda, Maude, Jeffersons, etc., etc., spreading the characters and laughs ever thinner.... We see a similar process in fandom which should be discouraged. On the other hand, how can one tell if the neopublisher won't turn out to be another Bill Bowers who would be wasted just writing for other people? I, at any rate, do not have any ambitions in that direction [well, maybe a little wishful thinking now and then, but I find writing a loc to be rather an ambitious undertaking, let alone writing an article or publishing even a one shot].) (Ah, where was I? Oh yes: I was saying that even tho I had no intention of becoming a faned) Grafanedita will prove most useful to me, not only for the added appreciation I gain for the intricacies of layout, editing, etc., but as a teaching tool. I hope to get a job this Sept. as a high school English teacher and I can see vast potential for such articles as Dave Locke's "Apples & Oranges & Editorials". If I tell a kid that he is being "uncool" in his writing he is likely to think that I am a stuffy old English teacher who cannot appreciate just how with it the kid is; but if I get him to read Locke's funny put down of "Godzilla Barfs" maybe he'd believe me. / Turning to the Lanier article I would like to thank you for reminding me of him and providing me with an address where his sculpture could be got. (Looking at that last sentence you will be able to see why I haven't actually got a job as an English teacher yet--"could be got" indeed,) I'd heard of Lanier before, but back then ('71) I couldn't afford to do anything about it. Now that I had the money I couldn't find an address at which Lanier could be reached. Thanks to you I now have two of his minatures (Colonel Rat and Captain Harvey Cole). (And thanks to Canadian Customs they cost me a third more than you Americans have to pay, *grump*.) / Benford's item was good; Poul Anderson is a right-wing crackpot and his Beer Mutterings column is aptly named; INworlds is very useful to us neos; and Tom Foster's illo (p.778) is one of those supergood ones which didn't make my "best" list but which deserves high praise, even if he can't compete with James Shull.

#21: Neo's neo though I may be, I found "The Excoriator" to be hilarious. (The only reference I can't get is Rosebud. Somebody has got to tell me the Rosebud story before the continuous references to it drive me nuts. How about you, old friend of neo's? [The one fannish joke I didn't need explained was Courtney's boat, since that one did the campus scene a couple of years ago.]) Even Mayer, however, could not compare with the "Loathesome Affair of the Lime Jello". Mindboggling. / Jodie Offutt's "We've Come A Long Way, Baby!" reversed my opinion of her writing and was highly amusing. (It also reversed the opinion of her writing held by an Irish feminist friend of mine, but she doesn't count being a neofan.) / I skipped Miesel's satire as NOVA is next on my reading list and so I figured I'd better hold off on it for a while. / The Gnat-Books went right by me since I haven't seen the original, or even knew that there was an original before I read the lettercols.

#22: Wolfenbarger still is. / Carleton Palmer's report was nearly accurate though failing to mention (naturally) the deep involvement of CIA interests in provoking such incidents. / The Controversy I've already mentioned.

#23: No I didn't notice that the inside covers were connected, and frankly I still do not see it. / Joe's illo (p.871) reminds me muchly of the end-drawings typical in THE CANADIAN MAGAZINE during the 1920's. / "Understandings" was informative, as was the Brunner article though this latter was a tiny bit dull. / "Dirt and Smut" was adolescent, in very poor taste, without redeeming social value, but rather fun actually. (So I'm a 24 year old adolescent....) / The Gilson illo struck me as being "an instant cliché"; one of my friends when I was in grade ten even wrote a story along this line and it was as bad as it sounds. I also remember reading an Ace Double with a similar plot though I can't recall its title.

#25: Ah, yea. I believe I put down on my OUTWORLDS EGOBOO POLL that I liked looong lettercols. Scratch that. That was before I read #25. I mean GOOD GRIEF! Glicksohn and a few others notwithstanding (a. Tree's form letter, for example, was pretty funny and, I think, correctly satirized what was wrong with the ish) this ish was BORING. And, what is more, this was entirely your fault. (Well you hardly expected six straight pages of egoboo, did you; I mean you have to take the bad with the good.) Instead of exercising your editorial responsibilities you seem to have just printed everybody's letter as is. May I refer you to Dave Locke's Grafanedita articles (shot with your own columnist!), pages 769 and 913, on the correct way to edit lettercols. Quote: "And don't forget to cut out all duplicate comments (you don't want to have something said ten times)." (p.913) One comment explaining why the person liked the newsprint 21/22 because it made them seem more fannish (mimeo mythos) is fine. Another one explaining why he liked the newsprint because it made OUTWORLDS seem more professional, is still fine, since the reason is amusingly different (mutually exclusive, even). But 47 comments on why and how much everybody enjoyed newsprint is extremely tiresome. It's not even egoboo for one of your columnists (which would make such repetition marginally excusable)---While such comments may be of vital importance to yourself you do not have to publish them in order to read them. And the newsprint thing is just one example. In future, please tighten up on your letter editing. If you really want to see how a lettercol should be done, go dig out your copies of the SPANISH INQUISITION, especially the comments on letter editing in #5, p.49, and #6, p.34. (Hmm. Having just looked those references up myself, I think I'll have to add the SPANISH INQUISITION to ALGOL above as possible exceptions to your claim to having the best illos. You do have SpanInq beat on layout though.) / Speaking of illos, this ish also has a couple of blah drawings which shouldn't have been printed, mainly the Carleton Palmer p.966 and the Terry Jeeves on p.975. / On the other hand, it also had a couple of my favorites, including the Davidson on p.976. I really like that one. It seems so friendly somehow. I find myself keep coming back to it whenever I've got my OUTWORLDS file out. / I'm not about to attempt to comment on the locs themselves (which were not boring individually, the above tirade notwithstanding, but only when packed together without sufficiently ruthless editing) except for the two from the subscribers who don't like loccing. To begin with, somebody should tell Geoffrey Mayer and Arthur D.

Hlavaty that they can write, whether they believe it or not. They both had a lot of style there; in fact, I found their letters to be more interesting and well written than average. I also thought that their points needed making and am reassured to read that you have no intention of giving us subbers the axe. If my getting zines was dependent on my writing locs I could kiss fandom goodbye right now, before I even managed to rise above neo. Writing a loc for every zine I get would be bad enough, but most of them specify PUBLISHED letters of comment. I would like to think that a few of the letters I've written are of publishable quality, but most, like this one, consist merely of a bunch of unrelated (I mean I haven't even broken this one down into paragraphs, it's so disjointed) "I like this" and "I don't like that"s--exactly the sort of comments I just insisted should never see print. I hope this loc doesn't bore you, but it sure as hell would bore your readers. Why should they care what I think of this and that when they have their own opinions on same? It's not as if I were doing a full-fledged critique, or arguing some issue like Brett Cox's loc in #24, or something of that nature. O.K., so maybe the question becomes why aren't I writing a full-fledged critique or arguing some issue of interest to other readers, but I have an answer for that one too: Lack of time. This feeble effort has already taken me 7 hours to write.* [*...and you'll read it in less than 7 minutes.] I know that's ridiculous but I can't help it. I write at one fixed rate for all letters, from business correspondence to thank you notes at Christmas to vacation postcards, which works out at about one page per hour. And that's for locs which I don't expect to get published. If I thought that this was going to find its way into print where everybody could see it, I'd insist on my retyping the whole thing in order to improve the grammar, style, etc., (I wouldn't worry about the spelling mistakes because with your reputation everybody would just assume that they were just more of your famous typos) so that people wouldn't go around saying in incredulous tones "He's an English teacher?!!". And then I make a third and fourth draft to try and make it witty or at least interesting. And then a fifth draft because the third and fourth weren't really all that funny either. And then a sixth draft because I would have messed the style up again while attempting to improve its content. And then I'd type a final draft which I would either throw out because it still wasn't quite up to my standards and I didn't want people to think I was that bad, or that silly, or that _____ (fill in the blank with any other adjective commonly applied to us neo's); or else I would figure that maybe it was O.K. and send it off, only to have the editor chuck it out as too silly or too shallow or too dull or.... Zap one hundred hours of valuable time which could, and should, have been devoted to the ever present term paper. And of course there's the frustration of rejection ("egobrake", as someone phrased it) and having wasted all those "good lines". The problem is you can't use a letter more than once (as opposed to good term papers and lesson plans which will get you infinite mileage [kilometrage?] if you're careful not to get caught.) (Hmmm. I'd better hold up the old J*O*K*E sign for that last bit; I don't really use term papers twice since it is a no-no. Lesson plans.....) But let us be optimistic for the moment and assume the editor does appreciate my brand (X) of humour and publishes my loc. That still would not be enough to insure my getting the zine every ish. Again, it is a question of the time factor. During the winter there is just NO WAY I can take the time to read many zines, let alone write locs. So what I do is merrily collect and save up all the fanzines I can for the four months in the summer when I do have time. (Not much time, but enough to do a little reading and loccing.) As long as I can sub, that works out just fine and dandy. My locs, like this one, arrive far too late to be publishable, but do provide the editor with a little feedback and the opportunity to indulge in some nostalgia. But if my getting the zine is dependent on my loccing, my 'credit' would run out half way through the winter--a sort of seasonal fad--and by the time I did write, my locs wouldn't count since they'd be long past the next issue's deadline. So subbing is a must for me, even though I hope to be a fairly active fan. (It's cheaper too. If you figure what you're worth per hour and how many hours it takes per loc, subbing doesn't seem so expensive anymore. Even at the minimum wage this letter is worth over \$20.00. Hmmm. Allow me to rephrase that. The time spent on this letter would have been worth over \$20.00.) Well enough of that. My final comment on #25 is: Howcome the Canfield cover has (a) only MALES, and (b) only WHITES (and I'll bet they're all Protestants to boot)?!!

#24: (If you wanted these in some kind of order I'd have to go through and do a second draft, and I can't afford another twenty dollars.) Miesel's "Crème de les Sensies" was a bit frustrating for neo-me since I have never seen, let alone met, any of these people. My resolve to start going the convention circuit next year was considerably strengthened by this item; I've always wanted to meet a long-leafed yellow pine or a fuzzy, hand-loomed mauve wool. / Dave Locke's article was the issue's highlight. Why can't they write English textbooks like that? Why doesn't Locke write an English textbook like that? Now that you intend to become a big time publisher, why don't you start a side-line of hardcover school texts and gather all the Grafanedita articles together with maybe a few new pieces to fill out the topic areas and submit the result to the NCTE for approval and/or publishing? I don't think it is as far fetched as it sounds. Be worth a try anyway, and if it bombs you could still always sell it to the future neos, etc. / Interface was better this ish. I kept finding lines to go over with my yellow marker (I realise that this is a terrible thing to do to a zine, but it is more efficient for future reference; and you will be pleased to learn that this paper doesn't let it soak through the page to the other side, which makes it better than 80% of the books I defile in this manner) which is a clear indication of above average wit and intelligence. I particularly liked Glicksohn's comment: "perhaps I can adapt the policy to my own field, and charge a 25c fee for marking each test, said fee to be returned if the student passes", since I was half way through marking 125 first year student's exams when I read it. The quality of work being what it was I could have been \$30.00 richer had I implimented this policy. There was a lot of other good quotable quotes to be found in this ish, but if I quoted them all back to you I'd end up retyping practically the whole thing. / I also liked the Glicksohn credits cartoon by Austin, and the front cover by Bowers and Austin.

#26: Methinks Gerrold doth protest too much; you know, the old "I used to be conceited but now I'm perfect" syndrome. Yea, sure; you bet. Still, he makes a number of valid points. / Wolfenbarger is yet again. / Ken Fletcher's cartoon for the White column is undoubtedly the best gag cartoon of this

or any issue. / And the Shull art!!!! Shull is my favorite artist I think. Soooooooo good! / Poul Anderson's "Beer Mutterings" proves once again that he is a [...] and here follows a string that, had I a "symbol" wheel I'd reproduce; followed by a page-long diversion, that I won't. ...~~the letter how much I might "agree" with it.~~ We now resume our previously scheduled program, in progress:] That's not a very good note on which to end a letter (you should have seen what I would have said if you hadn't had that Wilgus parody there to calm me down; and it's two weeks since I read "Beer Mutterings". I may get a little excited about such things, but they seem more important than the issues in The Great Controversy at any rate.) so I'll carry on a little on #27. I already wrote half a loc on 27, so I'll just limit myself to the items I've read since then. S.A. Stricklen's "My Writing Career" was the best thing he's written yet and was in the same league as Ro Nagey's "Secret Handgrip" story. Those two made this one of the funniest zines ever produced. But just out of curiosity, what does Stricklen really do for a living? Actually, the high wit of his story caught me by surprise: I started underlining a few of his really good lines with my yellow marker thinking that these would prove to be exceptional but I had to stop when I found myself underlining the whole thing. A very funny man. / Lowndes' "Understandings" was interesting, especially since I had been previously unaware of who exactly the Futurians had been; I sort of got the impression from the brief mention they have received in other fan histories that they were just some nut commy group (as opposed to a sensible commy group) of unknowns, rather than DAW and company. The article didn't seem to have anything much to do with James Blish though / Jodie Offutt was amusing, especially that punch line. / Wolfenbarger isn't very. / Houarner is though, but funnier. / Quentin Wilson strikes me as a hoax. Not only is he too good to believe, but there is something vaguely wrong with everything about it--nothing I can put my finger on, but.... That title page and the content page, for example, seem wrong. The type face could have been in use then and he might have used such a layout on the contents page, but I don't know. It really does seem quite different from the Canadian publications of that period, but I suppose it's possible. Maybe I'll be able to say more definitely one way or the other when I start my thesis next month; I'll let you know. That's not a very dramatic note to end on either, but it's now April 22 (23 to be precise, since it's after 1 A.M.) and twelve pages (13 hours; \$26.00) is all I can afford to write at this time of year. Enough goofing off, back to the grind.... [4/21/76]

3/21/92 • ...in the "last issue" [well--27.5; and that, now, almost a year ago...here in the future '90s] there ran the "unearthed" Si Stricklen LoC, inarguably one of the T*O*P (what? Ten? Five? ...less?) Letters of Comment I've ever received. ...and then, *now*, in "this box", I (re)discovered Robert's epic. Not, no, in the same league with the Stricklen but, still, awe-inspiring enough to once again (not that the remainder of the "Contents" aren't sufficient!) to make me wonder What If--had I not side-stepped in the late '70s....

But I did what I did, and until that future date when we access that Alternate Bowers World where I did the sensible Thing (sorry; slipped into fantasyland there, briefly), we will have to settle for idle regrets, nostalgia...and timebinding to the nth degree. On with it:

The initial scan of the OUTWORLDS 28/29 "box" suggests that it is not quite as densely "packed" as have been the previous two. (At least I don't seem to have run another Poll!). In someways that's not surprising. Now. That issue was published at the height of one of the more (even for me) emotional years of my life. The distribution--though to the best of memory, eventually completed--was sporadic. And given what I was going through/where I ~~was~~ months later up ended up "going to" [here; Cincinnati], the feedback to those who did respond was even less than my never adequate "norm".

It's a shame; it was one helluva an issue.

Now I can do naught but Go On: At this precise moment the nature/substance of what you will be seeing before you as "X"-number more pages is as much a mystery to me---as it is to you. In many ways I look forward to this continuing rediscovery and, I know, will be vaguely disappointed when the last letter is excerpted in these pages.

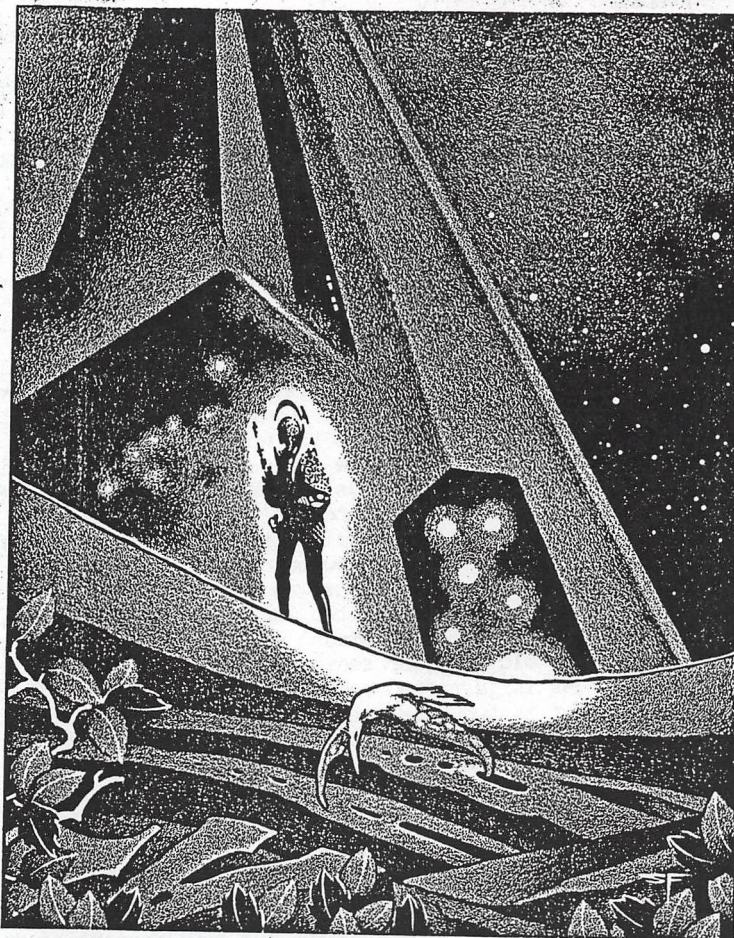
Yet. I know too, that there will be a palatable sense of sheer relief, after I have at last "buried" this particular, personal, monkey-on-my-back. Come with me then, along one Last Trip Down '70s Lane....

DON AYRES • OW 28/29 arrived today.

I see you included incorrect captions. The correct captions for the Photo-Page (1133-6) are as follows:

- A "Uh...Bheer, did you say...?"
- B "Gee, banquet food is so--ah, delicious."
- C (voice over) "Room serv---..."
- D "Ach, ya, ve kann schaf off der mustache mit vun svipe..."
- E "... not available in stores! For your copy, rush \$5.95..."
- F "I have a little shadow..."
- G "Hi, girls! (ulp!)"
- H "Cool it! I think somebody's watching us."
- I "Randy, what'd'ya say we split before she tries to tell me what the hell she's knitting?"
- J "Drink, drink, drink! with the musketeers, the musketeers..." (score by F, Waxman).
- K "The foot on the left was washed with our competitor. The foot on the right with Tide!"
- L "What did you do after the Southern Comfort ran out, Jackie?"
- M "Gee, that Mike Glicksohn's sooo tall..."
- N "Scotch is my secret kid. Feel that pulse!"
- O "Will the patient in 314 kindly return to take his medicine?"
- P "I have here the genuine, original head of John the Baptist. Who'll open the bid with 50¢?"
- Q "...the Mad Strangler, here seen assailing two victims at the airport terminal..."

OUTW^{28/29}(2.50)RLDS



BILL BOWERS
OUTW^{28/29}RLDS

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Outw^{28/29} (Volume Seven; No. 3 & 4) This issue: \$2.50 in the U.S.; \$2.75 elsewhere. For future issues--see Page 1165. BACK ISSUES: Send a self-addressed, stamped envelope for a list of availability. Copyright © 1976, by William L. Bowers, for the contributors. My Publication #90. 10/13/76

R "I'd also like to thank the guy who donated this booze..."
 S "You will see, my children, the time will come."
 T "Do you really think it forward of me to put my ankle in his lap? Do you really?"
 U (seen here while watching 'Sci-Fi Theater')
 V Reported substantially correct.
 W "... that's tight (click) Head a bit more to the left, eye on the Southern Comfort (click, click, click), Good. Now..."
 X "... initial reports indicate repulsive zombies whose zeal wounds those who try to help, turning them into Zambezi zombies..."
 Y "These photographs might prove most interesting to your..."
 Z "The Gloria Steinam Invitational Arm-Wrestling Championship got underway today...."
 AA "You really do look like Jesus of Nazareth..."
 BB "Oh, hi, Ro."
 CC "And Lord Olivier looked like this when Michael Caine told him that his mistress had told Caine that he hadn't been able to get it up for over a year."
 DD "Odysseus stared at the drunken Cyclops, whose dreams were those of the tasting of human flesh."
 EE "You too can learn to be a famous writer!"

12/29/76

JESSICA AMANDA SALMONSON • Poor Poul intellectualized vaingloriously and got himself nominated pig of the year for his supreme chauvenism and deeply ingrained sexism via the pages of the unlamented VERTEX. Now I nominate him again, for his intensely heterosexist aside in the current OUTWORLDS. He tells the readers that the word "gay" is forever denied him as a synonym for "happy" because of its other conotation. He tells us he can no longer spell "faerie" as "fairy" because, for him, it has another meaning altogether. And it is always good to know that Mister Poul Anderson will never again reflect on the queeriness of the universe because he doesn't mean that at all. It is men like Anderson--heterosexist through and through, and often falsely liberal in the "some of my best friends are" fashion--who needed and devised derogatory vocables in the form of new meanings for "queer" and "fairy" (Gertrude Stein may have first popularized the new meaning for "gay"; she was forever coining new meanings for everything); so he's only his kind of intellect to blame if the former two words are indeed ruined, and a superior intellect to blame if the latter word is ruined. But only someone with a very limited worldview would automatically giggle at a statement of having a gay old time, or seeing a queer thing, or believing in fairies. Anderson's sensitivity is homophobic; his fear is justified only if he wishes to write for a beer hall crowd of slobbering illiterates whose prime interest is tweaking tits and repeating ignorant jokes about faggots and dykes.

The main thrust of Poul's article is quite interesting, however inappropriate his heterosexist aside might have been. By much archaeological evidence we are finding that "prehistoric" civilizations very likely had languages richer and more complex than our own. Ancient Greek, certainly, is richer than ours; and Greek is a simplified version of an even older language which scholars are not likely ever to comprehend. The stereotype of the Bronze Age citizen as a grunting, slobbering barbarian looking under rocks for food is absurd. Even Cro-Magnon man had a larger brain cavity than Homo Sapien. It seems that, since the invention of the alphabet, language has very slowly descended to the point where it can serve not the highest but the lowest denominator of mass-educated limited intellects. Poul may be bothered by the simplification of English standards just since Shakespeare; imagine the bewilderment of a Bronze Age woman confronted by a time traveler from 2020 who speaks as fluently as a four year old of her era.

Loved RAWL's recollections of the Health Knowledge pulps. Many long years ago (by the reckoning of a 26 year old), he rejected a story of mine called "The Day the Slaves Were Freed"; a rather pitiful bit of juvenilia. He actually took the time to write me an encouraging note, which crushed me nonetheless, but was appreciated greatly years after. I think I may still have his rejection letter in the bottom of some box somewhere. The story itself saw many revisions and was finally accepted for publication by some editor named Fred Kroft, whose magazine folded before my story saw print, and who to this day refuses to answer queries and requests that my only copy be returned. So, chalk up one story lost, due to unprofessional submission practices.)

I've been accepted to an editorial position at the Seattle Institute for Sex Therapy, Education, Research (SISTER) and am editing and designing a quarterly entitled APPLE "A Journal of Women's Sexuality and E'tica". Because of my involvement with fandom, quite a few fans are contributing, thus the magazine has an informal personal feel that pleases me greatly; a beautiful lettercol is being generated (and men can join in with that part of the magazine, if they aren't boneheads.).

I received a surprising amount of interesting, supportive mail commenting on my very personal letters way back in your special letters issue. Those letters are somewhat embarrassing in retrospect (I can scarcely believe, given my current headspace, that I was still using "girl" for a synonym for "woman" at that point in my evolution); but it gained me more interesting comments than anything else I recall having sent to a fanzine. This letter is somewhat less personal; I am somewhat more reserved these days. But for anyone interested in my continuing development: I am presently living in a primary relationship with a WAC veteran, a strong, tall, androgenously beautiful woman. We're active in the women's and lesbian communities. She's in school on the GIBill, and I obviously am hard at work on building my writing and editing career. We struggle a lot, financially, emotionally; but we'll celebrate our first anniversary in 25 days. "Primary relationship" means we are committed to each other, but do not consider each other exclusive property--we are non-monogamous, though somehow we find ourselves too involved in other things to be anything like promiscuous. Still, the freedom helps preserve our personal identities so that we don't become lost in the fictitious ideal of togetherness. I'm very satisfied with my present lifestyle, though I by no means foresee a future devoid of great troubles. One just never knows when the Fates will pull a thread.

Good luck on your publishing empire. I may submit something to you of a fictional sort, but since your preferences are "straight" s-f ("straight" should be another word for Poul to strike from his vocabulary) and my fiction tends to fantasy, I may not be able to crash your pages.

1/4/77

Well, since no one "knows" that I'm "doing" this ... I suppose that there has been no irreversible Harm done...

The last "current" date herein, on Page 44, was 3/21/92.

Today is Sunday, November 16, 1997.

As I recall, somewhere in that early 1992 time frame, the local copy center had a half-price *sale*, so I went ahead and had the masters completed to that date printed – and 125 sets of said pages have resided in a box, ever since.

I really meant to Get Back to finishing this up a bit sooner than now. But now seems to be the time.

In the interim there have been extended bouts of unemployment, continuing crises in terms of Health & Wealth. In other words, Bowers Status Quo. I even went, for the first time since 1961, a couple of years without publishing *anything*. But, given 3 plus years of employment, having been *gifted* with a neat new-to-me publishing toy this summer (by Jackie Causgrove), and having had relatively stable if not *great* health for a while – in a burst of enthusiasm I've "revived" *Outworlds*. Yet again.

And, given that rampant enthusiasm, I'm determined to Get This Out by year's end.

Besides, I can't wait for the reaction of the Cover *Artist*!

MIKE O'BRIEN * I seem dimly to recall that I used to write letters to your zine in days gone by. Does this sound familiar to you? Anyway, with a nice fat double issue to hand, and a nice system to do letters on, it doesn't seem as if I should remain quite so handy at ignoring you....

It should be obvious that it's a handsome issue, right enough. This is a far cry from the old hextoed sheets of ancient fannish days. It's even a far cry from the mimeoed sheets most fans turn out these days. One wonders when you're going to break down and get a Varityper, or Composer, or whatever they call those things. I don't particularly care if right edges are ragged or not; in fact it has a certain rugged appeal when it's done with the flair and gorgeous graphics that *OW* possesses. It's just that some folks are never satisfied, and many of these go out of their way to make pretty right edges. Me, I have a computer program that does it, so it's no pain to me. Heh.

But don't worry about that. If God had meant us to have justified type, he'd have let us type from the margins in to the center.

I'm really happy that you got the fan GoH for Phoenix. You're lean enough to survive the heat. You're on the good side of the square-cube law. Disproportionate numbers of overweight people in fandom mean disproportionate numbers of heatstroke victims in Phoenix next August. That, or disproportionate numbers of fannish prisoners in the con hotel except between twelve and six AM. I've been there in August, and I know. After some weeks in that weather your pores sort of open up, and you learn how to achieve a flow rate of a gallon every hour or two, if you keep a good salt balance, but until that point it's every bit as miserable (or worse) as altitude accommodation. Phoenix, you see, is on a fairly low plain, and when they built the city, they didn't know any better than to put in open irrigation ditches, from which the water evaporates in prodigious quantities. Hence, the humidity can rise as high as 10-15%, and that ain't hay in 110° heat. Tucson, now, is 2000 feet higher in the mountains, and has covered irrigation ditches. A much better proposition, altogether. When you get to Phoenix, look at the citizenry. You can tell the people who've lived there since before 1945 or so, because they look like walking museums of American leathercraft. That's because that's when air conditioning came in. People who moved there after that look more or less normal.

Enough of the travelogue.

As I was saying, good deal on the fan GoH, Bill. I don't know how I'd take to such a thing, since I've seen so many BNF's at cons who went around Doing the Duty, staying a few minutes at each party. They seemed to be having a good enough time, and I suppose the egoboo is worth it to them, but I much prefer to find a really quality, quiet party where I can curl up for several hours without bothering about the rest of the world (or even the rest of the con). The fact that all my friends wander in and out means I see all of them, and not just the group I'm traveling with. When it works. Actually it can mean that no one I know is at the party, and no one I know comes in. Sometimes this can mean new friends; more often I'm feeling tired and antisocial and it means a bummer. That's when I look for a new party.

I suppose it might be wise to talk about the zine at this point, what?

Whoever does the arm-twisting is going to have to make sure that Derek Carter attends more conventions. This is more than a good con report – it is a quantum improvement on con reports. This

is the sort of report that is really good reading for those who weren't at the con. It is also the first con report I've EVER seen (except for one or two by Ginjer Buchanan) that really conveyed the spirit of a convention. The pictures, of course, are worth a thousand words apiece. ("Why, his time is worth a thousand pounds a minute!") I hope I see him scribbling away, and inducing others to do so. Phil Foglio has a nice talent that way too, to plug a local friend.

I don't often agree with Poul Anderson, and I don't fully agree with him this time. There is much to be said in favor of colorful local dialects, but it is certainly true that standard American English is running rather sparse (and certainly rather unaesthetic these days. The majesty of Shakespeare's time has given way to the *lese majeste* of the current day, only everyone's making free with the King's English, rather than the other way round (???). The trouble is that most people (in government, etc.) who's abominations catch on have very little imagination, really, in any department. They just ain't very lit'ry.

The photographs were also interesting. Now I can put a name to Lynn Parks' face. (How about, "Emily Dickinson"; or, "Ninon de Lenclos" ... "Oh, you mean Nancy!")

In reading the *Fanwriter Symposium*, one thing caught my eye. I'd like to set the mood, if I may:

Glicksohn: "The greatest weakness of fanwriting in general is that far too many fanwriters are *bad* writers, mostly because they lack the basic skills of grammar and the ability to write interesting sentences... In my own writing I try for a pleasing style: It's limited, I know, but I hope my writing isn't quite common enough for it to become too commonplace."

Wood: "Who's going to rewrite a piece that's written for fun in your spare time, and designed to be skimmed over late at night by a tired fan?"

Now, I recently read an interview with Gregory Bateson and Margaret Mead, who as a husband-and-wife team did a great deal of good anthropological research. Mead, of course, stayed in the field, while Bateson moved on to more general affairs, such as *STEPS TO AN ECOLOGY OF THE MIND*. The following is a pseudo-quote from the interview.

Bateson: "Art? I don't know how to define Art. I don't know what Art is."

Mead: "That's all right. I do."

I draw no conclusions. Take it for what it's worth. —1/26/77

PAUL MAJOR * *OW* 28/29 was good, was interesting, but some of the comics were hard to read.

I wind up not really knowing what has changed you, what the change was. What you write, and the poem, give clues, intimations of what has happened. Enough so that a person has the gnawings at the back of his mind that go: "That feels familiar, I think I know..." But not enough to be certain, as it probably should be for all but the closest of friends.

I wish you luck with the new *OW* and the publishing co.

—1/30/77

ARTHUR D. HLA VATY * You & Leah Zeldes both say you worry about not living up to your own expectations. None of us do, friends. (Or anyone who does is very unimaginative.) Sometimes I think of what Freud called the "superego" as an internalized district attorney, always accusing me of monstrous crimes & omissions and able to do so more effectively than any outside agency because he knows my faults & inconsistencies far better than anyone else can. But in my more lucid moments, I know that the DA really is just a figment of my imagination, and I become more & more convinced that if you really do your own thing, you'll be a better person than if you try to live up to a lot of Shoulds & Musts.

One other thing on your editorial: An image, like money or big tits or anything else people are loved for, is a part of you. Ideally your friends will care for you not because of your image or in spite of your image, but including your image.

I don't frequently agree with Poul Anderson, but I'm with him on the English language. What I like most about his article is that he distinguishes between important linguistic resources which should be preserved (like the difference between "disinterested" & "uninterested") and trivial issues like split infinitives. I would say that a major reason for the decline of grammar is not that the schools don't try to teach it, but that they place so much emphasis on the sanctity of the infinitive & other such minutiae that people feel that they actually have to choose between good grammar & good taste.

I really liked the con pictures. Fanzines get me interested in the people who write for them, so I wonder what they look like. (Who knows? Some day I might even go to a con.) I must point out, though, that you inadvertently included one or two pictures in which you do not appear. O well, nobody's perfect.

Another thing about the pictures is that they enabled me to formulate the difference between a dirty mind & a nasty mind. A dirty mind looks at Picture EE & says, "Look what Jon Singer's doing to his typewriter!" A nasty mind looks at Picture G & says, "So that's why Bowers publishes offutt." I merely have a dirty mind.

I liked the Shea interview. I've been a fan of Robert Anton Wilson's since the early days of the *Realist*, so I kind of assumed that all the good stuff in *ILLUMINATUS!* was his. Now I have to revise that assumption. (But there's enough good stuff in it for at least 2 writers.)

First Jodie Offutt & now Susan Wood. If I get an interesting disease, I'll write it up for *Outworlds: The Magazine of Surgery*.

If you support DUE, please tell Messrs. Offutt, Carter, Lowndes, Benford, and especially Haldeman that I enjoyed their writings.

—12/30/76

BUZZ DIXON * Never, I repeat, never lend a fanzine to a non-fan before you get a chance to LoC it.

That's what I did with *Outworlds* 28/29. Finally, after several weeks of pestering him, I managed to pry it loose. I assure you that's the last time that will ever happen (to prove it, I'm putting *Outworlds* on my "Do Not Lend" list, along with *SFR* and *Cinefantastique*).

The danger with waiting so long to LoC is that some of the fire and passion seeps out. Allow me to recover what little I may.

The Fabian cover was only fair, not really eye-catching. The standing figure seems to smack of Freas style. It wasn't half as good as the Brian Sultzter back cover.

The Sultzter cover is marvelous. It's amazing what can be read into it. Obviously it doesn't take place on Earth, the moon is too large and the thin design of the sailing ship riding high in the water indicate a planet of far lesser gravity than Earth.

The hull is too thin for cargo and there are no gun ports. While thin, the hull isn't thin enough for racing.

Apparently it is a world of high technology (witness the three spaceships) but lacking in workers to fully put that technology to use — a colony world, perhaps.

The ship is setting sail on a voyage of peaceful exploration on a world filled with mysteries and awe. How I wish I were part of her crew.

Roy Porter's inside cover looks as if it's only a third of a much large picture. Am I correct? And Randy Mohr's back inside cover's spaceship design wasn't as good as the one on 1107 but I did like the star gate he drew.

Derek Carter's con art was good. I especially liked his blimp (I'm a blimp/dirigible freak from way back) and his card games (reminds me of a guy I knew in the Army. Somebody dropped a 105mm howitzer barrel on his head and caused brain damage. It

didn't make him stupid but did put him in a speed freak status since the "Go" button was permanently depressed. He was taking 16 reds a day to keep calmed down but even then he was acting like a coke sniffer. In any case, he used to join us in our all night poker games and would always draw into an inside straight AND WIN! Infuriating!)

Poul Anderson's *Beer Mutterings* column reminded me of an exchange of letters which appeared in last years *Army Times* newspapers. Someone suggesting de-sexing pronouns. Someone else suggested the pronoun "h'or sh'it". Needless to say, this led to some interesting suggestions, most notable was the idea of a "h'or sh'it-eating shark".

Joe Haldeman's *Ballad of Stan Long* was atrocious. Bad enough that he ripped off Kipling, but he also ripped Stan Freberg who had a song based on a guy with two [...] recorded a few years ago by Dr. Hook.

—[rec'd 2/24/77]

- *By the way — I didn't "censor" Buzz, there; he obviously left out a word and, the possibilities being endless, I wasn't about to arbitrarily insert one.... So to speak.*

SUTTON BREIDING * A few hasty scrawls on *OW* 28/29.

I found most of it too light for my taste —

I don't mean humorous — rather, a singular lack of serious intent (most humor is deadly serious). Conspicuous in his absence is the word-magician Billy Ray Wolfenbarger.

Leah's poem was familiar already to me. It sums up much, to be sure. Good old Leah Anne — I wish she'd write me.

Derek's conreport did not move me.

Poul's column hit home. I disagree to some degree, but I think a lot of his points are valid — de-sexing language is de-sensualizing it. A drag. I battle against sexism — my own — but in regards to words — I remain sexist. (In other areas, too — ask Bill B.)

Doc Lowndes is always heavy — the best single piece in the issue for me — even though I haven't read every single paragraph!

Wilgus is interesting — Wilgus & Shea, I should say.

Benford sparked for me only in those brief passages on writing — especially the manual typer bit — I have a huge, heavy, antique black Underwood — a gem, and a close friend of mine.

SusanWoman is utterly banal, but she can sure fit those sentences together — I admire her wordsmithing.

Most of the *Symposium* I've not read. I probably will go back to it, as I'm certain I will eek some pleasure from it.

Stu Gilson is lovely. I wasn't aware of his weirdness.

Mostly, there was too much "fannishness" in this *OW* — for me.

But, you're a damned fascinating Editor. You and my brother Bill remind me of each other a lot in certain ways. One thing — I wish you'd experiment more — or get back to it. Maybe your Corporation will give that Opportunity.

—25 Dec 76

BRENDAN DuBOIS * This issue of *OW* has got to be one of the best issues of any fanzine that I've seen during the past year. Steve Fabian's cover is beautiful, as he always is. And Brian Sultzter's bacover is great, too. You have indeed published The Perfect Fanzine.

Leah's poem, and your editorial, both bring to light something that is beginning to occur to me. As I become more and more active in fandom, I tend to "tune-out" my mundane friends, and get more involved with my "fannish" friends. I do this mainly because the friends that I get from fandom are most of the time more friendly and open-minded than any other people I know. I wonder if other fans do this; restrict their mundane friends and concentrate on their fannish friends. JGod, five 'friends' in one paragraph!

Andrew offutt's column was his usual excellent self, and I liked his comments on sf and sf writing. I hope that he has a fine term as SFWA president.

And now we come to Derek Carter's MidWestCon report, which has to be the best con report that I've ever read. Not only can Derek draw well, he can write just as good. I especially liked his drawings of the airships and of the different fans that seem to abound around the pool and such.

My favorite section of this *OW* has to be the photo section. Since I live up here in the wilds of NH, there aren't too many fans one can talk to, or too many cons that one can attend in the general area. Therefore, I love photo sections, because they enable me to see what some of the people I correspond to look like. So, when-

ever I come across a photo section, I invariably start going: so *that's* what Bill Bowers looks like, so *that's* what Jackie Franke looks like, and so on.

Neal Wilgus did an excellent job on the Robert Shea interview, but I wish that it could have been a little bit longer. Both Shea and Wilson are very interesting persons.

My word, what a visual feast there is in this issue of **OW**. First, we had the great cover and bacover. Then we had MidWest-Con comics, a photo montage, and now we have Westercon funnies! What a great editorial job you've done, Bill. You managed to strike a balance between the visual and the written aspects of a zine which is very pleasing to the eye. I don't think that anybody could say that this wasn't the best issue of **OW** yet. [Except maybe Mike Glicksohn...]

Susan Wood's article was up to her usual standards, but I confess that most of the stuff that she talked about (concerning dentists and such) are foreign to me. That's because I'm one of those few (and fortunate!) people that have never had a cavity in their life. How about you, though? In what condition is the Bowers' mouth?

One of the things that I liked about Dave Locke's **Fanwriter Symposium** is how he managed to get into those different fanwriters and get their thoughts and opinions. I particularly liked Buck Coulson's answers. But I wonder, why didn't Dave ask you about your writing abilities?

All in all, you *have* produced the Ultimate and Perfect Fanzine. **OW 28/29** was beautiful, in both the visual and written sense. Good luck in the future. —1/10/77

TOM PERRY * I enjoyed the Lowndes and the photo gallery most in **28/29**.

Poul Anderson astonishes me. First he comes out in favor of preserving distinctions in the English language, and then against creating new ones. Yes, I agree, the word "man" does mean "a lot of other things", which I would think is the best argument for creating some new terms to express those shades of meaning. I'm not particularly fond of "person" (Anderson's crack about "perdaughter" was the best thing in the column) — I'd prefer to see the adjective "human" nouned (yes, I verb nouns) and used in words like "chairhuman", "congresshuman", etc.

Odd too that Poul would like to see English pick up some of the trash it has left behind, like a familiar second person and the conjugations that go with it. Why not gender, too, and adjectives that must agree in gender and number with the noun they modify? Then we could make English *really* tough to learn for those to whom it is a second language, and make sure it never becomes the world trade lingo that it's now well on its way to becoming. In which case the Chinese, who dropped all the grammatical excesses centuries ago, will probably win the race by adopting an alphabet and standard pronunciation.

Gee, if Anderson's youth was when "different than" was wrong, he must be VERY old indeed! It was the great grammatical purist Walter Page who wrote his son: "See that you use no word in a different sense that it was used in a hundred years ago."

He needn't be so sniffy about knowing what "Gadarene" means, either. If he really thought most of his readers wouldn't know, he shouldn't have used it. Is writing for communicating, or showing off? —2/15/77

SHARRON M ALBERT * Just received **28/29** and actually succeeded in reading it within 3 days (I still have zines that didn't get read right away and are close to a year old — where do other people find the time?).

Only a couple of comments: I appreciated Leah's poem — it's what I often feel, but seem unable to share with others. Susan Wood gives me courage — someday I just HAVE to make a dentists appointment. Somehow with all the material on Westercon in the ish, I found myself slightly bored reading through it — perhaps it's a product of Alaskan isolation or no personal con experience. Most people will probably disagree with me.

The **Fanwriter Symposium** was more interesting to me. The why fans write was enlightening, although I seem to suffer from Mike Glicksohn's syndrome — not knowing what to write about. Given a question, I can expound at length to those sf readers up here who would probably be fans, if they knew what fans were. I wish I could do in words, what I seem to be able to do verbally.

—7 January 1977

JOHN M. KOENIG * It's been nearly a full moon since I received the several back issues of **Outworlds** which I ordered, including the current/latest ish, **28/29**. My delay in writing wasn't due on how long it took me to read them (though that was a long task in itself), but to how best express to you what I thought of them all, of your efforts with the fanzine. Before I go into this, I'll give you a little background on myself so you'll know where I'm coming from with all this.

Science fiction fandom has fascinated me for years, and I've been on the far fringes of it for some time, receiving occasional fanzines and such. I read a hell of a lot of science fiction, along with history and rock'n'roll-related material. As a fairly normal red-blooded male, rock'n'roll has played a huge part in my life, to the extent of managing bands a couple of years ago when I first graduated from high school. (That was in '73!; went to college for one semester and now manage a restaurant. I'm 22 years old.) My involvement with sf fandom was just beginning in 1971 or thereabouts when I discovered rock fandom, and we've been in love ever since! It attracted me immediately; I've always been a maniacal reader, pouring over anything that's about whatever subject matter interests me at the time. Rock fandom, with its liberal output of books and magazines was the perfect place for me to submerge, and I did. To the extent of publishing my own fanzine for over two years (and still going strong) and writing a few small critical pieces for various pro-zines or almost pro-zines. Writing and all the satisfaction/egoboo that go with it are essential to my virtual survival nowadays, it seems. I really enjoy fanzines and the sense of fun/excitement that shines through the best ones. So many pro-zines, especially in rock fandom, are full of trite, empty articles written only because they were told to write them by editors and such. There is none of the dedication that's inherent in the best writing, especially fan writing.

This brings me to **Outworlds** and sf fandom. Lately with **Cowabunga**, my rock zine, I've been attempting to bring people out of their shells and contribute more, become more involved. SF fandom usually doesn't have this problem, especially on the scale of rock, because here people are totally used to only subscribing to fanzines; most don't offer free issues to published locs and such like that. I do, and people still aren't used to it. In fact, most rock zines don't even have a letter column, and if they do it's usually shitty, or fake. (**Creem**). In fact, in my next issue I'm publishing an article written by a girl who's been in sf fandom for several years, about sf fandom, written with the rock fandom-oriented person in mind, who understands fandoms but doesn't really know anything about sf fandom. It goes into cons, fanzines, etc. **Cowabunga** gets more faanish with each issue, and I love it that way. I'm not worrying about huge circulation and all that anymore, but am getting more into fandom, and attempting to put out a good/interesting/fun fanzine. I guess that I'm actually almost a BNF in rock fandom, so I must be successful somewhere along the line, eh?

It takes so long to completely digest and understand/enjoy an issue of **Outworlds**, I know how much of my time and energy I put into my humble 34 page mimeo'd issues so realizing how much of Bill Bowers must be tied up in each of your 'productions' is overwhelming to me.

What I've done is to go through each issue and read most of it, saving some of the less interesting and more involved pieces for later (many parts of the several issues long controversy/argument/brainless screaming between Anthony and co.). I was going to tell you about how I hadn't read Andrew J. Offutt's speech beginning on page 1107. Then I got interested in it while looking at the mag beside me here and I just read it! The most interesting point he makes is near the end when he mentions the real role of the editor, and how many persons are misusing it. This is, of course, seen most often in fandom in fanzines, many of which are so hungry for material that they will print almost anything that's both legible and coherent. I've found this many times in rock zines, especially garbage-zines that are almost chock full of record reviews since they can't do anything else. Naturally I'm not saying that I haven't done this, 'cause when I first began **COW** I would accept about anything by a "name" writer just for the good feeling — egoboo. Now I've created several "names" just through their exposure in **COW**. That's easily the best feeling of all. ...Anyways, Andrew is correct, many "editors" aren't earning their money or performing their jobs correctly, they are better lay-out men than anything. I can't back that up in sf fandom cause I don't know enough people or have enough fanzines/magazines YET. I'm sure it's an easy thing to find in sf fandom, cause it's so common in rock fandom.

Poul Anderson would be surprised and perhaps shocked to know just how quickly the educational systems are breaking down

and becoming less efficient in the public schools system. Standard subject matter like grammar, etc., seems to be completely left out of many a poor students' educational matter. In my job as a restaurant manager I have many high school co-ops working for me, and some of them are taking whole semesters of courses like films #1, paperbacks #2, physical education, and then co-opping for their other credits! I can't be made to understand that this is just as good an education as the one I got in school, when I took Algebra, econ, history, mechanical drawing, etc. I'd estimate that just in the last four years since I graduated from high school the quality of education has declined terribly in many cases.

"The Health-Knowledge Years" was tremendous reading, fascinating, but I don't have any comments. I was pretty unfamiliar with the subject matter, but found it very interesting nonetheless.

Susan Wood. What can I say! She's my favorite fan writer, and that's after only about six months of really reading many sf zines. She takes the cake, time after time. How many other people could devote two pages to going to the dentist and make it so interesting....

The fan-writer symposium: looks pretty meaty, and I've read through it once. Most of the names were unfamiliar to me at the time, except for Buck Coulson, Susan Wood, Bob Tucker, and a couple others. Now that I've read many more 'zines in the last month or so and know a couple more of the people, through their writing, it's much more interesting. There are many good points that I have to soak up some more, but that can't help but help me in my own writing in zines.

In Lon Atkins' piece at the end of the fan-writing article, there is a couple of paragraphs about the cult of fandom itself that say many of the things that I've been attempting to show rock fandom all the different things it can be doing, etc. It seems that the only way for them to learn is to do it myself, and COW is always moving towards that end, devoting more and more space to fandom itself, to fanzines and the genre, to the writers in them, etc., than to professional musicians/records. There are literally dozens and dozens of magazines and fanzines discussing records and different artists, and anybody can sit down and throw together reviews. Most of which are pure shit.

I would say that Lon Atkins' "Thoughts on Fanwriting" is the most impressive piece of writing in the magazine this issue. That's an opinion gathered after reading the complete ish. —2/10/77

DON D'AMMASSA * I finally had a chance to read *Outworlds*. Sometimes I think I really better clone myself if I want to keep up. I can't even keep up to my fan activities lately, and I have a number of mundane obligations as well.

I was annoyed, to be frank, by Andy Offutt's piece. I am perfectly aware that there are a number of obnoxious critics doing reviews and articles about SF. At times I'm probably pretty obnoxious myself. But there are a large number of obnoxious authors as well. If Andy and others have a high enough opinion of their own writing (as they should) to peddle it to publishers, then I have a high enough opinion of my own perceptiveness (as I should) to criticize it publicly when I think it isn't up to snuff. I believe that I, and most other readers, can recognize the successes and failures of most authors. Critics are readers just like anyone else, and they have as much right to be entertained as anyone else. It is traditional in any field to trash the critics and reviewers, and I wouldn't question any author's right to disagree with a particular review, or to dislike the institution of reviews in general. But neither can I tolerate someone who wants his books always to be reviewed favorably, who doesn't believe anyone has the right to question the success of his creation. I recall reviewing a novel several years ago, which I generally praised, although I pointed out what I believed (and still believe) to be some logical contradictions in it. The author of that novel wrote an excessively nasty letter condemning me for wanting perfection. Of course I want perfection. The least a reviewer can ask for is perfection.

P.S.: Locke says in the poll that "We are all hacks." That's a fabulous line. I wish I'd said that. —2/22/77

DONALD ROBERTSON * I suppose you've published better issues, but I don't know when — I certainly haven't seen it! Really, an outstanding fanzine.

I think Poul Anderson is making a mountain out of a mole-hill. I agree with him about "gay", I suppose, but I would wonder if we

"keep it intact and simply add to it" all the time aren't we going to end up with an awfully complicated language? But I suppose it's that complicated anyway. I'd also agree with him about ultra-feminists being rather stupid in their insistence on "Chairperson", etc., but on the other hand I don't see that their stupidity does anybody any harm — as long as they don't insist that I use their "words". When I read the question on the first paragraph of page 1124 I did say "Huh?"; it took several seconds to figure out what he was talking about, but I don't see that that says I don't know the language as well as Poul or anybody else. I'd be willing to bet quite a bit that 99 plus percent of your readers don't differentiate between "Different from" and "Different than"; in fact I would wonder if Poul does, in his everyday conversation. However there are limits and I would agree that "I could" vs. "I couldn't care less" is pushing them a bit. I feel that the language should at least be used consistently. I don't see how you can hold a language into such strict patterns; if you do it is no longer a language, but a code suitable only for computers. In short I don't see that all this is a "decay of symbolism" or anything like that, I see it as just the natural evolution of the language. Poul mentions the deterioration of the English language since Shakespeare's day but what about the deterioration *before* his day? By Poul's theory the language has been "deteriorating" ever since it first began to evolve and so, apparently, if we held the language as strictly as Poul wants we would still be conversing in high class grunts. I would guess that we probably speak a more consistent language than in any time in history and I know that there are more words in it than ever before and if it is used a bit loosely (again I stress *within limits*; you must still be able to transfer information) then it makes our language all the richer and gives us more possibilities for its future evolution. On the other hand, I must say that as I enjoy Poul's writing more than most other peoples, maybe he knows what he's talking about.

So that's what you look like, I've often wondered. Not at all what I expected. Oh well, everyone's sense of wonder must be challenged once in a while.

The art on all four covers was *very* nice, especially the drawing (air brushing?) on the back. Fabian's drawing on page 1160 was the best in this issue, however.

As for the Derek Carter piece, yes "aren't con reports boring?". I have yet to read, and I've read several con reports, one that is the least bit interesting, including this one. Why can't anybody ever write a straight forward report telling us what the con was like without always trying to be so funny and failing miserably? It wouldn't be so bad if they were funny but they never are. The art however *was* funny and, therefore, very enjoyable. —2/4/77

RICK STOOKER * It was nice to get *Outworlds* in the mail again. I had thought you were just too busy putting together a professional magazine to bother with a fanzine. Now I find out it's because you're spending all your time at conventions. Tsk. Tsk. When you Puritan work ethic types convert to hedonism you really go all out, don't you? (Of course, I can afford to sneer, since I'm about to bring out a bi-weekly 100 page genzine.)

Re your editorial: If it makes you feel any better, I for one don't think of you as a BNF. BKF (Better Known Fan), yes, but BNF, no. That I reserve for a few giants whose contributions to fandom go back decades: Willis, Tucker, Warner, etc.

You did seem like a different person at MidwestCon (must have at Kansas City, too, though I can't recall seeing you there). However, I don't think we talked, or at least enough for me to find out from you how you had changed. Your editorial gives a few hints, a general opening out and such, but I still don't know any details. Whatever defects in your personality you think you're eradicating, good luck.

But what do your subscribers who have only slight contact with fandom think of such editorial natterings? (Why doesn't he talk about science fiction?)

I'm always suspicious of authors who put down critics with the determination Andrew Offutt has displayed from time to time. They seem too insecure about the opinions reviewers and critics express of their works. Disinterest in the face of either praise or criticism seems to me a more ideal attitude. If a reviewer has his facts wrong, a polite letter of correction is not out of order. A writer may occasionally discover that a reviewer can point out genuine errors, and his work of art really is a piece of shit.

And although there is some accuracy to the old maxim that "those who can write, write, and those who can't become reviewers", it is not generally true in sf. Many — most — sf reviewers of

any note or exposure also write the stuff: Knight, Blish, Sturgeon, Robinson, Russ, Leiber, Geis, del Rey, Budrys.

I first chanced upon Robert Lowndes name when I picked up an interesting looking magazine at a news stand called *Magazine of Horror*. Sending away for as many back issues of that and *Startling Mystery Stories* as I could was probably the smartest thing I ever did in high school. Their price has gone up as much as gold, if you consider only the financial value. And they're certainly much more fun than a hunk of metal.

A year or two later I discovered fandom, and RAWL was there too, with wise, informative articles. So his behind the scenes story of those Acme days was a double delight for me. I do regret that the tale is actually a tragedy, and that RAWL had no stories to tell us of MOH in the last five years.

I don't know what kind of karmic debt news stand distributors are amassing unto themselves, but for what they've done to sf and fantasy alone, I would not want to experience their next incarnation.

—1/2/77

ROBERT A. W. LOWNDES * *Outworlds* here & was worth waiting for. Very good job on my piece & I enjoyed the con material, Carter artwork & Poul Anderson's fine col. (That's as far as I've gotten — oh, yes, "All My Friends Live Far Away" is a good poem.) Your own comments I always read first. Glad to know you'll still be in a position to offer a home for my trifling monographs.

—postmarked 12/18/76

ALEXANDER DONIPHAN WALLACE *

Editor, **OW** (NOW (New OW), or PROW (pro OW)):

Thanks ever so many for 28/29. Quoting a distinguished fanned, "It is a good issue; I like it." Being 36° on the mail cover is somewhat confusing since you do not say whether it was Celsius, Fahrenheit, or Kelvin. (Last night it was 36°F here.)

Andrew Offutt writes with the idealistic severity of youth, in a rebarbative and captious mood. I have read none of his novels, BUT I shall see what the library and the peebie shops have, and do so at my earliest convenience. Evidently he believes in the polemic as a critical methodology and applies the hectoring rant as a means of achievement. One cannot but agree with his views of novelty: a story (to maintain interest), a plot (to hold it together), and characterization (because people are more interesting than anything). Offutt denigrates literary critics and book reviewers BUT for all this he must inwardly digest a novel he reads, and contemplate its possible merits, why (or why not) he liked it.... BUT he differs from the literarians only in that he *thinks* or *talks* about these things, never committing them to the printed page for the public eye. This seems a fair inference from what he writes.

Futilism he eschews as a mainstream ploy, and I think that by "futilism" he means what the Greeks meant by "nemesis" ... entrapment, a bitter and useless struggle against an undeserved fate. He is in the correct genre for it is rare, very rare, to find an unhappy ending in SF&F. There are some but there are not many. In this category the protagonist gets his just desserts and the antagonist gets his just deserts. (Pun intended.)

If writers of SF&F in the 30's wrote badly (style, story, plot, characters) it is because they ignored the innumerable examples readily at hand. As a frinstance they ignored Kipling, a master with the short story, and one excellent novel KIM, with the oriental mystique encapsulated. (Fantasy). If they write badly today it is for the same reason, because they must still learn that they should read one writer for style, another for story, ... and so on. I wish Offutt all the luck in the world in improving SF&F, because if he succeeds then I will have more and better novels to read.

Irrelevant interjection. Sign on a British ginnery a couple of centuries ago:

Drunk One pence
Dead Drunk Tuppence
Straw for nothing

From the ridiculous to the sublime (Poul Anderson's piece).

RHD gives both octopuses and octopi. The former titillates the risibilities. A datum (neut sing) is one among a data (neut pl). So an agendum is one among an agenda, but in setting a program for a meeting the chairman may contemplate several possible agendas. A set (noun) (collection, aggregate) may have no member and therefore be certainly not singular, or it may have only one member, or it may have many members, and also one may contemplate a collection of sets. (A set of sets!) Anderson is certainly right in princi-

ple, but one can never win in word-play. (Chomsky! Front and center!)

R A W Lowndes' article on the vicissitudes of magazine editing is most compelling.

As to Dave Locke's **SYMPOSIUM**, it needs more than one reading to express its vital juices.

—rec'd 12/29/76

DAVID M. VERESCHAGIN * I have yet to meet a fan (and I admit that, living in the backwaters of fandom I have not met all that many fen) who does not aspire to being a BNF. Some pursue the task actively, some just keep plugging along and pray a lot. And some of us go along with the hope that it will happen, but recognizing that it probably won't and if it does it won't be over night but probably two whole decades from now. You see, everybody wants to belong to the elite, to have people ooh and ahh when they go by. It gives you an edge in conversations. And it just plain makes you feel great.

My own method of "getting there" is doing *Antares* and my clubzine and writing locs and submitting artwork. But even if I don't make it (and I probably won't) it's fun trying to make it. I think right now I have just committed a grave error and one, if it gets out, which will be a black mark on my record as a fan forever. One is not supposed to admit that one aspires to being a BNF let alone even trying to get there. You make enemies that way and a BNF is supposed to be everybody's friend, at least until he's so high up he can say what he wants with impunity.

I greatly appreciated Dave Locke's Symposium. Certainly it is a help to a fledgling fanned like myself. Some of it confirmed my own beliefs. For instance, the selectivity business. Some of it came close to my own problems with *Antares*, especially in regards to artwork. For the first issue I was dead set against publishing my own drawings. But for the next issue which will be out soon I have filled it with my own stuff. Partly because I have failed to elicit response from fanartists I've written to and partly to get the ball rolling. I don't enjoy printing my own art, but doing so ensures that it will get the kind of treatment I think it deserves. I haven't seen multitudes of fanzines, but I can say that there are very few I would feel comfortable sending my stuff in to and some of those I don't because I'm afraid of rejection (you, for instance). Perhaps I'm a coward.

Anyways, I certainly hope that Dave Locke will do a fan artist's symposium. Fan artists are among the most neglected people in fandom. When you read locs the usual phrase is "I thought the illos were nice." And that's it for the artist's egoboo. I am going to go on tirades about this in my fanzine soon.

Your photo-montage was poorly laid out, I hope you realize. (I'm smiling.)

Derek Carter's conrep was interesting. I have yet to attain the guts to let my drawings remain sketchy and think of having them printed. Which is why about 80% of my rough sketches never go beyond that. There is no way I could ever become a well-known fan artist, I am simply not prolific (nor cartoon-oriented) enough to become one. I suppose that most of what I consider to be inadequate drawings on my part would be snatched up by eager fanzines, but I wouldn't be able to live with myself knowing I was putting out mediocre stuff and pretending it was good. (Being a perfectionist is not easy living. I almost cried when I got *Antares* I back from the printers. I mean I knew electrostencilling the whole thing wasn't the best but, this was horrible. I'm amazed that some of the people I sent it to actually took the time to read it.)

Why is everybody reprinting that drawing from Randy Mohr's letterhead? It gives the impression they're desperate. Surely you aren't.

Phil Foglio's illo on page 1124 does not bear even moderate examination. The sloppy craftsmanship detracts considerably from the idea.

—2/14/77

KIM GIBBS * I was interested when Robert Lowndes stated that Arkham House received half the money when he reprinted Frank Belknap Long's stories in his magazines. I knew that hard-cover publishers received half the money when the paperback rights to a book were sold, but I've never heard of this applying to short stories before. Did other authors such as Bloch and Bradbury have to split the money they received when their stories were reprinted? Or what legal right did Arkham House have in asking for the money when the copyrights were held by other publishers? And do any other publishers do this?

—1/30/77

NEIL BALLANTYNE * At last. *Outworlds* 28 (and 29) has arrived. It's been a long time since 27 and I was even tempted to ask you what was keeping 28, but overcame the urge with a sudden burst of apathy. Now that we have another *Outworlds*, I am wondering if it was worth the wait. With the exception of the contents page and the photo section, it is very attractive. The art is all typically nice, in particular the inside front cover by Roy Porter and the back cover, and much of the Derek Carter stuff (more than I've ever seen under one cover before).

The articles however, seem to leave something to be desired, they seem empty to me. Your editorial I found dreadfully boring, it's not that you seem to be a bad writer or that the subject matter was doomed to be dull but it came out treated that way, at least in my mind. What it did seem, was that you were very tired, had some pages to fill and some half-baked comments you wanted to put down, and put them down too early. Or perhaps I missed the point completely, I don't know.

The Derek Carter drawings, as noted above were all very nice, but I'm afraid I didn't get through the words.

Beer Mutterings: They were just that, mutterings, language is always changing and flowing, you cannot stop it once it has reached the point you like best, it will keep on moving, with or without you. The English language as it stands now is not shoddy, it just appears to to Poul who is applying older language rules to the newer vocabulary and language structure. A language changes with the people, not the people with the language, obviously the majority of the people want to talk in a way Poul abhors, it's his tough luck. I do totally agree with and support him on the subject of copyright however.

Understandings is the best thing in the whole issue, I enjoyed it immensely.

Joe Haldeman's piece is next in line, it was fun, but, it didn't live up to my expectations. Come to think of it maybe that is why *OW* 28/29 feels empty to me, anyway, back to Stan Long, it does have something about it that grows on you, it is much better on the 3rd reading than on the 1st and it seems even better in my memories, now, than it seemed when I read it last night.

The interview with Robert Shea, well ... it is just a typical interview, I would have liked it, not longer, not shorter, but fuller. Shea is interesting, but just something I cannot put my finger on seems wrong, or empty, or vague, something....

Gregory Benford's column failed to hold my interest in many of the parts, which could have been omitted, some parts should have been expanded and some edited to a few lines. It seemed too random and unprepared for my tastes.

I haven't read *Energuwoman* through yet. But I had Root Canal Treatment once well, a year ago being 14 I was allowed to rant and rave, when the needle went in, but no pain. Oboy, that's what Susan just said (I just read the column). My most thrilling dentistry was I enjoyed watching the orthodontist put my braces on, even if I hate the braces themselves.

Westercon Comics ranged from pathetic (page 3 particularly) to excellent (the all Shull page), most of the rest were doodles of nothing.

I would have liked a shorter **Fanwriter Symposium**, as it stands now, there is some good material and information stretched about one page too many. —rec'd 1/7/77

JOE R. CHRISTOPHER * I was quite pleased to see my poem published within the appropriate year – and now we'll see if anyone picks up on the hint you gave them about it in your editorial.

My first impression of this issue was that it was *very* fannish in orientation ... probably appropriately so, for the final issue as a fanzine. I suppose it was the photographic montage as much as anything which gave the impression. (My own reaction, for what it's worth, is that the second page of photographs, with two of them laid contrary to the others, didn't work as well as the straighter pages. Am I in a minority on this? Have you ever thought of doing them as jigsaw pieces, interlocking, with thin white lines between them? — that would, I suppose, turn out even worse.)

Well, the montage + Carter's con report (tho' the drawings were fun) + "Westercon Comics" = you're hipped on cons at the moment. These + "The Fanwriter Symposium" means that one-third of the lengthy contents are on fan subjects (and I don't count your editorial in the twelve items).

Another third were pro pieces – Offutt's "Opinionation", Lowndes' "The Health-Knowledge Years" (which I found highly interesting – I was never taken by those pulps reprinting old stories

back when they were appearing, but I appreciate the fact that Lowndes knew what he was doing in those he edited), Wilgus' interview, and Benford's "Some Days". (That leaves the final third of a general or humorous nature – Anderson on the use of English, Halde- man's ballad, Wood's column on dentistry, and Gilson's folio. Were you intentionally trying to split the material into thirds? I suppose, despite my first impression, it does create rather a balanced issue. Maybe the fan material is just more *obvious*.)

I found Benford's comments about academic SF fans (or is *fans* the proper word?) intriguing – I suppose, because I belong to the group that has written some criticism of SF stories. (More reviews than straight essays, in my case.) I don't really know much about what happens in the major academic circles. The South Central Modern Language Association, to which I belong, an SF group a couple of years ago; this fall there were two papers on a CANTICLE FOR LEIBOWITZ, one (a poor one) on Edgar Rice Burroughs, one on GRAVITY'S RAINBOW, and one general paper comparing mainstream writing and SF. Nothing to get the world excited, I suppose. (The meeting had none of the emotion a couple of the papers in the Afro-American Lit. section. My own paper was thoroughly "straight" – it was on Tennyson.) Anyway, I think I can beat the Burroughs paper, so I think I'll write one on Anthony Boucher's usuforn robotics series and see if I can get it accepted for next year. (One of the differences between my writing and that of some academics, I understand, is that I don't have to publish or read papers to stay employed. I do get financial aid to go to a meeting where I'm giving a paper, but other than that my papers are simply for fun and egoboo [or is my slang out of date?].) —2/12/77

PATRICK [NEILSEN-] HAYDEN * Leah's poem transcends the affected stylistic tricks and pretensions I'd ordinarily criticize it for ... perhaps she's managed to pin down a number of feelings common to a lot of us who are or were insecure, shy adolescents. People have pushed fandom as a haven for this personality type, but that's bullshit. Fandom is also a haven for people who prey on this type....

Probably the most interesting thing in the issue is the Shea interview. I read *ILLUMINATUS!* last spring, and have re-read it since twice. Obsession, perhaps, but I found the book fascinating on five or six levels, particularly in that Shea & Wilson seem to have actually created a new idiom in serious fantasy. And *ILLUMINATUS!* is a serious book – albeit hilariously funny – serious in that it integrates about twenty or thirty different world-views, chopping out contradictions and pulling out essences. Actually, I'm most grateful to the authors for presenting a melange of various "libertarian" (hate that word) ideas in an atmosphere that doesn't *reek* of Randist businessman-worship, Libertarian Party neurotic pettiness, and guard-dog vigilante violence.

Actually, I found the core statement of the book in volume 3, page 137, where Hagbard says "Everything is radically, even sickeningly, free." Metaphysically speaking, we do live in an anarchy – all any government boils down to is one person on top telling two people under him what to do, and those two people telling four people what to do, and those four people telling eight, and so forth. *And people do it.* Recent experiments at Yale seem to indicate that the urge to obey is perhaps even stronger in most people than the urge to command. Not an optimistic set of thoughts.

(Of course, my view of government in the previous paragraph is oversimplified. In recent centuries human beings have set up systems that, instead of consisting of a single pyramidal hierarchy, consist of a number of interlocking and overlapping larger and smaller pyramids, all of which contain a number of checks over some of the others. *But...* well, it's better than feudalism or fascism, but the kids are still getting beat up and put in cages for owning cigarettes, and human slavery is a booming business in three-quarters of the world.)

Not much to say about the rest of the issue, other than enjoyed, with the exception of Derek Carter's rather overdone piece. If I didn't know better I'd peg Mr. Carter's effort as that of a neofan strenuously trying to be cute. Of course, de gustibus ain't what day used to be. —2/21/77

GEORGE FLYNN * ...on the train to Balticon; April 8, 1977

Pardon the handwriting, but I've got to catch up on my loccing *sometime*. Damn it, this is ridiculous: *OW* 28/29 arrived on Christmas Eve, and here it is Good Friday before I get around to loccing it! I have, as usual, been busy....

The "typical" fan: "an ultra-shy social misfit who is the oldest child and wears glasses"; you too, huh? — Hope you run again for TAFF next year; you should win in a walk. — I don't think I congratulated you for your GoH-hood; but then, you had a slightly dazed look when I saw you in Kansas City.

Derek Carter's report is GREAT! (The man's mad, thank Ghod.)

Poul Anderson's views on English are in large part the same as mine, though I suspect we'd differ on many details. I noted down a lovely example of bureaucratese a little while ago on this very train: "The current delay has been occasioned by a power failure in the connection between the engine and the train, which furnishes the light and air-conditioning for each [long pause] facility." And the half-educated, my God, yes! Lately I've noticed a new twist on the "like/as" confusion, people saying "as" where they ought to say "like" (as one might say, "I enjoy fanzines as *Outworlds*."); this is of course the same sort of over-"correction" that produces the classic "between you and I". And the pseudo-archaic: not only do they get the "thou" endings wrong, but they invent monstrosities like "saideth" and use them for all persons. Oh well.

Speaking of grammar, I note Mike Glicksohn's comment that most fanwriters "lack the basic skills of grammar." Spelling, too, yes?

Shall I Try answering the Fanwriter Symposium questions, or would that be conceited? What the hell, why not? I really do a fair amount of fanwriting, but ...

[The above interrupted by (a) running out of ink, (b) arriving in Baltimore. Since I'm back home now, might as well continue on the typewriter.]

April 12, 1977

... as I was saying: I really do a fair amount of fanwriting, but nearly all in apazines, and the rest in locs — not much of general interest. I'm afraid I'm basically serious, but I do try to write lightly; not sure how ell it comes off, though. Sure, no question that fanwriting tends to be poorly organized and so on; too much like work otherwise. I'm a professional writer of sorts (i.e., I get paid for working on a textbook), and I'm a perfectionist at that, sometimes mulling over a paragraph for a couple of days; if I tried to polish my fanac to that extent, I'd never get *any* done. I think the ingroup nature of fanwriting is mostly a strength, not a weakness; why *should* it have to be intelligible to the world at large? I'd emphasize "communication" as the motive for fanwriting. It occurs to me that I'm often tempted to write about something outrageous in the newspapers, etc., but I don't do it ... because it'd be unlikely to get printed, and I *know* the average reader would misinterpret it (especially if written lightly!). Not that fans are more perceptive than the public at large (well, maybe), but that the system allows real dialogue to take place. I feel uneasy about editing, having the conceit that I can use the language at least as well as anyone else; and I've had some passages appear in print with the sense altered or worse. Enough of this; it's probably be more coherent if I'd finished the paragraph when I started it, rather than four days later.

Balticon was fun. Some highlights included the 4:30 A.M. Easter egg hunt (said eggs then being used to bombard Moshe Feder); Norman Spinrad's announcement that he is *not* leaving SF (because the mainstream's even worse); a panel on "Weird Fannish Legends", featuring a demonstration of the Secret Handgrip of Fandom (Jerry Kaufman volunteered); Phil Farmer's description of the epic mainstream novel about SF he's working on; my joining the Flushing in '80 committee as official Boston Spy; etc.

SETH GOLDBERG * *Outworlds* 28/29 dropped into my mailbox about four weeks ago and only now have I had the time to reply with a LoC. If you want a hobby that is bigger than one's career, then don't be a graduate student, especially not in the sciences, and especially do not be too interested in getting that degree. Of course, the real trick is to mix hobby and career.

I must say that once again your editorial, column, or whatever really hit me. For some reason I can empathize with a lot of the stuff happening to you that you report on. The experiences may not actually be the same but it does seem so to me. I can remember the euphoria I felt when I finally decided to become "sociable" and discovered soon thereafter I had some *real* friends. And then all the spare time I had disappeared and my work load in school decided to increase and I never get anything done on time anymore. I must admit the poem by Leah Zeldes says it all.

Been looking at weather reports this winter and feeling weird.

The nation is freezing to death and I am sitting out here in Hawaii wondering whether it will ever rain again. (It did since I thought that. Sigh... Farmers may kill me but I must confess that I hate rain.) I get shivers just reading about the snow. For once I am glad I went to Hawaii for graduate school. For a few months at least I can say with honesty, "thank you Cornell for rejecting me".

Then again this place is quite isolated in more than just weather. As far as I know there have been only two even remotely fan clubs around here in the past three years (and no one seems to have heard of fandom until I told them). One is more fantasy and film oriented and seems to not be particularly active (were going to have a con but never did) and another I happened to start, but it died within a year due to a personal type feud. I am the odd guy with all that strange literature and weird magazines all over his desk (never have been one to hide it). But I really love all the stuff I get through the mail now. Quite thankful that fandom invented fanzines.

Your indulgence of a photo spread I did not like at first, but after looking at it did a complete turnaround. After your editorial and Derek Carter's MidWestCon 1976 report I got very interested in knowing what the people involved looked like. Somehow the thing worked.

Loved the quadruple covers. Would like to see that done again. Front and inside covers were "welcoming" type pictures, while back and inside back ones were "going away or farewell" type ones. Very nice effect.

I confess to having never seen Derek Carter's fan artwork before. Now, of course, I wish I had. The man is definitely an original to my eyes. His way of drawing people is so human in its unhumanity (that seems like nonsense but is not in this case somehow) as to amaze. In his drawings everything, including the people, interact.

The Gilsons were also incredibly well done. The use of perspective on the Martian Delegate was nicely done and quite effective. I could feel the chill run up my back. The use of a black empty hood to symbolize fate was a true touch of inspiration. Both of the above and "An Angel of Hell" would make good covers for something. Also your layout is once again so exactly perfect. How do you do it?

Once again Susan Wood proves why she is a great fanwriter. She can take any subject or event and turn it into an interesting entertaining column. Should start writing professionally. If you ever get anything like *The Ballad of Stan Long* again, print it in the next issue come hell or high water.

The Derek Carter you ran with *The Fanwriter Symposium* fit beautifully. I must say, as one with not much fannish experience, I appreciated the symposium. It was illuminating to see what a variety of fanwriters thought of fanwriting.

I still do not see how you do it, but once again you have an issue that is your best ever. One can't help but to admire someone who continually improves.

—3/13/77

SOMTOW SUCHARITKUL * 28/29 was excessively beautiful, if somewhat thinner on content when compared with the fabulous 21/22, which I treasure very much. It was pretty stunning visually, though....

Thought you might be interested in what I finally discovered in the way of an SF population, in Thailand. It seems that there is a small group of people — university students, I believe — hidden away in one of Bangkok's Universities — that is regularly churning out Thai translations of American SF. One day, as I wandered aimlessly into a rather pokey little bookstore, my eye was assailed by the sight of a monumental rack of the stuff, all in Thai, covering a whole wall.

Now, naturally, they were all pirated — some shoddily printed, with numerous translation slips (I sampled a volume containing a version of "Victory Unintentional", you know, with Ziggy One Two and Three, and that Clarke story about talking horses, among others) but to my astonishment, over 75% of the books were piratings from the works of the good Doctor "A". I saw just about every single novel of his (not the juveniles) including a nicely printed FOUNDATION SERIES in three volumes with very pretty covers reminiscent of Kelly Freas.

Why Asimov, I wondered? I suspect that his cerebrations are easier to translate than stuff that goofs around with colourful language and metaphors and whatnot ... I didn't find any of Asimov's "punster"-type tales either.

I wonder if Dr. A. knows that a certain amount of money

(probably not very much – they go for about 50¢ a copy and the reading public can't be all that big) is being made out of him in this manner. I don't know how I would react, although it would seem useless to prosecute people 15,000 miles away when this secret co-terie appears to be the only source of SF available to the Thai-speaking market ... and anything that furthers the CAUSE ought, I feel, to be encouraged to a certain extent – nevertheless – I hope, for their sakes, that if Dr. A. ever hears of this he won't be annoyed.

Strangely, every single volume I examined has a chatty preface exhorting people to "send in their stories" in exchange for a "small token", usually. The way things are run in Thailand the writers would probably feel insulted at being offered mere money: hence the concept of some possibly useless gift.

I stayed in Thailand throughout the political crisis, and nothing happened to me ... however, shortly before I left, I discovered that a University student who had apparently been instrumental in bringing SF out to the Thai reader was at present persona non grata because of his leftist views, and possibly in jail. So whether this secret group will disband or not, I don't know. I never did meet them – although this person I just mentioned is a friend of a friend.

—2/7/77

IRA M. THORNHILL * To tell the truth, it was more than a little strange. I was visiting Keith Justice up in Union, Miss on 12/28/76 if memory serves – just sitting there shooting the breeze talking about how he produces *SF Booklog* and his views on fandom (sercon) as opposed to mine (fannish) when without warning he mentions that he had just received the new *Outworlds*. Several 'DAMN!'s; 'You've Got to be Kidding!'s; 'Bowers Finally Did It!'s; and 'Can I See It – Go Dig It Out!'s later Keith finally found his copy. SHOCK! He hadn't told me it was a double issue. And not *only* a double issue, but a double issue in the 'fancy' format – no newsprint here. (Not that I have anything against newsprint – I tend to like it – but *this* is impressive. Has Bill lost his mind, or is he just suddenly rich?)

Some time later I calmed down enough to look at the covers. Just beautiful. The nice (yellowish?) colored paper really sets them off. Wish Bill had used a nice rich, dark brown ink instead of black; but that's okay. Fabian is Fabian – and, as such, is great. What more can I say? The others are more surprising – being a Randy Mohr fan I was automatically drawn to his cover first and for a while thought that it would win my 'Which is favorite?' contest. But, Roy Porter (alho somewhat more leisurely in effecting me) hit me after a while and, with all due regards to Randy, I've had to award Roy my little prize (worth absolutely nothing unless you collect egoboo). And (to leave Keith and December for a time and go 'real' time) it is striking still. Randy seems to've taken much more time with his background and with the placement of stars in front of and behind (?) his shadow. The result is impressive, but Roy's piece is the one I keep getting drawn back to. There's something new there every time. What has really been surprising to me is that of the four or five mundane friends that I've shown the four covers to all but one have chosen Brian Sultzer's back cover as best after Fabian (and the odd 'one' chose Sultzer as simply *best*). Agreed, it does tell its 'story' more quickly than the others. And it is interesting and well done. But it looks to me as if it was originally done in a medium (or in colors) that have failed to reproduce well in black and yellow. Somehow something seems *missing*. Enough ... on to other things. (And back to Keith and December.)

What I looked for as I first thumbed through was artwork by Mohr. I had been talking to Keith about Randy (who I at that time hoped would be visiting me in New Orleans a day or two after New Year – something that didn't work out) and I wanted to point out examples of Randy's art to Keith so that he would understand why I was so excited. But the photo spread cut me off short. It took my breath away and held my attention for far too long a time – while Keith talked about how the issue was really too *fannish* for him. Right. And here I am more-or-less ignoring him and trying to soak up the wonderful fannishness of it all. Looking for familiar faces. **It has to be understood that Keith is more than just a little sercon – that's why he publishes *SF Booklog* instead of *Title*. I don't find it an altogether crippling fault once it's gotten used to. But how could anybody *not* get excited over all those pictures?!** Okay, so I calmed down (those icy stares from Janet that tell me that I'm making a fannish fool of myself will do it everytime) and turned back to the contents. Quick glance thru. It *did* look heavily fannish and I wondered if, when I finally got home, received my copy, and read it the issue would seem 'light'. You see, I had just finished

reading all of the *Outworlds* back issues that I'd ordered several months earlier and there had been a lot of very heavy things in those old issues. All of it fresh in my mind and waiting to be compared to 28/29.

Left Keith's. Returned to New Orleans 1/2/77 and found my copy of 28/29 buried in the 1½ feet of mail that had accumulated in the eleven days that we were away. Great! But there was a problem. I was fast within the clutches of the flu. No end of the illness in sight. Forget fanac. Go to bed! Three days drag by – the three days that I had scheduled to use to catch up with letters and reading zines, etc., before having to return to work. Wasted! Recovered (well, enough anyway) just in time to go back to work. And found myself on 1/6/77 seventy-three letters behind, with a three foot stack of 'pending back issues and somewhere in the neighborhood of fifteen new and current issues of various zines – *Outworlds* among them.

I've caught up. On the current zines and letters anyway – the back issues keep getting shoved aside. This is the last loc I have to write before getting down to some serious work on F&L. Did I save *Outworlds* until last on purpose. Well...yes. After all, with you I've got plenty of time to get this finished and mailed – not like *Title* which I have to loc the day it arrives or risk having the next issue reach me before Donn gets my letter. And, anyway, I enjoyed the issue so much that I wanted to take my time with the letter. With luck it'll relax me, bring my blood pressure down to a less dangerous level, and renew my depleted stores of fannish energy enough for me to get into F&L.

By the way, this issue *wasn't* lightweight compared to past issues. Fannish yes, but *not* lightweight – Offutt, Anderson, and (especially) Lowndes saw to that.

The 'Bill Bowers Outworlds' logo on the contents page is the worst piece of artwork that I've ever seen used in *Outworlds*. And a Rotsler too! I would never have believed it. (Oh ghod! Now Bill will *never* submit Warner lettercol illos to my zine. What have I done?)

So, it's just Bill at Outworlds Productions again. I don't know exactly *why*, but I *expected* it. Things change – they move again and rearrange themselves. It seems to happen to you more frequently than to most, Bill. It's an interesting process to watch – so much so that I wish you would take ten or so pages and give us all the details of 'Where Bill's At and Where He's Going' – but I'm not sure if I'd like to go thru such changes myself.

I wish that Leah had written only the first five lines of her poem. They are perfect. For you, maybe. For me, yes! For most of us, I'm almost certain.

Andrew makes a nice speech. But has he changed SFWA in any significant way? I don't know, and don't even know who would be able to fairly judge. I *do* think that it's about time for a 'history' of the SFWA to date (with all the gory details left in).

Derek Carter is a *phenomenon*!! Possibly a genius. Probably demented. One of the people on my list of fen I most look forward to meeting. In addition to which the man has created what must forevermore reign as the classic 'Bowers' creature/caricature. That stilted, bespectacled bird is wonderful. And he seems to have an ability to be sunburned second only to my own.



DAMN!! IT WORKS!! THANK YOU, DEREK!

Seems to me that I've heard more than a little complaining of the type that Poul Anderson is doing in 'Beer Mutterings' this time. They do it once or twice a week on the 6:00 PM News. And, it's true. But that will not and cannot help to stop the process. No amount of discussion or complaining or calling incorrect usage to the speaker/writer's attention will change the situation. The language evolves. And it is doing so at this time at a very high rate of

speed (only partially because those who have never been truly taught 'standard' English are busy creating a 'new' English). There will not, however, be an end to great literary works. There may be an end to such works written in what we now term Standard English – just as there are no literary masterpieces (or trashy best-sellers) being written *today* in Shakespeare's English – but there will be new masterpieces written in whatever the English language ultimately becomes. That will remain true for as long as the language has a written form. We may not like those 'new' masterpieces, Poul may not like them – but to the people who live and think that new language they will be every bit as masterful as 'King Lear' or ABSALOM, ABSALOM are to us.

Sultzter again on 1125 – this one I'm more able to really appreciate. It *does* seem complete.

'Understandings' is the highlight of the issue. It's strange to say that, because I enjoyed the fanfannish things so very much. But it's still true. To me this is a fascinating and important piece of history. I only hope that Robert is busy writing a full and complete history of his life-long involvement with SF and with fandom. We need it badly. (And, of course, it must be taken as an indication of the overall superior quality of this entire issue that in spite of the wonderful fanfannish things I *do* consider 'Understandings' the highlight. What it amounts to is that is simply nothing bad anywhere in this *Outworlds*.)

The only thing even remotely wrong with 'The Ballad of Stan Long' is that it needed to be illustrated in the manner in which *Mad* magazine used to illustrate their poem/songs. You remember – little scenes from the poem crowding each other in the border. Would've been very nice. And the poem is so visual that it begs for such treatment. So *this* is Joe Haldeman of lime jello fame! It seems that the stuff is destroying his mind. Maybe we need to be more careful what type of person we give our Hugos to. This man is setting a bad example for small children and neofans.

'Interview With Robert Shea'. Now this was basically all very interesting – the problem being that it belongs in *SFR* or *Algol* ... *not* in *Outworlds*. It just didn't fit into the mood that the rest of the issue set. I had to skip over it on first reading and only really enjoyed it by going back to it later.

I read 'The Rill Becomes a River'. Then I went back and read it again. And later on I went back and read it a third time. In spite of my general dislike of most poetry in fanzines I find that I *do* like this. I've given it to several friends to read and those who did not flatly refuse to read beyond the first line or two all have enjoyed it. An unusual and superior poem.

Gregory Benford portrays himself as a fascinating person. One of the Good Guys. I very much enjoyed reading it. But it doesn't replace 'Language at Midnight' for me. I think that nothing could.

'Energuwoman'! Hello Susan ... How'ya been?? Oh...*That's* nice. Really...? Root Canal Work! Ghod, I hate even to read about it. (...) My only question is this, was this a regular type local dentist's office you were dealing with or was it the outpatient clinic of a dentistry college? There's a big difference. And most people do not live near enough to a dental college to utilize their facilities (admittedly superior and usually ten years ahead of what your local dentist will be able to do). Or maybe dentistry in Canada is just ten or so years ahead of dentistry in the U.S. Possible, very possible. Anyway...your little story intrigued me and interested me as much for its (brief) insights into the operation of Canada's socialized medicare program as for its depiction of modern dentistry. Very nice....

Yet another exercise in extravagance. And this one it is only barely possible to *pretend* to understand. 'Westercon Comics' indeed! The part that was most fun was trying to decide which artist did which part(s).

I'd've hoped for much more from a *Fanwriter Symposium* involving the persons named. It didn't happen, and obviously nothing can be done about it now. Lon Atkins' 'essay' at the end says it all in only one page ... the rest is unneeded icing.

STUART GILSON ... my goodness, *why* only two pages?? 'The Angel of Hell Peering Into the Portal of Destiny' remains my favorite – I'd love to purchase the original. 'Wine Frenzy' is second because I so often reach that state and because it reminds me of Glicksohn. The others follow closely behind. The man is a fantastic artist. And because you 'forgot' to publish contributors addresses this time I have to actually come out and *ask* you to let me know how I can get in touch with him to beg for some art. How??

—1/21/77

JACKIE [FRANKE] CAUSGROVE * Need I say that it's a stunning issue? Visually, I cannot fault it. (Of course Derek will doubtlessly mutter on forever about the lousy photostats of his MidWestCon report, but I'm not as concerned about that as he is, for obvious reasons). While I hesitate to say that I found few of the illustrations outstanding, in quality they all were far above the normal fanfannish standard and somehow felt fitting to the general flow of the zine. Perhaps that should be an aim for someone who treats a fanzine as an entity to itself; nothing should jar it to the point that it detracts from the remainder of an issue. All the work was good (Gilson's work continues to amaze me with its growing excellence—he'll be worth watching closely in future years!), and the fact that so single piece stood apart from the rest is no condemnation.

Your editorial showed the split that is occurring in your fanfannish "persona" – you obviously are having more difficulty than usual in sorting out just who you're directing your comments to; personal friends or the readers of the issue. (Not that they sometimes aren't one in the same, but that you seem at odds with yourself as to just how "open" you should be in these pages.) Quite understandable, and I think you did a good job of presenting both facets of yourself. I suppose 1976 will go down as the Best Year Ever in many of our books. It was a year of endings for me, for also one of the most spectacular Beginnings I've ever had. The summer was a literal Paradise, with so many encounters with so many friends that I was lost in the utter wonderfulness of it all (when I wasn't crying, that is). It was an extremely painful year in many ways, yet I wouldn't surrender a single moment of it if the opportunity came. I learned a lot, I lived a lot, I loved a lot, and what more can anyone ask of a period in one's life? You were part of it, as were two of the VSP's you mention in your dedication and several others (Derek, Wally, the Toronto Mikes, Joni, Midge, Martha, Sid, Lou, Tucker ... the list could go on and on and would if I don't bridle myself...) and it just wouldn't have been the same without that personal interaction that went on for months on end. Maybe the sunspot cycle or something affected us all, but whatever the reason, everyone I hold dear in fandom – or at least the bulk of them – were changed in ways subtle or obvious during the course of the year, mostly to the good. I can't help but wonder what 1977 will bring....

Mathinks I would have handled the layout on the opening page of Andrew's "Opinionation" differently. One's eye tends to see the beginning of the text and *then* the introduction. Flopping that portion of the page would have helped enormously, and raising the by-line and intro a half inch or so even more. (Look at me, sloppy faned personified, suggesting alternative layout to *you*, the uncrowned King! Now *that's* gall for you!)

As for his comments, well they're pure andy (I know, I know. He *prefers* Andrew J Offutt now, but damnit, I'll think of him as "andy" the rest of my life! Does he want pretension from his friends?) – meaning Open, Honest, Outword and quite Moving. He writes as he feels, speaks, and thinks, and that's a talent darn few of us have. His statements about SF and its improvement/growing complexity through the years hit right on, but I wonder how many creators in the genre will make note of what he says. Very few, I sadly suspect, but like Offutt (perhaps that's a useable compromise?) I too wish the best, for him, for SFWA, and for the field itself. Progress towards assimilation of the "new" (some three or four decades in use) traits in fiction-writing with the old standby in good SF – plot, is occurring though slowly. Since I've changed into a dip-here, dip-there reader rather than the sort who'd read any and all SF within reach the change is easier to spot, but I do wish it were accelerating at a quicker rate. If wishes were horses....

sigh

—2/10/77

douglas barbour * well the latest (last of this incarnation?) *Outworlds* got here just in time for new year's. a good thing too, cos i have to start teaching tomorrow (doing all that nasty litcrit, just like susan wood), & so this is the last time i'll have for awhile to loc such things, & certainly this double number deserves a loc. a long one, surely, but whatever i can get done will have to do. there's a great deal of stuff here, a lot of comment hooks, but i'm not going to rise to every bait. like Poul Anderson's for example. i'll let any liberationists answer him on 'man' & 'mankind'. most of his 'mutterings' i agree with, & believe me he'd be drinking more beer & muttering obscenities if he had to mark freshman essays, oh yes indeed! no, i can't respond to everything, even though a quick perusal of the contents page reveals that i have read all &

enjoyed most. &, even if you felt it was self-indulgent, the 'montage 76' photo-spread was fun to peruse.

still, although almost everything is worthy, i want to comment on only a few things which truly called forth some basic responses. one of these was Derek Carter's conreport. hire that guy for yr new zine! get him totally sloshed & maybe he'll do a totally illustrated conreport next time! at any rate, this one was great fun, & never fell into the obvious traps he kept making fun of. i enjoyed it. it looks like i might have enjoyed that con, too. which speaks volumes about it, as i am not too crazy/keen about large cons like worldcons now. or maybe i'm simply not into conning enough to put out to go to too many. i always end up going to cons of my own kind, a small meeting of canadian poets, that sort of thing. or just visiting people. When you can really do that at a con, then things are going well. (something of that nature occurred for me at san francisco last winter during the MLA conference so easily (& probably rightly) dismissed by Greg Benford; but it occurred away from the MLA meetings.)

Neal Wilgus, having interviewed with fine results both Robert Shea & Robert Anton Wilson, can only do us one more favour along this line, & that's interview a few of the Illuminati. we need their side of the story surely?

well. on to one of the major pieces in this ish. Dave Locke's 'Fanwriter Symposium'. a fascinating collection of varied thoughts on the 'art' of fanwriting. by as varied a group of writers & biases as he could have managed. (i love sentence fragments sometimes, but i'll stop now.) it provokes thought & it's fun to read. Dave is really on when he suggests 'that there is indeed an inability to pinpoint one's own strengths and weaknesses in writing.' some of the answers are lulus, but all the more fun for their revealing lack of self-understanding. it's the second half of that first series of questions that is important, &, as he does with so much of the symposium's points, Lon Atkins explains why fanwriters know that first-drafting is usually poorer than rewriting yet go ahead & do it anyway. one can add to the various thoughts on this the fact, as i see it, that often the first draft comes after you've been thinking about what you're going to say. this is true of essays where you've been thinking through a problem or book or whatever for some while, but it's also true of even locs, which, as often as not, if not more often, are in response to something specific in a zine. this means the writer has been thinking of his or her response for at least a while. add to this the fact that many of us just don't have the time to polish letters or even articles if we are to do them & our jobs, etc. of course, it's first draft, just like a letter to a friend. & it's that trust you feel you can put in the readers as (potential) friends which allows fanwriters to go ahead & write so, without debilitating selfdoubts. since Dave advocates that an editor edit, i assume that he prefers not to make too many grammatical boobos. it's too bad that you didn't catch his shift from singular editor to plural they in the first paragraph of the fourth question. on the other hand, as many of the respondents pointed out, most fans are willing to excuse errors in what they read in fanzines, provided the content, so to speak, is ok. i agree, & it's only because i do read so many awful freshman essays that i can't help picking such things up. except when i make them, i suppose, but that's another story. i must admit that it's especially pleasing to know that, in most cases, an editor is not going to ask you to make major changes in what you've written. against this, one must place the fact that good editing often includes helping a writer discover precisely what he or she is trying to say. in a professional situation, you must expect to be edited, then. but the whole point of fanzines is to avoid the hassles of prowriting. being glad the ed has cleaned up your spelling & grammar is one thing, having him or her ask you for major changes removes a lot of the fun of fanwriting. so i can see why no one's that eager for it. it all depends on the outlet, too, i guess; & on how good a writer you are in the first place. it would be difficult espe-

cially if you felt you were a better writer than the editor. a horrible thought, & we won't peruse it.

the other piece i especially found myself responding to was Greg Benford's 'Some Days'. i give him credit, his journal is interesting enough to reprint, as most people's aren't. moreover, what he has to say dovetails nicely with andrew j. offutt's 'Opionation'. if i had to be tried as a critic by either of these men, i'd choose Benford. he might be willing to listen to whatever obfuscations i forwarded in my defence before hanging me; i'm not so sure about offutt. also, i feel Benford has a wider range of responses to literature than offutt. it's fine for offutt to act on his beliefs, & i can't even fault him that much on those beliefs. but i'm sorry he's cutting himself off from so much good writing as a result of what i can only call narrowmindedness. i wonder if he would read a story like 'White Creatures', given his bias? i really can't imagine him doing so, & yet it's a fine story, a story which reveals just how careful & crafty a writer Benford can be. i admire it, yes, & the mind which can do physics & that kind of writing. on the other hand, i feel Greg is being a little hard on litcrits. i agree most of what they say is shit. but surely we can invoke Sturgeon's Law here, too? indeed, he finally admits that Dave Samuelson is doing something of value, for the readers. but of course! i can't really believe any critic worth his salt thinks he can 'help' a writer with his analysis; what the writer hath wrought so well he can only regard, but his regard may be in the form of regards, a letter of appreciation & a means of sharing what he has found there with others. of course, no criticism can replace or even tell all about a good story (a bad story? well, maybe, & at least it can perhaps explain why the critic is warning you off); but it can provide the curious reader with some doorways into the work, a no altogether worthless thing to do. still, i recall talking with some fellow writers & poets & we all agreed, those of us who also taught literature, that whenever we were writing, we were attempting, on some dark level (unconscious—it was never the reason for the poem or story), to write a work we could not teach. but one that would, we always hope, reach out to the reader & connect. It seems to me that Greg is saying that that is what he tries to do, too. & he has the advantage of not having studied literature. not having *studied* it, yes, but he couldn't write as well as he does if he had not read a great deal. the best writers, i am convinced, do two things: they write a lot, & they rewrite what counts — stories, poems, not locs & fanarticles — & they read a lot.

& so i have rambled, first draft, as we were practically told to do. i enjoyed reading this *Outworlds*, & feel sort of sad that it's all over as such. whatever *Outworlds* becomes, it won't be like it has been. ah well, it was nice to be along for part of the ride.

—2/1/77

... I Also Heard From:

Steve Beatty * You do not look AT ALL as I had pictured you. (Father William?) ** **Philip M. Cohen** * Stuart Gilson does rich work — reminds me somewhat of *Dying Dolphin Funnies*, but with more texture. Most memorable in issue: *Ballad of Stan Long*. If this doesn't take its place with the classic filksongs, nothing ever will. ** **Dennis L. Davis** * I was wondering if you might have gaffiated. A pleasant experience to see that OW Mailing Jacket. ** **Ricky L. Ferguson** ** **Mike Gilbert** ** **Terry Green** * You look like someone I know, Glicksohn (who apparently lives in mine very owne citye), and even makes his bucks at the same job as I, looks like Jesus Christ. Fascinating. ** **Irvin Koch** ** **Ronald M. Salomon** ** **David L. Travis** **
... and undoubtedly Others, misplaced during three Major Moves — and the sheer time warp of more than two Decades. So Be It.

In ever so many ways, it was a "simpler" time. Both twenty-one years ago, when *Outworlds* 28/29 was published ... and five and a half years ago, when the first three quarters of "this" was published.

I suppose I'm not alone in being a creature of "enthusiasms" — in continual flux in terms of direction and intensity. And i know I'm not alone (although some of my friends "hide" it better than others) in never, ever, feeling totally "secure".

A month ago, when I started this section, I was riding a crest of optimism, job-wise, if not healthwise.

Today, Sunday, December 14, 1997 — I *could* finish up these last fourteen masters, and have them printed tomorrow, and start getting this bloody thing out by Tuesday. Instead, I spend the weekend worrying (a practice I have raised to an "artform"): Tomorrow, Rumor has it, there will be yet another bloodbath at work.

I'm not paranoid, you understand; nor particularly superstitious: Just because Monday, December 14th — 1987 was the date on which I was laid-off from the same company that now employs me in a "contract" position — is, I'm sure, strictly coincidental. Right.

So I'll wait ... and print out the final master of this and the next page tomorrow night. And, no matter what, we'll Go On from there.

On page 2 of this particular publication, I stated: "...this one, then, was never Announced ... nor Promised, back then."

I really should go back and "read" the referenced issues before making such blanket statements.

Hidden in the back regions [page 1165] of **OW 28/29**, this: "Yes, there will be one more fractional issue - containing the comments received on *this* issue, the poll results, and the Index to Volume Seven. Tentatively titled *Outworlds: EPILOGUE*, it will be out *something* in the Spring."

Ah, well. Probably the only time in history I've "promised" an Issue, and not delivered on time. Then again, maybe not.

Obviously the "pro" incarnation never happened. There were a lot of reasons; few are relevant now. In a life filled with upheavals, the '76/'77 time frame was particularly one of "Changes" for me - the most obvious one being that I have now lived in Cincinnati for over twenty years. It is now, more than where I was born and raised, My Home.

I'm still "proud" of the seven year run of the Seventies *Outworlds* - from the simple mimeoed beginnings to the ostentatious off-set Big Circulation finale. But the smaller, often fast-paced Eighties "run" were, with the exception of **OW59**, a lot more F*U*N for me. The Nineties Incarnation, birthed in the aftermath of Total Trauma, have had Moments - but a three year *gap* between 66 & 67 sort of threw a crimp into the sense of continuity.

Still, the acquisition of DeskTop publishing capabilities this past summer - thanks to the generosity of Jackie Causgrove & Dave Locke - has, obviously, reinvigorated me, one more time.

I suppose, at My Age, I really should Grow Up. But I guess I have to "accept" it: Publishing fanzines is What I Do. No matter what happens tomorrow, I'll find some way to Pub My Ish. Eventually.

Every time I do Take A Break, I *know* that I'll eventually resurface. The ones whom it is not "fair" to is not me, but the Contributors. With a certain degree of humbleness I am continually flattered that talented people are willing to write and draw for me. And the only "payment" I can offer them, besides my Thanks (and doing the best I can "by" their contributions) - is to publish the "feedback" - their egoboo - to their contributions in a timely manner.

I honestly believe that The Lettercolumn is the most important part of any genzine. And that that lettercolumn should be a continuing "conversation", flowing from issue to issue. If not seamlessly, at least with some degree of continuity.

Believing this, and accomplishing this, are, obviously, two different things. However, don't give up on me. I offer this issue as proof that, sooner or later, I *will* get your Egoboo to you!

There are an inordinate amount of typos in the first section. And I can't help but speculate on What I Could Have Done with the Poll Results, had I this "system" back in '92....

To those of you - whom I haven't had any contact with since the late '70s - that I manage to Track Down, this:

The current "incarnation" isn't quite the same. It's a lot less contentious, and, probably, a lot more "faanish". It certainly has a fraction of the past circulation. I'm having a lot more fun with it.

I wish I could send you all a copy of the Current Issue with this, but economics forbid. However, if you are motivated to respond to this, I'll be glad to send you a *sample* of What I Do. Now.

I'd love to have you Back.

—Bill Bowers; 12/14/97 1:00 PM

Monday: Absolutely "nothing" happened at work today. The New Rumor is Wednesday. This is bogus; the issue Goes Out...! Enjoy.

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|---|--|

...if anyone has a current address for those indicated above by an asterisk — I'd appreciate it.

In addition, I'm looking for current addresses for the following:

TERRY AUSTIN * JOE DE BOLT * CONNIE (REICH) FADDIS * MIKE GILBERT * BARRY GILLAM * STUART GILSON * MIKE GORRA * JON INOUE *
 DEAN KOONTZ * JOE PEARSON * ROY PORTER * RANDY REICHARDT * MIKE SHUPP * SI STRICKLEN * BRIAN SULTZER *Thanks...!*

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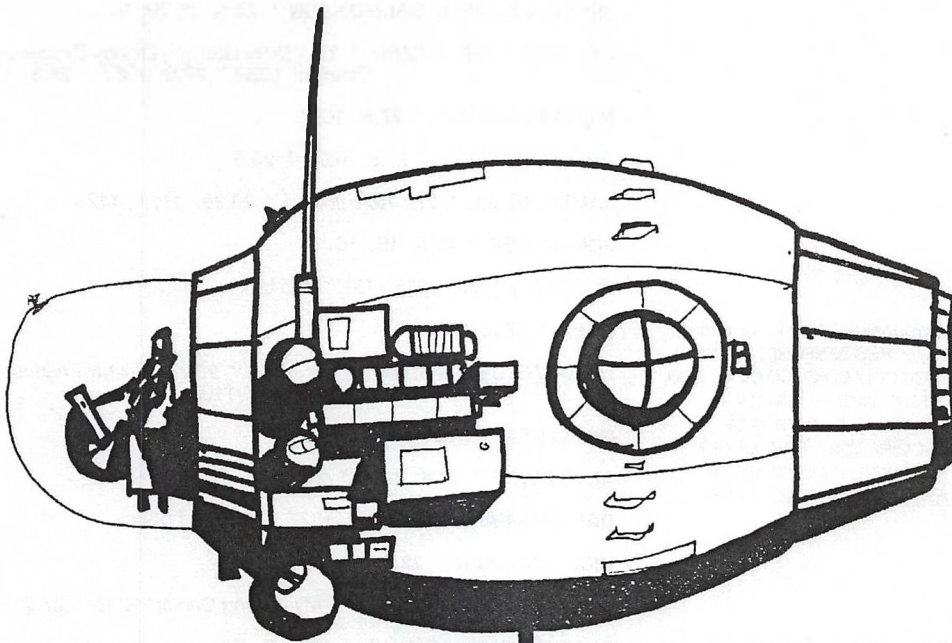
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William Rotsler

R.I.P.

Outworlds 29.5

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Please Note Change of Address!

This Issue will be distributed to as many of the Contributors as I can locate. A few additional copies will be available for \$4.00 each.
[A very few copies of *Outworlds* 27.5 are still available, for \$3.00 each.]

...comments are welcome ... and will probably garner you a copy of the Current Incarnation of *Outworlds*.

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