



TITLE #22 January, 1974

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THIS ISSUE DEDICATED TO FOUR  
AUSTRALIAN FRIENDS:

Paul Anderson

Bruce Gillespie

Eric Lindsay

Ken Ozanne



## BARBECUED BRAZIER.....

This issue, I think, will be a shortie because of the Christmas interference and the necessity for 1st class mailing. It is going to be largely an interim piece while the response to T 21 gathers for T 23; because there has been a terrific amount of return about Walker's and Quane's pieces.

TITLE VOCALOC recorded on cartridge by Irv Koch, really a KOCHVOCALOC...."To start this off, thank you, Donn, for Title 21. I see you get a lotta loczines before, you're now going to get a verbal loc cuz I'm just gonna sit down in your office and read the thing an comment as I go. First off, the little thing about the story I printed in MAY-BE, yes, it is the one about the snow fort. If you're gonna have a fiction fanzine you'll do a lot better to try for a semi-prozine. There doesn't seem to be near the amount of objection to that as a fanzine fictionzine....About 3 or 4 days before I came up here to St.Louis I got Gillespie's infamous triple issue of Science Fiction Commentary (sic) which of course was fantastic. I see it says here in Title that the SF in SFC possibly does not stand for science fiction. Well, what does it stand for? Did he ever say? Did he say anything about another SFC being published-- Southern Fandom Confederation? ((No to all questions.)) Down in the South we always re-

## THROUGH DARKEST KANSAS TO THE LOST CITY OF DENVER

by Jeff May P.O.Box 68, Liberty, Mo. 64068 Nov.26  
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For me, Milehicon 5 began with a slight lack of coordination between K.C. fen. On Monday night I was told that everybody wanted to leave Thursday night, Oct. 25.

"But I thought it was Friday!"

"Well, we wanted to see the mountains."

"But I have home visits all day Friday."

"Well, see what you can do. Everybody was going to try and get off."

"Argh!"

So next day at the welfare office where I work I moved heaven, earth, and several of the Celstial Spheres. I also moved my home visits and got off Friday.

Thursday night I went home from work, showered, packed, and presented myself at the House at Pooh Corners about 7 pm. I walked in with luggage and John Taylor didn't know what I was talking about. "Leave tonight? I don't know what you're talking about." So he called the Hobbit House.

Jeff: "Changed? But I thought it was Thursday!" Well, it was, but the car decided to give fits, and so we got delayed. To cut a long story short, we left (finally) about 8 pm Friday night, Oct. 26: Allan Wilde, Sara Sue Bailey, Ron Benton, Jim Loehr, and me.

We arrove after a 9 hr. drive (all night)\* and sacked out for 5 hours. Then I trundled downstairs to cash a check and join the con. Unfortunately the hotel wouldn't cash a check without a major credit card as I.D., and the concom also refused because of a bad incident with an out-of-town check last year. I was very upset for a little while, because I lacked even the money to join the con. Ron Benton vouched for me with his card to the hotel, and so all ended well, but I was (and am) just a little unhappy. Please, Denver, if this policy is going to continue, let us know in the progress reports. I could have made other plans for funds if I had known anything about the hassle over checks.

While registering I was introed to various Denfen around the con table -- Judith Brownlee (con chairman), Doris (Elder Ghoddess) Beetem, Rose & Dee Beetem, and Mike Anderson remain in memory, of those around the table. I also learnt, to my surprise, that Frank Denton had come to the con, though he wasn't around right then. I checked out the games room and hucksters room, and returned to the registration area, where the Ghoddess told me Frank Denton had just passed through. She led me back into the hucksters room and up to a fan I'd gone right by, almost touched, even, but without noticing who he was. No one in

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\* I told you Kansas was darkest.



## THROUGH DARKEST KANSAS...(cont)

fandom has ever looked like I expected him to, and Frank was no exception. For some reason I expected him to have a Hemingway beard.

Frank and I talked for awhile about heroic fantasy and Ash Wing, and then I went off to see the Future Shock film while Frank went back to planning a story collaboration with Don Thompson. After the film I joined a party which trekked off in search of cheap (or at least reasonable) food. This was one problem: no cheap places to eat near the con hotel.

We found a McDonalds and returned just in time to see the SCA exhibition fights scheduled for 1 pm. I was looking forward to this, because it was the first time I'd had a chance to see the SCA "at home", so to speak. The duels were fun, both interesting and humorous, & I am most glad they were part of the program.

As the afternoon progressed, I toured the art show, talked to a few people, including Don Thompson with whom I arranged a trade of fanzines. At 4 pm I went in for the donation auction & came away with some pb's, a 1941 Denvention program book, & a painting which everyone I drove out with said (says) was (is) atrocious. When I left the auction I joined another trek for food, this time next door to the Ramada Inn: not cheap, but good. I especially remember Cheryl Dew and a friend of hers, who joined us late; Cheryl was dressed in all but finishing touches of her costume for the show at 8 pm. She didn't scandalize the place, by any means, but some of the mundanes were a mite shook up.

The costume contest was surprisingly large and good for a con with an attendance of about 150. There was a marvelous Anubis from a play by Jean Cocteau (first prize), two belly dancers (most beautiful), Don Thompson as a green man from Martians Go Home (most humorous), Cheryl Dew as a unicorn (best fantasy), Devra Langstram, fan GoH, as a Long Cool Drink of Water, and at least a dozen more. After the costumes the SCA held a Court of Love and Beauty, at which various knights and ladies settled certain amatory differences. The highlights included (a) two knights being ordered to "kiss and make up", (b) a third knight being ordered to write a sonnet in honor of the Queen of the Court, Judith Brownlee, and (c) one of the two knights in (a) being given -- and taking -- the option of writing the sonnet & having (b) do the making up. Following were the showing of No Blade of Grass and the 1941 Denvention movie, which I thought would be longer than a mere five minutes. Finally I adjourned to a typical fannish room party in #114, where Frank Denton, Don Thompson, and I got trapped in a corner by a somewhat soused young fanne who then proceeded to outtalk us completely.

Sunday was the second and last day of the con. The brunch was very good, and well worth the price. Ed Bryant's toastmastering and Devra Langstram's fan GoH speech were

## BARBECUED BRAZIER (cont)

fer to his zine as SFC-A for SFC Australia.... Zodiac News Service is a sort of central clearing house for all the astrology prozines...And on the bit which you picked up from my zine on the Nazi I don't think anymore need be said, except people who don't wish to be talked to or written to frequently find themselves being ignored by more than they had originally figured on...I can't believe it, St. Louis has three fanzines, no four fanzines! And St. Louis fandom is dead?? I don't believe it...Karen Burgett-- yes!...Claire Beck's real name is Banth Baker? I always thought Claire Beck was female but if you say he's a he ...I disagree with Glycer on people who send in fanzine articles which were also college essays. Most of what I've gotten like that were pretty good; better than the average fan piece. But some are..pretty..miserable...Don't worry about deadlines for Maybe; I tell contributors if you miss one there's always another one....Attention Paul Walker: one thing fandom does not need is another set of awards.... What do you mean not being impressed because SFC was three issues bound as one! Do you realize that's almost 50 pages per issue?...Elst Weinstein dictionary project-- I gotta have a copy...Well, Shaver has one good thing going for him; he's apparently outliving most of the people who made trouble for him. That's always nice. Some of Shaver's theories work even if they're not true.



## BARBECUED BRAZIER (cont)

For instance, the bit about people doing things because of telaug tampering. Even if it's not that, say, it's just normal human conditioning or whatever's built in, it's still bad news. You still get the same reaction or actions - people doing things for stupid reasons. 'Course it would be nice if there were such things as telaugs- just dig 'em up and throw 'em out!... It's weird to read a fanzine with a stuffed buffalo head staring down at you. People should see Brazier's office....

## OVERHEARD AT CHAMBANA-CON...

Since I missed the conversation preceding the following words of wisdom uttered by Bob Tucker, the context is in grave doubt and open to several interpretations. But here it is: "Never quit until the sun comes up!"

At 7 AM Saturday the 24 of November, Railee Bothman and Irv Koch entrusted their lives to Brazier's skillful piloting of Spaceship #1, Javelin model. We arrived near noon and except for Railee were unable to obtain banquet tickets. We missed little else, though we returned that same day to St. Louis through a driving rainstorm navigated by radar and a lot of coffee stuffed in the pilot. Ed Cagle was expected to show up and did not; Don Ayres, Buck Coulson, Don Blyly, Jackie Franke, & Gene Wolfe were Titlers who attended.

## THROUGH DARKEST KANSAS....(cont)

the most fun of any con event (w/the possible exception of the costumes). Another event was the presentation & reading of that sonnet, extolling Judith Brownlee's many qualities of beauty, character, etc. The final couplet, though, really was the climax:

"About Judith's beauty I'd rather lie  
Than be forced to kiss Bran Malachi."

Devra L.'s speech was about Strek stories sent to her fanzines, and especially those they couldn't use. As Gordon Dickson was introduced as pro GoH, I went looking for the john (The brunch ran well over schedule.) and got waylaid in the lobby by the two people I was staying with. It was then 2:30 and we had to checkout by 3 pm. So, instead of hearing Gordy Dickson (who was also very good, I heard), I had to stuff my suitcase.

The afternoon was mostly taken up by loading the car, quick, last-minute conversations with people, and odds and ends. The other K.C. people, who had gone out as hucksters, opened their table to try and make all they could. Milehicon 5 was, unfortunatelly for Hobbit House, not a dealer's con, and they never did too well. Finally about 5:30 we pushed off for the 10-hour drive home, putting a period to a very enjoyable con.

## SHIMDOOG by Joe Woodard

James A. Hall's article "Writing Poetry for Fanzines" was quite amusing and telling on a certain kind of poetry. I have devised an alternative method of poetry making. Go down the margin of any publication and pick out words at random from the first or last word in a line of print. When you have a combination of three or four words in a row that sound good, write them down and you have a line of poetry. Go on and keep putting line after line of this together until you have a poem of the required length.

Here is my offering composed with this method:

Green dreamed dirt  
meat Into iron  
fell occupation  
Shimdoog!

((Uh..excellent, Joe, though I think there's more merit in the following...))

My family learned the hard way about the dangers of being one's own vet. My father had a sow which he learned had rhinoceritis, so called because one of the symptoms is a crooked snout. A very sick hog -- the best thing he could have done was to knock her in the head and burn the carcass. He shot her full of anti-biotics and vitamins; she pulled through and spread the disease through the whole herd. The heavy loss forced us to leave Southern Illinois.



PHYSICS AND PARAPSYCHOLOGY, Brazier's notes, abridged, from a cassette recording sent by Ned Brooks, Nov.27. The talk was given by Dr. Edgar Mitchell, former astronaut & 6th man to walk on the moon.

In trying to bridge the gap between physics and parapsychology, Dr. Mitchell has formed a 'management' company to arrange research. To that end two years ago, shortly after Apollo 14, he was instrumental in bringing Uri Geller to the U.S. from Israel after reports of Mr. Geller's psychic powers had been learned. A filmed report of six weeks of tests at Stanford showed the kind of research conducted; similar studies are still going on with Geller and other 'sensitives'. There is sufficient evidence from laboratory controlled tests to warrant continued scientific investigation. These tests were not to accumulate statistics but to determine physical ways to test gifted people.

Tests included: several telepathic and clairvoyant methods using secret numbers and pictures and determining which of 10 aluminum cans contained steel balls, or water, or magnets, or a sugar cube; influencing a magnetometer; fluctuating a 1 gm weight on a scale hooked up to electrical recording; deflecting a compass needle; bending metal at a distance or while in the hands. Geller could and did 'pass' on certain tests when he did not feel confident - about 20% of the time. In the '10-can roulette' test Geller had 1 chance out of 10<sup>12</sup> to make the perfect score of 14 accurate selections; 14 times repeated with 10 cans, 9 empty and 1 with something in it. He did not touch the cans, though he passed his hands over them. He 'passed' on the one experiment, the 15th, in which he was to find the sugar cube.

In the laboratory he could not bend stainless steel spoons and other metal objects at a distance, the feat that caused his original reputation. He could bend them if held in his hands. The SRI manufactured some metal rings to withstand 150 pounds; he bent them. Geller was able to decrease the 1 gram weight by 1500 milligrams and add 800 mg to its weight. The scale was inside a bell jar and graphs were taken of rapping the table, stomping on the floor, etc. so as to recognize the effects of stray vibrations; also done with the magnetometer which Geller could move to the full limit, both ways, of the .3 gauss scale. 3/10ths of a gauss is comparable to Earth's magnetic field, says Dr. Mitchell.

Later experiments have discovered no shielding materials for any postulated energy waves, though subjects do better in a Faraday cage from which all electromagnetic fields are excluded. Subjects seem to do better when emotionally charged targets generate unconscious emotions as registered physiologically. Dr. Mitchell does not think we are dealing with any kind of electromagnetic energy -- and the effects are real, so the question is: how is it done? Perhaps some unknown 'life energy' perhaps related to acupuncture.

Mainly, Mitchell wants to get the hard scientist to devise sensor systems to put numbers on a dial.

## BARBECUED BRAZIER (cont)

SLIPS OF THE TONGUE...  
From an article in the current (Dec.73) Scientific American on the subject of slip of the tongue analysis of brain function, I chuckled at the following: 'The Tuck-Fortner newscast is off Chan.2 much to the relief of those who worry about spoonerisms. Oddly, it was Mike Tuck who introduced Banker Fortney Stark as Fartney Stork.'

## KEFLAVIK, ICELAND

Long letter from:

JO3 D Gary Grady

Box 25 AFRTS

FPO New York, NY 09571

whose sunrise is at 10:38 and sunset at 3:57 in the land of 'gung-ho auroral display'. Gary says: "Whadyamean, late? I was here at the crack of dawn!" The life in Iceland hasn't disturbed his sense of humor: "R.M. Williams' article on acupuncture mentions that he owns a waterbed. Isn't that dangerous?" Gary has one more thought that can not wait: "Shaver's 'Match' piece was really moving. He and Wertham are the most consistently interesting people in TITLE."

## LIQUID-O-RING #101

Gene Wolfe straight-faced sent a product memo from Oil Center Research about #101 replacing white lead. No note; no comment. The thing has some good lines like "recommended for reaming tools during heavy load operations." However, I rejected the "story" as unsuitable for DORIC!

## POST 21

Except for Irv Koch's voc-loc, first in was Jackie Franke, followed closely by Ed Connor and Karen Burgett.



## BARBECUED BRAZIER (cont)

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And what did Jackie have to say (and being first in with a letter was not entirely fair because T 21 was hand-delivered at Chambanacon)? The art show, she thought, was by far the best this area's managed to attract since she's been around. Agreed; I bid on one of Jackie's scratchboard drawings, a well executed, comical thing, but I was soon outclassed, a fact I knew when I checked my wallet one more time! She appreciated the look at Wertham's book and says, "...he selected a good representative selection of illos and covers; I'd say he did just what he intended - gave the non-fmz-reader a clear notion of what the average fanzine prints." She corrected my error in praising Buck Coulson's art in YANDRO: "Buck doesn't draw at all; the illos you refer to were done by Juanita." Jackie was, then, highly complimentary to Juanita's skill; and as that comes from a skilled artist, it means a lot. (Jackie has just become 'staff artist' on AWRY!)

Speaking of AWRY... Number 6 arrived here Dec.4 and depressed me so much I was ready to fold Title's tent and disappear under a bridge in Des Peres. The zine is GREAT. A sample costs \$1 and the only safe way to continue getting it after that is to do something that editor Dave Locke thinks is in keeping. As they say, according to the whim of the editor because, as he says, he's in the fmzschtick for the entertainment of himself. AWRY is the kind of zine I would like to do myself, and have tried with Title. And getting Jackie Franke on its staff proves how smart that fellow at 915 Mt.Olive Dr., Duarte, California, 91010 really is.

Ed Connor thought T 21 was one of the best issues of T yet. I note that he calls Gillespie's SFC, 'Speculative Fiction Commentary'. Is that what you had in mind, Bruce?

Karen Burgett penned a 5-pager, both sides, and now really seems 'hooked' on fandom. Send sample fmz to her at 2952 Hallmark, St.Louis, Mo. 63125. She really ga-gaed over John Carl's cover. Says it gives her lots of alternate story ideas. Thus, truly inspirational! I wonder if I should print what she said about Ed Cagle? No, I'll tell Ed himself (when he returns from country wilder than Leon). She says, "Science Fictional bulldozers; burping cows -- what next? Sick, sick." Uh, you'll get used to us non-mundanes after a time.. and I'd like to know more about that haunted house you once lived in, Karen.

Along with Ned Brooks' taped lecture given by Dr. Mitchell (in this ish) was included some hilarious music (to me, a satire, whatever the intent of the musicians). The New Leviathan Oriental Fox Trot Orchestra from New Orleans. I'm not sure if this orchestrated ragtime is modern or what. Satirical, for sure, if modern; horrible stuff if serious at any period of time. Oddly, this music came from Ned the day after I recorded a bunch of ragtime (1900-1905) for use in the museum's temporary display of the 1904 St.Louis World's Fair. The music was similar....also Ned sent an admission ticket to a special lecture by Dalla Plemmons: "Iron Curtain over America". Several questions on the ticket either make you sick or make you laugh; sample: "Is Communist Music Connected with Drug Use?" and "Is Communism Behind our Teenagers?" The ticket also groups together Communism, Hypnotism, and Beatles. Ned, you couldn't have made up a funnier card... Incidentally, Dr.Mitchell's lecture was given Oct.15, and he is Director of the Institute of Noetic Sciences, Palo Alto, California. I'm not familiar with the word, 'noetic'??

Did I mention that Sheryl Birkhead is listing jargon for neofans; might like advice on which words are vital for the education of the neo. Her address: 23629 Woodfield Rd., Gaithersburg, Md. 20760. Sheryl just sent me a diploma to "hang in my awards room". Sheryl, I can't read it! Says, Thoitre Qnert Wdsy and the rest of it makes for double-talk Latin or something! Maybe it's a new poem by Kevin Williams.! The certificate seems to be signed by Ismudeno Stnoup, but he gafiated so long ago that I'm sure even Ben Indick will not recognize the name. My God, perhaps it's a prescription. Whatever -- excuse the expression Adrian -- thank you, Sheryl!



THE WORLD OF FANZINES by Fredric Wertham, M.D.  
Southern Illinois University Press  
Carbondale, Illinois 62901 \$10.00

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Review by Donn Brazier

When I took this book to Champanacon to show around, I heard this reaction initially: "Why, it's so thin!" Yes, thin it is, 144 pages. And yet from a thin Abraham Lincoln came some mighty good words. In other words, do not, repeat, do not apply the Robinson wordage/price ratio to determine a book's value. This book, for no other reason than it's the FIRST on fanzines, should ensure its purchase and lasting value, if only as a collector's item.

However, there's got to be more to it than that. The second reaction I heard at the con in Champaign was: "Wertham confuses comics with fanzines." Not at all. He, unlike, some sf fans has seen the fanzines based on comics, and on page 44 enumerates three areas of fanzine concern: "Three major areas stand out; they are in fact the three pillars on which the whole structure of fanzines essentially rests:

science fiction  
fantasy and adventure fiction  
comic strips and comic books "

By separating these three fields as "three major areas" upon which fanzines "essentially" depend he shows without doubt he knows the difference between fanzines. His chapters, Part I & II, on what is in fanzines also shows he has recognized that the whole universe (even rock and roll, p116) is part of the fanzine world. Along with this goes his further observation that the fanzine field is diversified (as shown above) but is not fundamentally and intrinsically divided. He is really more astute about this than fanzine editors and readers who cannot even agree as to what science fiction is. Title, for one, has touched on all three of Wertham's categories including films and a lot of personal mundania, of which the latter Wertham either missed or I missed in his book.

Perhaps because this editor is rather elderly, and because many, if not most, of the best fanzines are produced by people of some maturity, and there are many of these, I personally don't agree that the phenomenon is pretty much an adolescent activity in terms of the editors' ages. Unless I'm a gray-haired adolescent.

I heard a third remark: "The art selected leaves something to be desired." Had Wertham been selecting for Hugo nominations I'm sure the art pages (all clustered at the book's beginning) would have shown nothing but beauty. Instead, I interpret his goal as wanting to show a sampling of the range from crud to excellence, from cartoon to art; in this interpretation, he succeeded. Title readers will be interested to see Mike Kranefuss' backhouse sketch on p.32.

The book is nicely bound in gray & silver with silver inner-covers; the jacket is in red, green, and black on white with a block printing like the old AMAZINGS. The inner pages are slick, wide-margined, with footnotes in the margin. There's a list of fandom jargon which says GOH stands for 'guard of honor'. Wertham (in a letter to me of Nov.28) says about that, after I had chided him: "GoH is of course a guest of honor, as I say in the text describing conventions (p. 118). Guard of honor is a typing error (based on my bad handwriting) which I failed to catch."

This reviewer thinks he did a good, factual job of pioneering. Because of his considerable psychiatric experience, going back to 1921, I expected and wanted more analysis of WHY fanzines are published and WHY sf/fantasy inspire this sort of wholesale effort costing time and money. The fact that fanzines, as he points out, are not controlled from above and have nothing to push as the mundane media have, doesn't seem a reasonable stimulus for the phenomenon, and Wertham never said it was. His last chapter touches on communication, "...prompt people of similar sentiments and interests to commune..."(p.131). But WHY sf/fantasy? Why not hi-fi, camera, etc. fanzines?



Bruce Arthurs' 'Movie Review' in T 19 gave me a good chuckle. I was particularly impressed by his acute observation that the personalities of Title and Kwala have, to a certain degree, done an about-face. ((Ah...consistency...!))

The news about Verne O'Brian came as quite a shock. Starworlds had been one of the first unsolicited fanzines I received back in 1971, and I got a couple post cards since then. I remember he commented that Oxytocic #5 & 6 had done much to cheer an otherwise bleak summer night when he read them by lantern light due to the power failure. Now that it's too late, I'm sorry I didn't know him better.

Karen Burgett reveals her neofanishness by the statement that '..bulldozers have nothing to do with SF.' She obviously has never read Sturgeon's 'Killdozer'. ((I read it when it first appeared and even then I thought: this is sf??))

You've really done it this time old bone. Somewhere you left out a sentence that juxtaposed 50 seconds for the 600 event. Someone with some wits about him will write that 'like hell Shoemaker could break 50 for the 600.' You see the world record for the 600 is 1:07 by Martin McGrady. ((No one objected; they believe you could do it!))

Frankly, I can't even conceive of how anyone could not like the Hobbit.

To say that Gerrold's and Haldeman's works would not have been possible without the New Wave is laughable. In the first and last place they are eminently traditionalist..... Bradbury was best suited for the horror genre. In that Bradbury has not directed his energies properly, the loss to the horror genre is incalculable.

I wouldn't trade one single frame of many, many, many movies for all of 2001.

Can you help me? My harmony teacher says I can't use the augmented triad on the III chord unless I can quote an example from the literature. Has to be pre-1880 or so. ((He sent me 4 measures which sounded OK to me, but my ears don't go back to 1880... no cracks, please!))

P.S. What's the possibility of an article on that meeting you once had with Weinbaum? ((In my tongue-tied daze with Ralph Milne Farley, Wilcox, Weinbaum and all those Milwaukee Fictioneers conversing like gods, I can't tell you one damn thing!))

SF cannot be appraised by the same criteria as non-SF. The genre of SF has inherent qualities that go against the grain of literature. Specifically, it is not very mimetic; it deals with the unreal (plausible, maybe even probable, but never the reality of the here and now). Nevertheless it is this quality that makes SF unique.

The difference between a fan's prejudices and the teacher's is that, in most cases, the fans know what they are talking about and can argue their point intelligently, whereas the teachers cannot.

How about taking a poll of the greatest horror stories of all time? Readers could send their ballots to me. ((2123 N. Early St, Alexandria, Va 22302)) Send a list of no more than 25 titles; horror, not fantasy or SF; any length. Frankenstein and Dr. Jekyll & Mr. Hyde are examples of ineligible stories, as both have strong SF elements and are therefore not pure horror stories.

Ask your readers for a moment of fear, or for something that produces great fear. For me, it's big machines, especially trains or subways.

Why do many light poles buzzzz?

Shaver is (a shake of the head), too much!



My first reaction to Paul Walker's listing of things that irk him in fandom ((T20)) is that he has an over-inflated opinion of his own importance in the fannish scheme of things. Still there are many who take fandom much more seriously than I do and I must admit that some of his complaints are legitimate. The complaint that he is left trying to remember the last name of his correspondents reflects on Walker rather than on those from whom he receives letters.

Why should Paul Walker expect fanzine editors to print his letters of comment? Does he write them specifically to get his name in print? Granted that most faneds do make some sort of acknowledgement on LoCs, but not all do. My own policy is that I'll print LoCs or not depending on how much room I have and how I happen to be feeling at the time. ((Roy's DYNATRON)) But I expect LoCs from those on the mailing list who aren't contributors, subscribers or traders. It is my time and money that are tied up in the zine and if I don't get some sort of response from the names of the mailing list they don't stay on the mailing list. I am very interested in receiving those letters but that doesn't mean I'm going to print them.

Walker has a legitimate complaint in regards to delay in printing contributions other than letters, though. Fan editors should print the material sent them as soon as possible, and if it looks like there will be some delay the contributor should be notified and given the option of withdrawing his material.

I really don't see any problem with book reviews, though; even if the book is out of print it will be available from various hucksters and I'm always interested in seeing someone's reaction to a book no matter how old or recent the book is. But it is a difference in outlook, I suppose. Walker presumably reviews current books in the time-honored manner of book reviewers. Me, I comment on whatever I happen to be reading.

Walker has a quite legitimate complaint in regards to editors who don't print 'ego-boo' letters. That is, after all, the only payment fan contributors get. A good policy is to extract the comments from letters not printed and send them along to the contributor. Any faned who doesn't see that the writers get their feedback won't have many writers.

Ah, well, it's a matter of outlook. I rarely ask anyone specific for material. Once in a great while when I think of something of particular interest I'll ask a fan to write an article for me but that's happened only three or four times in the 13 years I've been pubbing. Sure, I ask for material in a general sense when the files get empty by means of a few lines in the zine inviting contributions, but not from any specific writer. It is my fanzine and if a writer wants to have something in it he comes to me.

And, really, I can't see where anyone can really get all that serious over fanzine material. If a writer, such as Walker, is all that serious about his writing, then he should be submitting to professional publishers and not fooling around with fanzines.

Walker is perfectly right in that any contributor to a fanzine should expect a prompt acknowledgement, an indication of when the material will be published, and feedback from the readers. His comments on editing are reasonable. However, fanzine writers shouldn't expect to be treated like Shakespeare either.

Roy Tackett, 915 Green Valley Rd, NW Albuquerque, NM 87107 Nov. 11, 1973

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"Paul Walker's ideas for little-known writers sounds kinda goofy to me." --Jodie Offutt, Funny Farm, Haldeman, Ky 40329 Dec. 1, 1973 Ref: Title 21

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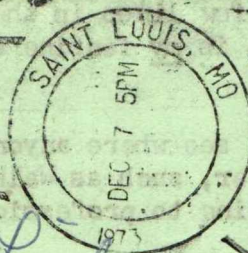
FANZINES RECEIVED Nov19-Dec 6 pps/dupl method/price/fmz type  
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CHECKPOINT 42 10/m/u & 10-\$1/n Peter Roberts, Flat 4, 6 Westbourne Park Villas, London W2 U.K. USA agent: Charlie Brown. Many fmz revs.  
ZINE-YA 2 10/m/-/g Sharon White, 628 W. 10 St, Long Beach, Cal 90813 Better legibility than #1; mimeo one side only; fiction/conreport, Witchcraft & Sorcery/ locs  
EXASPERATION etc.#1 10/o reduced/-/a Randall Larson, 774 Vista Grande Ave., Los Altos, Cal. 94022 film,TV,comic news Illoed Mlg comments.  
SON OF THE WSFA JOURNAL #111-115 10/m/25¢/n Don Miller, 12315 Judson Rd, Wheaton,Md. 20906 Each ish revs diff sorts of material; bi-weekly. \*  
TALKING STOCK 14, 15 10,18/m/-/p Loren MacGregor, Box 636, Seattle,Wash 98111 \*  
PERCEPTIONS 3 41/m/u50¢/g Warren Johnson, 131 Harrison St, Geneva, Ill 60134 \*  
COLOG 19 24/d/-/a Mike Wood, 1878 Roblyn Ave #3, St.Paul,Minn 55104  
MASIFORM D #3 86/m with o f&bc/g Trek Devra Langsam, 250 Crown St, Brooklyn, NY 11225 \* for Trekkers. Fiction, poetry,  
SENSAWONDA #1 12/d/16¢/fiction&poetry John Robinson, 1 - 101 St, Troy NY 12180  
NOW IT'S GOT KNOBS 5/m/-/p Moshe Feder, 142-34 Booth Memorial Ave, Flushing NY 11355  
TAMLACHT 18 20/o&m/25¢/weird/fantasy Victor Boruta, 11 W. Linden Ave., Linden, NJ 07036 Illoed \*  
SYNDROME 3 22/m/-/g Frank Lunney, 212 Juniper St, Quakertown, Pa 18951 Faanish  
TINK ? 16/d/-/p Mae Strelkov, Casilla de Correo 55, Jesus Maria, Cordoba,Argentina Very much a perszine; some illegibility.  
AWRY 6 50/o&m/\$1 u/g Dave Locke, 915 Mt.Olive Dr #9, Duarte, Calif 91010 \*\*  
CHRISTMAS CARD #1 2/m/-/ls Micahel Gorra, 199 Great Neck Rd, Waterford, Ct 06385  
PHOTRON #7 16/m/25¢/g Steven Beatty, 1662 College Terrace Dr, Murray, Ky 42071  
THE BUSH WORK INQUIRER #3 2/o/-/a Claire Beck, P.O.Box 27, Lakeport, Cal 95453  
PROBE Vol 3 no xxx 30/m/30¢/og Tex Cooper, 1208 Carter Ave, Queenswood, Pretoria South Africa 6 1/2x8 format

(Special from Ben Indick - a copy of his one-act play "Apples" reprinted from PLAYERS MAGAZINE, April 1965. The play is terrific in its own right, but is a fannish keepsake because Barbra Streisand played one of the parts in Ben's avant-garde theatre class. The play accompanied his EOD apa-mailing. As Ben sorta points out, everyone knows Barbra. Say, Ben, is to know her to like her? I'll take your play!) (What I really mean, ol' red-head, is I'll take you.) (Okay?)

FROM: Donn Brazier  
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TO:



FIRST CLASS MAIL

AIR

Eric Lindsay

6 Hillcrest Ave

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