



TITLE

Rec. DEC. 8 1973

ERIC LINDSAY
4th December 1973

Dear Donn,

28th August 1973

Thank you for giving me copies of Title h when I met you before Torcon. I hope to reply after Torcon.

Regards, Eric.

Dear Donn,

15th Sept 1973

Thanks for the Titles you gave me after Torcon. If I don't die of exhaustion first I might write about them sometime.

Regards, Eric

Dear Donn,

5th November, 1973

After my return to Australia I decided that writing to fanzines wasn't all that exciting after going to cons. I'm trying to find some more cons to go to here, but I'll write something for you if I can't find any parties or cons.

Regards, Eric

Dear Donn,

16th November 1973

Please excuse the writing; I'm still recovering from the last party. Fandom is getting too complicated for me, so I'm gaffiating and taking up some other hobby. What do you think of beer can collecting?

Regards Eric

Dear Donn,

I'm having a hell of a time trying to empty my collection of beer cans; if the damn things wouldn't keep weaving I'd tell you how many I have. Ohh, what a headache, I think I'll collect paper clips instead.

Regards Eric

Dear Donn,

23rd November 1973

Paperclip collecting is fun, no hucksters (except the local stationary store), cheap material, easier to store, and I don't get hangovers from them.

Regards, Eric

Dear Donn,

27th November 1973

My paperclip collection contains 18 types of paperclips, including the normal paperclip in both the miniature and giant size, and also the very rare bronze version. I also have good examples of the carpetbeater type (in two sizes), the triangular in three sizes, the square, only one example so far. Naturally I'm also collecting pins and staples and all kinds of paper fasteners.

Regards, Eric.

Dear Donn,

3rd December, 1973

Dr Werthan sent me a letter today, and the sheets were fastened together by a sort of corrugation in the paper. Obviously a special machine to do the job. I've tried everything I can think of to separate the "fastener" from the paper so I can add it to my collection, but nothing works. Sob.. After this failure I'm giving up paperclip collecting. Please return my name to the list of Title people again.

Regards, Eric

CONTENTS



(Logo, courtesy of NFFF Mss Bureau)

Contents without page numbers! Why not? Let the fluid flow; why mutilate it with a flagged pin? And, thus, does fandom swirl goodbyes and re-hellos. 'Tis not a text; a scrapbook for a different sort of memory instead. So what matter the page numbers; tear them loose, let them fly in Strelkov color, gather them as you will in the order you prefer, or let them lie for recycling, for I've had my fun. Even if it appear to you and to me, myself, I know not what I do.

This issue is dedicated to a full SEVEN of the FOUNDING 13 who have not as yet been so named:

Ed Connor
Buck Coulson
Mike Glycer
Norman Hochberg

Roy Tackett
Harry Warner, Jr.
Betty Brazier (#14)

THIS IS TITLE #24, March, 1974

FRONT COVER: Magenta Hayes
A LETTER ?? : Eric Lindsay
A LATE LETTER: Norman Hochberg
NAMES & ADDRESSES
THE BARBECUE PIT, illo Mike Kranefuss
2 DOWN (a brief 2-year summary)
PORN, article by Ben Indick
CASE OF THE INCORRIGIBLE COMPUTER,
 storiette by Pauline Palmer
CARTOON "Spot the Cat"; Gary Grady
PATHWAY TO A METAPHYSICAL PARADISE,
 freeform by Andrew Darlington
SHAVER'S CAVES FOUND, articlette by
 Eldon K. Everett
NEW ENGLANDERS FOR TIDAL POWER, item
 by Alma Hill
WALKER'S WAKE, comments
SKETCH, "Is That So?" by John Carl
YIN & YANG, item by Dr. Fredric Wertham
FUTURE SHOCK, article by Don Blyly
THE BABBIE BUSINESS, articlette by
 Richard S. Shaver
DEPARTMENTS, summary of past history of
ASPARAGUS DROPPINGS, column by Randall
 D. Larson
COMPOSITE COMPOST - ROBERT SMOOT

POST-23, a department
ZINE SCENE, a department of fmzrevs by
 Warren Johnson
VECTOR, a department
QUICK QUOTZ, a department
CLIPJOINT, a department
HOOKED, likewise
MUNDANIAC, ditto
WINTAGE VINE, an old barrel
SF PATCH, ramblings in
FINAL ANALYSIS, editorial wrap-up
BACK COVER: Bruce Townley

(If this listing approaches 90% accuracy I'll be satisfied because at this date, 2-19-74, there are at least 6-7 pages to do yet on stencil, and I might gather the pages differently than the above sequence suggests.)

TITLE is obtained mainly by locs/letters; a sample costs 25¢. Monthly.

Donn Brazier
1455 Fawnvalley Dr.
St. Louis, Missouri 63131

THE DEADLINE WAS FEBRUARY 15, MR. HOCHBERG AND HERE COMES YOUR LETTER ON THE 19th!

Donn -

Hope this is to your liking. It's a lot more than a paragraph or two.

A fan era is supposed to last three years. Figuring that a human era is about 25 years (a generation) we find that 3 fan months equal 2 "real-people" years.

Or, in other words, TITLE has been around some 16 years since that _____*page missive with the opening line _____** floated into my mailbox. Since then fandom has certainly changed and it would seem that TITLE has played a part in it metamorphosis.

A whole crew of new fans have had their fanac boosted by TITLE. From Don Ayres to Frank Balazs to Ed Cagle to Denis Quane, all have benefited from TITLE.

And so have I.

In the past several years I've gotten into quite a few apas: TAPS, Minneapa, RAPS, Apa-45, CAPRA, CLAAP, Big Apa, and maybe a few more. In every case I've joined for the same reason -- people.

What do I remember about TITLE? Its people. Its people-oriented sections. It is listening to 100 people. And I've been listening (and, occasionally, talking back) for about 16 years. It is that that I remember about TITLE. TITLE-people, as you call them, Donn. Very few fanzines maintain 13 devoted readers/writers through 24 issues.

Then again, very few fanzines have 24 issues in as many months -- a rather impressive record.

Okay.



* I was to fill in the blanks, I think, but I don't have a #1 TITLE handy; seems like it was 10 pages.

** Whatever that opening line was it's the kind of line one can hardly forget; though Norm and I both have.

*** (an extra note) Norm gives me rank egoboo, and that's the best kind; however, see some of the other comments by the FOUNDED 13 in "2 DOWN" a few pages further on. Also, and especially, note Mike Kring's review of TITLE reprinted in the same piece.

Secret to prospective faneds: to produce monthly, do not sigh and bask in the completed issue for too long a time; if possible, start at least one stencil before the current issue is all gathered and addressed; be enthused about THE NEXT ISSUE!

"We put in lots of everybody and we ourselves are just the 'cement' that joins all those 'lots-of-fans' into a nice compact mass." -- Mae Strelkov, Feb. 12

NAMES AND ADDRESSES OF CONTRIBUTORS WITHIN THE PAGES OF THIS 2nd ANNISH OF TITLE

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the barbecue pit

2/17/74

COMET KOHOUTEK: I confess I did not see the comet, nor did I look very hard after reading reports of its fizzling. The following poem by Claire Beck says more in five lines than less-than-genius is permitted to say:

THE LAST TIME I SAW KOHOUTEK by Claire Beck 1/29/74

The last time I saw Kohoutek
Was out there around Pisces.
I lost the track
Because I lack
Good optical devises.

Harry Warner, Jr. writes: "I found quite a bit in microfilm about how Hagerstown behaved when Halley's Comet made its last visit. It must have stirred up the city considerably. The morning newspaper, for instance, published a daily bulletin for months on exact times when the comet would be visible and even included the right ascension and declination data, which might mean that some local residents had elaborate enough telescopic equipment to demand that information. There was a very cautious news story in the morning edition which must have gone to press around 3 a.m. the night when earth was supposed to pass through the comet's tail; the reporter said that the planet had suffered no damage up to press time. Other news stories told of crowds collecting at high points where the comet could be seen to best advantage. But after it was all over an editorial complained that the comet hadn't lived up to expectations. Apparently the writer had gone to a lot of trouble to get those big fonts of end-of-the-world headline type ready."

SIBERIAN TINY BLACK HOIE THEORY: An urgent airmail letter from Al Jackson arrived at my home Saturday morning, Feb.2; it stated that Al and Dr. Ryan would be interviewed on KMOX, a local St.Louis station at 2:45. After much searching the radio bands, I found KMOX in time. I learned nothing new beyond what Jackson had written for TITLE #20, except that Jackson & Ryan would be investigating next the possible effects of gravitational waves striking a black hole. Since Al is a T-reader & writer I was anxious to hear him. Well, after the very first question by the interviewer (done by tape or telephone?) to which Al responded this way: "I'll let Dr. Ryan answer that one," I was never again able to pick up from cues or voice (Jackson & Ryan sounded alike to me) when Al was talking...

ED CAGLE GAFIATES: After hearing from two sources that Cagle had gafiated (Pauline Palmer & Ben Indick) I rushed a scrawled postcard: SAY IT ISN'T SO! Ed telephoned me Feb.13 and said: "Yes, it is so." Shame. I hope he returns in some form or another, but KWALHIOQUA as it was will be no more. Ed will continue to receive maybe a half-dozen fanzines, and may even loc, but he wants none of his comments printed! Oh, I forgot, Jackie Franke told me, too, and advised me not to publish the news until Ed had released it; I'm taking his words on the phone as a release; he said I could phrase it any way I wished. The reason seems to be this: snowed under.. there are a lot of other things he neglected and things he wants to do, and the snow was getting so deep he could not conscientiously keep up without offending fans. And so, he has broken off almost completely to become a still-interested, but silent, participant in fandom. He says he is returning all contributions, subs, etc. Though Ed said nothing about ever returning to fanac, I'll go on hoping that he will. TITLE will feel his loss - as though half the spokes had been broken out of the wheel - not to mention my own cussword embellished feeling each time I realize that I'll not be reading any more of Cagle's unique wit and style with words/ideas.

CHAPS (Cowboys and Horses Amateur Press Society) is a newly formed apa looking for cowboys (or fans who like western and Indian stories). Write to:

Dale A. Goble, Jr.
8201 Valewood Ct.
Orangevale, Calif 95662

WHO IS MICHAEL KALEN SMITH? He sent me a CoA for 606 N. Hampton, DeSoto, TX 75115; and he has never received TITLE nor anything else from me. So??

AN ASSORTMENT OF PACKAGES: From Bob Stein comes an ancient sf fan photo (8x10) of Forry Ackermann and three others whom I can't remember; a no-cover, decrepit Vol 1 No 1 UNCANNY STORIES with tales by Cummings, R.DeWitt Miller and David Keller; and Lewis Padgett paperback.

From Sheryl Birkhead an award! A BOW-WOW AWARD -- a plexiglas disk with the inscription below a dog biscuit shaped like a bone! Terrific! It has an honored place on top the mantel in my office.

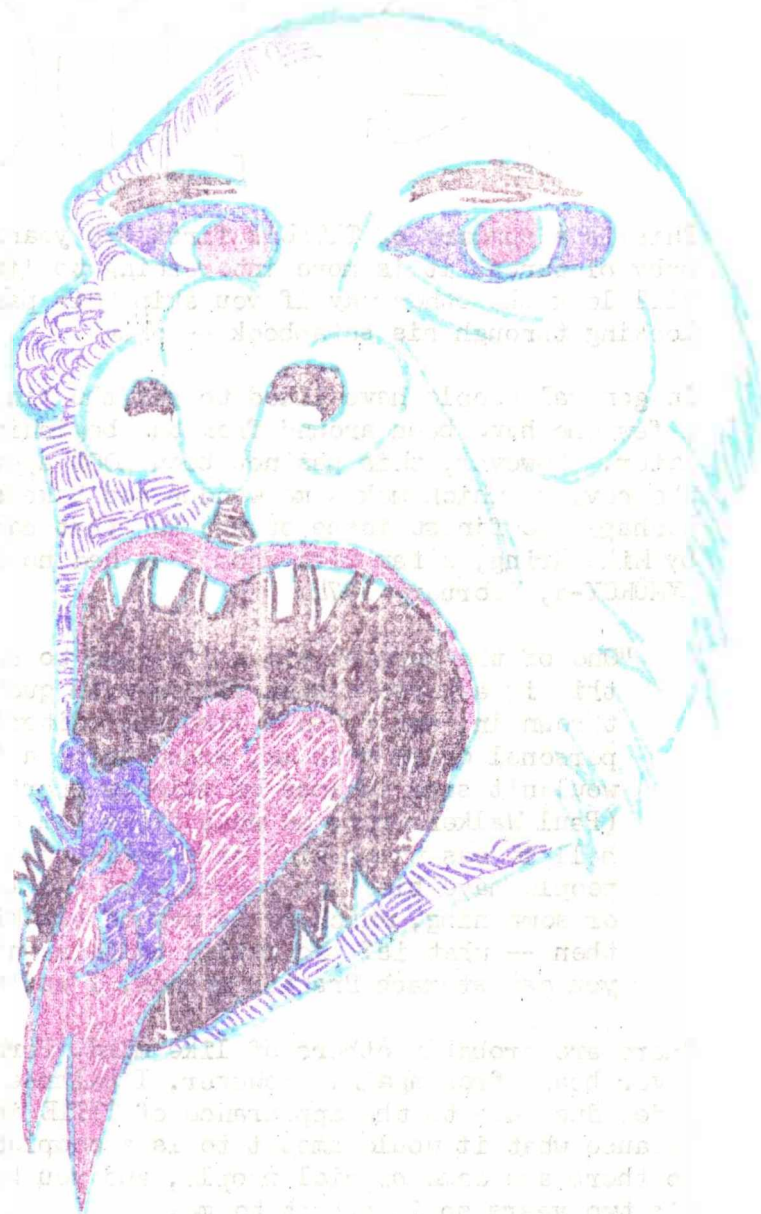
Some old bottles of dried up hekto ink (red, green, blue, and purple) from Ned Brooks. I shall be trying to rejuvenate them by adding a little ditto fluid. I have my doubts about it all, but Ned knows I like to experiment.

From Ben Indick an excellent condition AMAZING STORIES, Dec. 1948, containing a Richard S. Shaver story "Daughter of the Night". This story is subtitled 'The Red Dwarf Fights the Sorcerer Queen'... I wonder what numerical order this story occupies in Shaver's long string? And a brand new MAN AND HIS IMAGES, A Way of Seeing, which is a beautiful art book by Georgine Oeri, 1968, Viking Press.

And three books from Dr. Fredric Wertham, which I think I mentioned already: DARK LEGEND, A SHOW OF VIOLENCE, and THE BRAIN AS AN ORGAN.

And somebody at PYRAMID BOOKS sent (a second time) some paperbacks to TITLE 4. (Why the '4'?) Anyway, THE WITCHSTONE, SPACEHOUNDS OF THE IPC, ORBIT UNLIMITED, and THE WALL AROUND THE WORLD. The first is new; the rest are recent reprints of editions of about 1962 or so. The last named is a collection of short stories by Ted Cogswell, and probably will be the only one I'll read.

Since I get NASA releases automatically, I received LIFE BEYOND EARTH & THE MIND OF MAN; I was going to review it, but I see that March ANALOG discusses it in the editorial. I agree with Bova on it; as I read the NASA report I kept wondering why they didn't have some sf writers on the panel, i.e. some experts.



Barbek the Inflamed Eats Up Locs

2 DOWN

This is a summary of TITLE's first two years. Since it's a little like showing off baby pictures, it is more interesting to 'father' than to anyone else; therefore, I will look the other way if you skip this part of T 24. Put it down as an old man looking through his scrapbook -- okay?

In general people have liked to get the zine, though readers come and go...except for a few who have been around from the beginning, and from whom you'll hear from a bit later. However, this has not been 100% approval, and I want to enter here one of the reviews which makes me wonder and take stock of myself. The review is of T 20 -- perhaps the finest issue of the 24 that came out faithfully once per month. It is by Mike Kring, a fan with whom I've had no contact, and appeared in Dick Patten's ZYMURGY-d, February 1974:

"One of the hardest zines I've had to review so far, for the simple reason this is a personalzine filled with quotes from locs and with a few articles thrown in, and I don't like the editor's personality. More than likely a personal quirk with me, since quite a few people must enjoy it, or they wouldn't send in locs or sticky quarters. I like some of the articles (Paul Walker wrote on what ticks him off about faneds; Al Jackson on what-hell it was which kind of demolished a bit of Siberia June 30, 1908). Other people have bits and pieces here and there. It reads like a quote book, or something, which to my way of thinking, ain't no way to run a fmz. But then -- what is? No rating on this one, since it will depend on whether you can stomach Brazier or not. I can't."

There are probably others of like mind. Perhaps those who sample an issue and are never heard from again. However, I balance this against a number of friends I've made, due only to the appearance of TITLE in April, 1972. I don't want to name you because what it would amount to is a complete listing of T's steadfast readers; even so there are some special people, and you know who you are. This is what has made T's two years so important to me.

On April 7, 1972 I mailed out 98 copies of #1, ten pages, mimeo. Probably the item that received the most response was the question: what three people would you invite to your dinner party. But there were only 19 replies, total, to the issue. On May 2 I mailed 97 copies of #2 and pulled 31 locs. There was some disappointment that T was sparse on sf; #2's main attraction was the question: what moment of awe can you relate? And so it went... quotes from non-sf books, astrology, ecology, science, psychology, OZ, etc. Here and there some sf pieces like the Wilber essay on BILL THE GALACTIC HERO, but not many. Perhaps more faanish things like Koch on how to organize and run a con, Quane on seven good reasons for not being a fan, and Walker on ways that faneds irk him. There were silly things I hoped would be fun - stories, poems, cartoons, puzzles & games, and unclassifiable items.

I originally set a goal of 100 readers, and for two years, the circulation has remained at 100-120, and I'm not pushing it for more. When a few drop out along the way, there's always a few more who want to be included; and the numbers balance each other. For a long time there have been no copies sent out on speculation; not since the early months when I mailed to readers of MOEBIUS TRIP, YANDRO, PREMENSI, and MAYBE.

The index I made following T 20 lists all the people who contributed to TITLE and is also coded for frequency and kinds of contributions. By running my eye down the list, it is easy to pick out the stalwarts on the basis of quantity at least. Let me

mention a few with a lot of coded numbers & letters behind their names:

Bruce D. Arthurs	Don Ayres	Frank Balazs
Claire Beck	Ruth Berman	Sheryl Birkhead
Bill Bliss *	Don Blyly	Railee Bothman
Bill Bowers	Bill Breiding	Ned Brooks
Greg Burton *	Ed Cagle	John Carl
Larry Carmody *	Ann Chamberlain	Cy Chauvin *
Adrian Clair	Ed Cornor	Leigh Couch
Buck Coulson	Chester Guthbert	Tony Cvetko
Terry Lee Dale	Buzz Dixon	Jackie Franke
Mike Glycer	Dan Goodman *	Gary Grady
James A. Hall	Loay Hall	Marci Helms
Alma Hill	Norman Hochberg	Rose Hogue
Chris Hulse	Ben Indick	Al Jackson
Hank Jewel	Jim Kennedy	Tody Kenyon
Irvin Koch	Randall Larson	John Leavitt *
Douglas Leingang	Ed Lesko	Eric Lindsay
Dave Locke	Seth McEvoy *	Tim C. Marion
Jeff May	Jim Meadows	Murray Moore
Harry Morris	Fred Moss	Tom Mullen *
Mark Mumper *	andy offutt	Pauline Palmer
John Robinson	Matthew Schneck	Mike Scott *
David Shank	Richard S. Shaver	Michael T. Shoemaker
Robert Smoot	Lou Stathis *	Bob Stein
Milton F. Stevens	Sean Summers *	Aljo Svoboda *
Dave Szurek	Roy Tackett	Paul Walker
Harry Warner	Fredric Wertham	Elaine White
Rick Wilber	Joe Woodard	

Those names marked with a * have dropped out in late months, but new names come in: Paul Anderson, George Beahm, Victor Boruta, Karen Burgett, Brett Cox, Frank Denton, Ken Faig, George Fergus, Ken Gammage, Bruce Gillespie, William Wilson Goodson, Mike Gorra, Malcolm Graham, Dave N. Hall, Warren Johnson, Dorothy Jones, Arthur Joquel, Nesha Kovalick, Loren MacGregor, Eric Mayer, Jodie Offutt, Ken Ozanne, Denis Quane, Chris Sherman, Mae Strelkov, Roger Sween, Bruce Tornley, Elst Weinstein, Robert Whitaker, Sharon White, Kevin Williams, and Gene Wolfe. Not to mention Patti Sobrero and Eldon Everett and Chet Clingen.

TITLE has been mostly mimeo, but there have been inclusions of ditto pages and spots of ditto color on a page of mimeo. Several quick-change color mimeo attempts were made. A limited number of offset; also a limited number of xerox. And one cover in silk screen-- this issue. Nothing very clever as regards format; my main interest being fans and their messages. A variety of page count, roughly 10 to 50 per issue; the first year a total of 271 pages, and the second year about 335 if this issue is 40 pages (this being typed before completion).

There are quite a few things I'm proud of. Some art by Sheryl Birkhead and Shari Hulse, the only printing of the 'facts' about the suppression of MURDER IN THE SYNAGOGUE, an almost near-scoop with Al Jackson's article on the black-hole theory for the Siberian explosion and the actual scoop of several publications, the appearance of Shaver and Wertham in these pages, Ben Indick's series on OZ, the Loczine #5 sent from Torcon by Ayres & Balazs, and material by Paul Walker and Denis Quane, and.... oh, so many things.

I put the 13 founding readers still with me on the spot. Rather brash of me, but I asked each one for a sentence or paragraph about T's past two years. Claire Beck, always succinct, replied: "As you requested - concerning 2 yrs of TITLE: Why not go ahead and win the Hugo even if you don't feel like it." ((Well, thanks, Claire, but my feelings were stated correctly in T 23. It would be a thrill, of course, but it would ruin my hobby. Just stick with TITLE -- okay?))

Buck Coulson said to my request: "A comment on your first two years? I don't remember fanzines all that well, I'm afraid, and I can't cheat and look up back issues because I've never kept my fanzines filed in order. But the best thing that I recall has been the economy of wordage. Verbose statements are stripped to the essentials. I never liked your occasional longer articles and columns because they rambled and didn't seem to fit the taut, economical style."

Ned Brooks begged off completely. However, he sent me Little Blue Book #970 called OUT OF THE EARTH And Other Sketches and written by Arthur Machen. I like Machen but I like the words that Ned scribbled across the little book: "To Donn Brazier on the occasion of his Second Annish of TITLE...(signed) Ned Brooks." ((Thank you, Ned; and, as I said, it was brash of me to put you and the other twelve on the spot.))

Some of the others more than made up for Ned's reticence, and I am too embarrassed to print all of their words, and so I hope they forgive me for cutting a la Coulson to the bone:

Ann Chamberlain: "TITLE feels right to me... you set up TITLE so that it became an instrument in which you could do a certain amount of living, and the result has been very good."

Bruce D. Arthurs: "I want to say how TITLE was one of the main influences keeping me involved in fandom despite military service, how I've made friends that I didn't know existed until TITLE introduced them to me, how TITLE has inspired a whole new wave (if you'll pardon the expression) of fanzines and faneds....but I can't say those things because my cynical and callous personality says it's too 'mushy'. If only I could figure some way to 'sneak around' that psychological block..."

Harry Warner, Jr.: "...enough comment hooks on each page to provide two pages of loc. TITLE is like sitting in the middle of a dozen people who know everything about everyone, all talking loudly enough for me to sop up all those remarks..and I don't dare doze off for even three seconds because I'll miss eight important facts. Also gives me confidence that I can retain communication with fans one-third my age for at least a few more years, since you're doing it while you're a smidgin older than me."

Roy Tackett: "...two years of pleasant, thought-provoking reading with more good material than any one fanzine ought to be allowed to have. What stands out for me is the material by Dr. Wertham and Richard Shaver. Both of these men have made some impact on SF and fandom in years past and it is quite interesting, in these later days, to get some insight into their thinking. All too often figures out of the field's past simply fade away leaving us wondering."

Jackie Franke: "Two years? Has it really been that long? That short? TITLE has its own gestalt, each issue joining the others in my mind's data banks, soon to blend so totally that differentiating becomes a task that lazy me prefers to ignore. The bits of Shaverian philosophy come to mind, the various bits of inanity posing as scientific theses, pseudo book reviews and general nonsense that tickle the funny-bone. Most of TITLE has come to mean PEOPLE...the Title-persons. I've never encountered that among any other readership. Whoever called a correspondent a 'Granfalloon-person', or an 'Alien Critic-person, or even a 'Yandro-person'? Responding, interacting with your zine has become an integral facet of fan-activity, as much a separate function as attending cons or collecting William Tenn novels. You don't LoC TITLE, you become part of it. And it, in turn, becomes part of you as well. It's been one hell of a fun symbiosis!"

See what I mean? And these next two are even more difficult...Ed Connor and Ben Indick -- they each wrote two pages! Well, I got myself into this, and though I slop it up, I wonder what you all think? Nothing to do, but forge ahead and try to leave out as much 'mush' (quoting Bruce D. Arthurs) as possible without offending the sincerity of the writer and the sensibility of the reader.

Ed Connor: "With 24 issues in two years Donn Brazier has provided a world into which he has introduced a group of minds selected by himself. These mentalities were from the beginning invited to interbreed on an ideative level. Of greatest pertinence to my initial sentence, therefore, is the combination of frequency of publication, size of response and variety of opinions and subjects; and how all this has been handled by the editor.

In general, a mixture of the organized and the disorganized, of the profound and the stupid, of the clever and the inane, and so on: in short, of a little bit of everything that makes us, the TITLE readers and writers, what we are. True, I've been disappointed at seeing some of the things Donn has printed, but most of us will probably admit to that, just as we'd almost surely find in any really good genzine pieces which we'd consider cruddish in subject or in composition.

As far as I'm concerned the crud in TITLE has been small enough percentage of the contents so that I can comfortably overlook it, going on to the innumerable other ingredients, the good comments, articles, insults, far-outticisms, etc.

All in all, the first two years of TITLE are a good model for the next two."

Ben Indick: "I present some thoughts, some serious and some tongue-in-cheek. Two years after TITLE #1, I still wonder what happy circumstance inspired you to include me on that lucky-thirteen!

What has TITLE been to me? It is like a great bonfire on a warm seashore, with a crowd of good folks around. Everyone brings little tidbits, hotdogs, potatoes to be baked in the hot stones, marshmallows, cans of beer in a barrel of ice. The gang sits and chats and laughs, and sometimes chases each other for the fun of it. Clouds race across a bright moon, which breaks through them to make faces silvery bright. It is perpetual youth and calm excitement, the stimulation of the others and one being a part of them all. And the host sits in near-anonymity among them, just one of the group, a silent and wise conductor of this orchestra of minds.

What has TITLE contributed? It is responsible for the emergence (and re-emergence) of some very interesting personalities, and, indeed, for an entire style of fan-life. Most important personality it has helped to become known has to be Ed Cagle, who, one hopes, will be able to resume his place soon; not that Ed needed TITLE, but surely it provoked him into activity, and his own editorial tastes have already established new norms.

The most impressive aspect of the norms TITLE has inspired has been a maturity of thought, even in its youngest members. It has been instrumental in the re-emergence of a remarkably warm and evergreen Richard S. Shaver, and the introduction to many readers of Dr. Fredric Wertham. On my own part, TITLE has encouraged philosophic musings and has given a free arena to such thoughts-- even such an esoteric subject as my essay on critical approaches to L. Frank Baum, a prominent creator of fantasy ignored by many sf fans.

What is the future for TITLE? Cold honesty forces me to the conclusion that TITLE should gently turn over 25% of its member/readership annually. This pains me, for I too must in turn be discarded. An answer to that would be that former readers become reader-emeriti, receiving for a nominal sum reprints of each issue, which they must NOT reply to! ((Then Ben suggests that TITLE accept pre-printed sheets as the apas do.))

A final suggestion-- a great fan-gathering of TITLE people...preferably on that seashore...music...fireglow...gulls floating in the moon-speckled sea-path. And we all raise our foaming mugs (each a different and exotic beer, of which the cans go to young Brett Brazier's collection) and we toast the health of the generous and inimitable Ole Barbecue. L'chaim!!"

PORN

by Ben Indick

I've been seeing comments on porn flix in fanzines lately, and, as an expression of our multi-leveled mind-travels, they are interesting. I must admit that I have seen no such films yet -- I am regrettably embarrassed by very explicit stuff, altho lately, at parties, I've been more of a roue (with my capabilities, it's safe.) Still, I'm curious, and it has been tempting for me to see a nearby double feature of DEEP THROAT and BEHIND THE GREEN DOOR. Or nearby in person yet, were Marilyn Chambers (IVORY SNOW GIRL and STAR of GREEN DOOR) and Harry Reems (MR. 10 $\frac{1}{2}$) and Mark Somebody-or-other; it was a burleycue show, and I presume they did the usual old schticks, for the news announcement pointed out they at least would not be nude.

(My wife is far less tempted; she considers my timid suggestions as gags, and so we went last night to THE WAY WE WERE, which is pure Ivory Snow, WITHOUT Marilyn. After seeing it, I felt cleansed from toe to head; THROAT might have an opposite effect.)

I am, even while apologizing for speaking without actual experience of the films, not really happy about them, although I think they may represent an important intellectual change coming about for humanity, even a physical one. It starts with a consideration of DEEP THROAT, which I glanced at in its novelized form, while waiting for a plane (and, I figure, it can apply as easily to any porn.) The book seems to me to be meretricious beyond the obvious exploitative aspect. It is the best advertisement ever for woman's lib: a man's fantasy-world alone, appealing more to the lonely, frustrated and lost than anyone else, and certainly not to women, except for the masochistic variety.

Like sadist writing (flagellation and such) DEEP THROAT looks at the world through the wrong end of a telescope, concentrating all emotion upon a tiny (although potent) arena. Spinoza pointed out that we are too easily the slaves of our emotions. In this sense, emotions are very limiting. I do not equate the limiting fantasy life of Porn with the con-

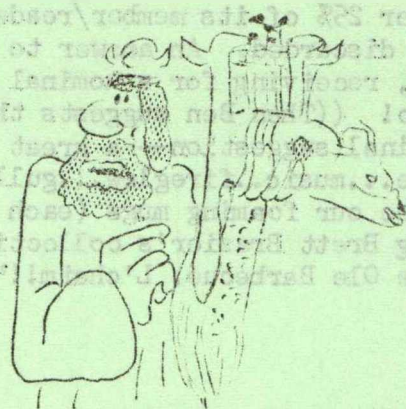
structive fantasy life of 'legitimate' fiction (films, etc.) which tend not to concentrate the mind, but to expand it.

As to that change in humanity I was speaking about: early sf writers often postulated a future wherein women either ruled men, or simply existed without them at all. Possibly, a fear of sex underlay this theme. After all, if a sperm bank existed, as in BRAVE NEW WORLD or ALAS, ALL THINKING!, men would be unnecessary in the biological chain. Or, as in THE COMING OF THE AMAZONS, trivial as pet gerbils. If parthenogenesis were developed, no sperm bank would even be required.

Thus, it is possible that Porn is a last refuge of male sexism, or even a last gasp for sexism in general. It is no rebuttal to mention such female-sex-oriented magazines as PLAYGIRL or center folds of Burt Reynolds. These are probably designed by men, and as valid in the context of reality as the black-exploitation films. At their least dangerous, they are ploys and games; at their most dangerous (at least for the well-being of the male) they approach the final, complete self-consciousness of women's lib, wherein men become first the toys, then the discards.

Evolution, evaluating what males have managed to do over their history, may decide, finally, that they are superfluous, and try a feminine world.

THE UNPARALLELED ADVENTURES OF
SPOT the CAT ----- by Gary Grady



I told you I'd make a lyre out of that cat!

P A L M E R

REV INPUT

OR THE CASE OF THE INCORRIGIBLE
COMPUTER

PAULINE

Here I sit, a nervous, up-tight mass of tight muscles and futile frustrations -- the victim of a mechanized, computerized expert at one-up-manship. It all started like this: One day last week I made the mistake of letting A Stranger touch my faithful companion Ghu. Ghu, a high priest of I-Thin-Therefore-IBM, reacted violently, with retching noises and other melodramatic symptoms indicating a desire for the expert attentions of that kind gentleman billed as a 'service representative' but whom Ghu and I know to truly be a Machine Psychologist.

The Machine Psychologist came, placated, and then -- curses of curses -- blundered. For his parting shot, within full hearing of Ghu, was to say to me, "Guess what, I'm taking the rest of the week off."

Yes, you've guessed it. The rest of the week was an unmitigated disaster. Not only were there more strange and unpleasant noises, garbled nonsense and a mysteriously broken interior mechanism, no, there was even one small part, but vital, that was totally missing -- disappeared *kaput* with no explanation, no where to be found even though the bowels of Ghu himself were relentlessly explored. And of course both the missing and broken items, rare ingredients indeed, had to be sent away for. (Long distance telephone call made... Greyhound bus loaded and dispatched.)

Tuesday morning, Machine Psychologist and Ghu have a brief meeting of minds. Machine Psychologist (just barely) wins out. GHU LIVES! I return to my interrupted work. Everyone in my little world, each dependent upon Ghu in varying degrees, breathes great sighs of relief.

But now, at 4:30 that same afternoon... Suddenly... what's this?... Ghu has stopped dead in his tracks! In MY tracks even. And half ingested is a Very Important Project which I have promised for first thing this coming morning. I try every button, switch and knob available, including several that aren't even connected to Ghu (hope for sympathetic relief). I look out the window but there is no thunder storm in sight. This pleases me, but perhaps it shouldn't: I have never quite ascertained whether it is Ghu's dislike of thunder that sometimes causes him to react, or if the thunder is merely a symptom of his displeasure. Finally, in total frustration, I even partially disassemble the Wretched Bastard. (He winks at me.)

But no coy urging, no violent jolt brings any response. I cannot even persuade him to disgorge That-With-Which-He-Will-Do-Nothing, so that I might take it to a less rebellious High Priest elsewhere. Horrid creature. So the job doesn't get out until Friday, what does HE care? Ah, but from the dim recesses of my memory come back the words of the Machine Psychologist to haunt me. For he once told the story of Someone, Somewhere, who under similar circumstances finally probed into the interior of his Ghu-equivalent and ...

CUT ALL THE WIRES IN THE MASTER MONSTER'S GUTLESS BOWELS !

I'm tempted. Truly I am. But if I destroy my Ghu... then who would be left to forgive me?

I repent, Ghu. Never again will I allow a pagan finger to touch your switch.

For after all....

You Are, therefore I can Be.

(submitted on computer read-out paper)

Turn the handle, quicker,
watch the pictures flicker,
watch the vistas cascade,
frame by frame beyond the darkness
FRAME ONE.

Tired pennants of yesterdays slogans profane abandoned picket lines. Someone said it was the rain that slurred the message. Diluted its printed voice. Others just watched letters elongating with inky tears, its message already indiscernible. Turn the handle, quicker,
watch the pictures flicker,
watch the vistas cascade,
within the machine labelled 'ultimate reality'.

FRAME TWO.

Gatling gun waltz regurgitates death, graceful as the silver ballerina moves, across the hour-glass sand dunes. Towards the silent vortex to which all flows to become flux. The subtle turbulence of pirouette motion that guides planets, or spins atoms alike. Not to upset the scales. Spin the dials towards zero before haunted figures barter and bid for tears on street corners.

Turn the handle, quicker,
watch the pictures flicker,
watch the vistas cascade,
frame by frame beyond the darkness.

FRAME THREE.

The audience watch with deafened eyes as the cycled bullets clip wings from the pirouette figure. Strain. Vaginal explosion of gore. Birth is a form of dying. Growth a form of unlearning. Truth a form of obscurity. The Gods of order are setting. The truth of will is in ascendancy beyond the apocalypse, of reversion as crucified truth is discovered lies. The chaos hidden within order. The anarchy that masks its voice with logic. The power that Deltas itself to aid tributaries of gleaming circular energy. The silver ballerina knows the force of motion.

Turn the handle, if you dare,
watch the pictures etched on darkness,
watch the vistas cascade
frame by frame beyond the world of order.

(Dare you look away?)

FRAME FOUR.

The rats are leaving the sinking cities. Pubic hair of fire circles rooftops. Empty people dance the ritual of order as the cross is inverted, as stones disgorge themselves skywards. As crimson energy explodes across a once-reality that is no longer. The dead are stirring. The once-lived are a plague of people. The insane glory of cracking cities crucified across continents of dread. Claws of energy, fingers of electric power beyond individual man, to scar a universe with its ultimate will. To transcend the lie of its birth. To soar above the squalor of its emptiness. To score the planets of creation, the atoms of eternity with the life-line of his glorious lie. The motion of the ballerina, wings clipped, whose stifled screams sear forever. The schizophrenic cities of man echo the hollow laughter of the Nibelung gods. Cycles of time beyond memory. The will of power. The power of truth. The truth of existence. The existence of the lie. The lie that is creation. The creation that is the will.

Turn the handle, quicker,
watch the illusion fade,
watch the vistas cascade
that are the new reality,
frame by frame beyond the darkness.

SHAVER'S CAVES - - - Found

By

EIDON K. EVERETT

Since 1944, writer Richard S. Shaver has been contending that there are vast caverns under our cities housing the wonderful equipment of a lost civilization. Doubters have said: "Show us the Caves!"

Now, from the research files of the Washington State Historical Society, evidence has finally been produced. In Tacoma, Washington, near the sites where Kenneth Arnold first saw "flying saucers", near where a UFO is said to have crashed in 1947, an area where "airships" and "submarines" have been seen since the turn of the century --- now it is known to be permeated with strange underground caves.

In the Spring of 1935, a City Light crew in Tacoma was laying underground conduit. In the Alley between Pacific Avenue and "A" Street, a cavern about 3x5 feet was found to run under the State Hotel, southeasterly toward Commencement Bay. Engineer V.W. Jenkins pursued the cavern for 40-50 feet in each direction, where it dropped sharply into dark caverns beneath, where a rope would have been necessary for descent.

Mr. Jenkins also discovered a cave running under what is now Stadium High School. He followed it for some 150 feet before being stopped by a cave-in.

In 1936 one Oscar Cayton discovered caverns under what is now the Fircrest District near Tacoma, and with A.F. Graham he followed it for over $\frac{1}{2}$ mile before encountering a cave-in. During their investigation they discovered "several pieces of broken dishes, a few pieces of Chinese money, and some paperbound books in Chinese characters."

Other City Light crews over the years found evidence of the cave-system behind the State Hotel at 709 $\frac{1}{2}$ Pacific Avenue, and several others near 15th Street, one of which was stopped up with concrete to build an underground transformer system.

Could all of these caves be linked to an underground UFO Base?

Or, do they extend much deeper into Earth, as is Shaver's thesis?

What were the "paperbound books in Chinese characters"?

Anyone who wants to check out Shaver's data need only put up a few hundred dollars for permits to dig in these places and explore the apparently man-made cave-systems under Tacoma.

Any adventurous souls out there?

NEW ENGLANDERS FOR TIDALPOWER

755 Boylston St., Room 306

Boston, Mass. 02116

From Alma Hill, a long letter with the letterhead above, and an organization for which Alma has done some volunteer work. She writes:

"I bet you never heard of the Passamaquoddy Tidal-Power project. It has had some quiet but formidable opposition right along: 1) The Bar Harbor set don't want anything but unspoiled wilderness up that way; 2) The lumber and canning industries, such as they are, don't want industrial development as they are used to seasonal cheap help; 3) The privately owned electric companies have a busy lobby against it, though the municipally owned companies are growing numerous and favor it; 4) The multinational oil companies want no competition with hydroelectric power."

"The hydroelectric reservoir (Passamaquoddy Bay with its harbor islands connected by dams with gates to let the tide in etc.) can give one million kilowatts per hour. Army engineers stressed that this is not the upper limit of capacity." Alma points out the saving in terms of bbls of oil for other purposes.

WALKER'S WAKE

SOME GENERAL REMARKS ABOUT PAUL WALKER

"I'm tempted to cry for Paul, at how hard we fan make his life. It's hard to refute his arguments based solely on merit because most of his suggestions should be followed. The fact that they aren't is something we must live with, just as faneds must learn to live with writers who can't see an editor's point of view. Paul has a lot of good points, I just wish that they weren't said in such an inflammatory manner." -- Norman Hochberg.

"...a very good piece. Being both a writer and editor I can truly appreciate it." -- Randall D. Larson.

"Paul is pugnacious; however, the article is perspicacious." -- Ben Indick.

"Paul had some good things to say, but Big Controversies can be a pain. Fan and Pro bitching can be really boring and stupid when the folks start throwing invective." -- Eric Mayer.

"The big item in T20 is Walker's article. My overall impression is that most of what he asks and expects is exactly what should be expected from an editor; however there are some unreasonable requests." -- Eric Lindsay.

"Walker's article was a shot right between the eyeballs." -- Mike Glyer.

"Walker's piece, then Glyer's following. Denis Quane's article and Franke's response. Take these and I do believe that we have two sets of extremely well written, responsive fanwriting. I suggest others do the same, intriguing, valid, and I agree with them all!" -- Bill Breiding.

"Generally, this is all silly. If Paul is bugged by some faneds and their ways, surely there are others that do as he would like them to. And every faned is entitled to handle his own zine in whatever way he pleases. Provided, of course, that he is satisfied with a very small readership if he is too extreme in his ways." -- Ken Ozanne.

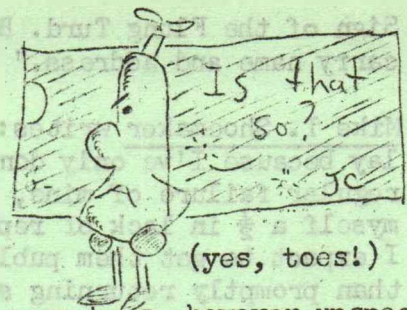
"Two best articles, Walker's and Quane's. One can't help but wonder how Paul Walker is planning to 'deal appropriately' with you, Donn." -- Patti Sobrero. ((Patti refers to my busting Paul's transgressions right and left; you'll be happy to know that Paul is not so irked with me that he's chopped the communication line. In fact, he called me Jan.30 saying in effect: "Where im hell is DORIC?"))

"Fans-- What Irks Me!" by Paul Walker appeared in T #20 and was the one piece drawing more comment than any other in T's two years.

Let's review Paul's 8 'transgressions' before winding up comments:

- #1 Failure of fans to include full name & address inside the envelope.
- #2 Faned delay in printing contribs and locs.
- #3 a) wholesale editing sans OK
b) neglect to edit obvious typos
- #4 Faned refusal to print egoboo locs after fanwriter eagerly awaits reaction.
- #5 Faneds who do not acknowledge receipt of contrib & plans for.
- #6 Letters printed by faneds as articles without noting that fact. Also, failure to include the author's address.
- #7 Faneds who expect contribs for a non-existent zine.
- #8 Faneds who request contribs after warnings that they don't like the author's previous contribs in other zines.

"Paul Walker is, to say the least, weird. These articles of his certainly portray a different personality than his SFR book reviews, which were admittedly admirable. I'd like to see more of him in the form of articles as opposed to reviews." -- John Carl.



"I agree completely with Paul's article." -- Mike Shoemaker

"I've read Walker's piece again and I still don't see anything terrible in it. 'Course he could have stepped on some toes, however unspecified, and that could have caused some overreaction due to guilt." -- Jodie Offutt (yes, toes!)

"Title should've been FAN EDS - WHAT IRKS ME because that was what it was really all about. Most of Paul's complaints are well-grounded, but one's fanzine is 'his' and he should be justified in many things." -- Dave Szurek.

"Paul Walker's wrath has been roused; his complaints are justified where he indicates rudeness, but some of the blame must be laid to the do-it-yourself nature of fanzine pubbing...the personal and anarchic nature of fandom. Failing to reform fandom, one must find out his preferences...perhaps a hard and chancy search, but the alternative is to put up with it." -- Roger D. Sween.

"Now that Paul Walker has discussed his grievances against editors, would you like to reciprocate with your grievances against article- and letter-writers?" -- George Fergus. ((There are a few little things which I'd be happy to write for some other fanzine if anyone is interested.))

"I've always enjoyed Walker's reviews, and especially his interview series - they're among the best-done such articles I've ever seen and finding out he had difficulty in placing them is utterly mystifying to me. ((To me, too.)) Reading something by him in a different vein is most unusual and interesting though a bit nit-picky in nature. Methinks the article was written during one of Walker's Mean and Foul moods...it just doesn't ring the way most of his material does." -- Jackie Franke.

"I agree with everything Paul said. All of it makes good sense, and while mistakes do happen, I can't imagine a faned consistently breaking those commonsense, common-courtesy rules." -- Tony Cvetko.

"That Paul Walker. One published story and they own the world. I tell you, I don't trust those Dirty Pros." -- Jim Meadows III.

"...the whole discussion strikes me as a hurricane in a coffee pot. Fandom may be a way of life, but even life isn't all that goddam serious. Paul seems to be guilty of taking himself too seriously. Surely we're all in this for some sort of perverted pleasure?" -- Nesha Kovalick.

SOME FANS APPRAISED THEMSELVES AND SO, WITHOUT A DOUBT, WALKER'S ARTICLE WAS A SERVICE TO THE FANZINE SF FAN & EDITOR.

Roger Sween says: "For my part as a new faned, I am grateful for the alarms Paul raised. My conscience is pricked, and I must try harder. I, too, have found myself not wanting to be critical of a fan contribution, particularly a fan friend, not wanting to refuse a contribution out of hand because it doesn't fit in, and therefore not doing anything, thinking it will be forgotten with time's passage,

Now I see this temporizing is very bad. Being a faned takes firmer resolve and quicker action. Thank you, Paul Walker."

Joe Woodard admits: "I am guilty of #1, 2, 3a, and 6. My score, four."

Ben Indick, though not "putting out a true fanzine", says that he is Trans-1 utterly! He says he qualifies for The

Sign of the Flung Turd. But like many another, Ben finishes with: "Future issues WILL carry name and address."

Mike T. Shoemaker writes: "My 'villain' score is 1. I gave myself a $\frac{1}{2}$ in fanzine delay because I've only done this once (the 14 months between Oxy 6 & 7). It's not a regular failure of mine, and I might add that it will never happen again. I also gave myself a $\frac{1}{2}$ in lack of reply to contribs. I don't reply to accepted contribs because I expect to get them published within 3 months or so. I would never do anything other than promptly returning something I've rejected. The curious thing about these parameters is that I should be a likely recipient of Walker material. He's one of my favorite fanwriters and I have been more anxious to have him contrib an article to Oxy than any other writer in fandom. I have sent him Oxy 4,5,6, and 7, but all I've ever gotten is a short note on #7."

AND NOW SOME CLASSIFIED RESPONSE TO THE TRANSGRESSIONS IN NUMERICAL ORDER

#1 "...laziness on the writer's part" -- Tony Cvetko.

"Perhaps Paul has many more correspondents than I do, but I've not been discarding the envelopes of my fen-pals. Some are too interesting to discard. Still, addition of return address is a common courtesy." -- Robert Smoot.

"...doesn't worry me since I keep a file of addresses. However, just using a Christian name does worry me...too many people with the same one." -- Eric Lindsay

"I keep a file of addresses...some people want more than this from me but I've been sly about evading them." -- Norman Hochberg.

#2 "...often impossible to use a letter at once because of lack of space. Maybe Paul can suggest a way round that. This is particularly a problem for me because 75% go overseas and I get back response over a six month period, and then it takes 2 to 4 months for it to get back to the country of the letterwriter." -- Eric Lindsay.

#3 "The damn function of an editor is to edit, not just to print everything he gets. If you want your material uncut why not print it yourself. The other alternative is to find an editor with no opinions of his own." -- Eric Lindsay.

"Basically Walker writes like a first-time writer and I wonder why this is - he's been writing a lot longer than I have. When I first began to do newspaper pieces I bridled at the editor's cutting and wheedling. I knew better than they did. Actually, I knew nothing and they were 90% right. The editor needs the writer to get a bigger and better fanzine, but the writer needs the editor a lot more for without him he'd never get published. This doesn't mean that the editor should treat the writer/artist like a pile of cow droppings. It does mean that fanzine editors don't owe Paul Walker a thing. It's the same sentiment that Paul himself expresses when he says that eds shouldn't give the impression they are doing the writer a favor. Both are true; the two are living in a sort of symbiosis." -- Norman Hochberg.

"Any faned with any damn sense would correct obvious typos and misspellings, but I don't feel it's ethical to alter entire sentence structure without first consulting the writer." -- Dave Szurek.

"If Paul is asked for a long essay-type review and finds it clipped to a paragraph or two, he has a legitimate complaint. If he knows the zine prints short reviews, and sends a long review anyway without being specifically asked - what does he expect?" -- Denis Quane.

"Many faneds are rather stupid." -- Warren Johnson. ((Warren relates a tale of woe about a certain editor having to do with 'rewriting', etc. without telling him; it'd be better if I don't give Warren's details, except, faneds take note, it makes writers damn mad when jokes, allusions, etc. are spoiled because the editor didn't understand what was happening. TITLE's ed has done this, and I'm happy that, with this chop-chop system, it hasn't happened more often.))

"Paul seems to be a bit ultra-touchy in the area of being edited. FMZ editors have the right to set the tone of their zine and the page allotment for contributors, but not in regard to his material (apparently). I think he tends to take too much umbrage at editing." -- Jackie Franke.

#4 "There is no way I'm going to print a straight egoboo letter, unless it makes some original remarks. I haven't even the room for the well done letters I get. I'd certainly send either an extract of the letter or a photocopy on to the writer." - Eric Lindsay

"A faned can't print every single loc." -- Tony Cvetko.

#5 "Faneds who don't bother to answer contribs (not locs) are, as Paul says a pain in the neck. These dudes are often in the majority." -- Dave Szurek.

"Faneds should return an article/rev-
iew/whatever A.S.A.P. if they cannot
use it, so someone else can have the
opportunity to use it."--Jackie Franke

"I haven't been in the fanzine busi-
ness all that long, but I usually res-
pond within a day or two, a week at
the very latest. I feel indebted to
contributors. Nobody told me to pub
a fanzine, and if it wasn't for the
contributors I wouldn't be able to
have the kind of fanzine I want to
have. They deserve to know what I
think as soon as possible."--Tony
Cvetko.

"I agree. I try to have a letter off
to the contributor within two weeks.
However it is not always possible to
say for sure when the item will ap-
pear." -- Eric Lindsay.

"The responsible faned should try to
let the writer know what the score
is. It is only common courtesy. (I
think artists are much more badly
treated than writers in this.) --
Norm Hochberg.

#6 "Good point about addresses. I'll in-
clude in next issue."-- Eric Lindsay.

#7 "It is natural for new faneds to ask
well known fan writers for material
to start them off."-- Eric Lindsay.

AN ADDITION

"What really irks me is people who
don't bother to answer any kind of
letter. The least they could do is
send a post card telling me to screw
myself. Take Asimov's note which you
printed in TITLE."--Randall Larson.

YIN & YANG (or which reviewer do you
read? A series compiled by Dr. Wertham
about his new book on fanzines)

superficial

surprising depth

shoddy index

excellent index

harder to read than

beautifully printed

a newspaper

generalities

a good factual job

little new to tell us

full of fresh ideas
and insights

does not see the
differences between
types of fanzines

knows the difference
between fanzines

Dr. Wertham is just
a fanzine touter

of interest to ser-
ious students of pop-
ular culture and soc-
ial psychology

ragged margins of
footnotes

the first footnotes
I've ever seen which
are easy to read

definitely dis-
appointing

fascinating and per-
ceptive
incredibly interest-
ing
outstanding

knows little about
modern art

a journey into the
origin of important
aspects of contemp-
orary art

not comprehensive

intricately research-
ed and detailed

wrong choice of type
face

type employed with un-
usual effectiveness to
fit the overall mood
of the book

the art selected
leaves something to
be desired

the illustrations are
exemplary...selected
to show the range of
art in fanzines

"And so on and on..

I prefer the righthand column, but of
course I am biased."

-- Fredric Wertham, M.D.

FUTURE SHOCK!

By
DON BLYLY

While I was at the University of Illinois, I taught a course, "Science Fiction as a Medium of Social Comment", for four semesters. The final semester I included FUTURE SHOCK as one of the dozen or so books for the course -- all the rest of the books were SF.

There are many different directions in which a SF course can be directed. (One of my students drew up a list of 40 different SF courses which he felt should be offered by the English Department, and every one of them was at least as worthwhile as many of the present upper-level English courses being taught today.) My reading list was primarily aimed towards stories that showed societies different from ours, or societies going through change. Since FUTURE SHOCK is concerned with the changes that our society has been going through and will be going through, primarily as a result of technological changes, I felt that it would be a valuable book for introducing the course.

I was sure that it would be a good book for generating lots of comment and getting the members of the class into the habit of expressing themselves. It certainly did succeed in generating discussion -- or, would arguments be a better term? Unfortunately, it also convinced large numbers of the class that other large numbers of the class were complete idiots.

The primary reason for this was the composition of the class. Seems that there were several people who vehemently believed that they were existing on the poverty level because their parents were only able to afford a new Cadillac every other year -- on the off year, the parents were too busy buying new cars for all the kids. And these kids would swear up and down that pverty was not at all like the book painted it, because they were living in pverty, and it wasn't TOO bad.

I found the chapter on science especially

interesting. An SF fan of 20 years ago could have written the same "startling" forecasts of the future, based on the SF of that time.

As I read through the book, I started taking notes of things which struck my interest -- many of which had direct relationships to SF and fandom. Here are some examples (page numbers are from the hardback edition):

p.26 The computer was linked with many other, older devices into a super-machine for the space race, which changed the other devices (and our way of thinking of them.)

p.33-4 People of the future are here today -- they are more mobile, needing a fast rate of change, needing to be continually on the move.

I have noticed this about myself. There have been years when I've been to 10 cons. I get very restless when I spend 3 consecutive weekends in the same city -- which very seldom happens. Other members of fandom are in a similar state. That's probably at least part of the reason Rusty Hevelin attended 22 cons in 1972.

p.35 The older you get, the faster your perception of time. A couple of years seems to fly by for an old man, but seem to drag by for a young kid.

I find this concept very interesting. Anybody know of a good SF treatment of the idea? ((I, Brazier, can attest to its verity. A year of fanzine pubbing in 1940 for me seemed an eon, but the last two years of TITLE seem like two months..inside!))

p.37 Americanizing foreign industries also Ameriacnizes the pace of life, forcing an alien time sense on people.

Another interesting concept -- forcing alien time sense on people by giving them gad-

gets from your culture.

p.85 We usually only pay attention to one module of thousands that make up a personality. And we each have thousands of personality modules, of which we seldom show more than one or two to any particular person.

This concept has many SF applications, such as human to human interactions, robot training, and contact with aliens. It also has interesting ramifications within fandom. Let us postulate a fan who is a shoe salesman. To a customer, it doesn't matter if he beats his wife, what he likes to read, what his hobbies are, or what any of his hopes and aspirations are. All the customer cares about is the tiny part of his personality that knows how to fit shoes; and if the the salesman lets any of his other modules be seen, the customer is disturbed. On the other hand, in fandom the fan can show many, many more modules, and find people who appreciate them rather than acting shocked that he has more than one module. Most mundanes have only a spouse who is interested in not more than one or two modules. Fans have many people who are interested in many of their modules. Perhaps fans who have non-fan spouses (Hi Donn!) appreciate fandom in particular because in fandom they find people who will appreciate aspects not appreciated at home.

p.104 Much of today's social behavior can be described as search behavior-- searching for people with increasingly specialized similar interests. It now takes a population of 1,000,000 to provide 20 really interesting friends.

My parents can not understand why I don't have lots of good friends in Peoria, yet have hoards of good friends all over the country. A few generations ago, you had better like the people in your hometown, probably the only people you'd meet for the rest of your life. Now, we can enjoy (and I do) the luxury of picking friends with really similar interests from all over the world.

p.110-11 An organization...is a structure of roles filled by humans.

I'm not sure that is 100% true. Yet it could explain why fandom has never been forced into a tight organization. Loose-knit fandom allows you to deal with other people rather than with other roles.

THE BABBLE BUSINESS by Richard S. Shaver

..oh well, ah me, gee whiz, I PROTEST. Our seemingly sane world is afflicted with a pernicious use of words to accomplish total insanity for all. The Babble Business is how I think of it. The presses pour out more and more of it every day..based on a false concept of things-as-they-are, using mental processes affected by centuries of dark ignorance, of which this makes one more.

You can read them by the pile, these books about this-and-that, love and romance and honor and degradation. The moulding of character accomplished by the tons upon tons of babble is remarkable in its consistent failure to educate and armor any mind against damn foolishness.

The Babble Business is worshipped by the artie-minded, by the poseurs, by the "sf fans" who seems to accept all the "thrilling" episodes of fantasy and derring-do. It's only more babble...adding to the piles of paper poured out of our diminishing forests by a mad people bent upon their own destruction.

Why is it babble? Because it isn't factual, and it doesn't KNOW the facts, and it doesn't INTEND much of anything but to get a buck by creating wild wool. Why is this so? Is it the advertising behind the production of babble... Is it the commercial enterprise system behind the debauchery so evident?

Or is it purposeful mind debauchery inflicted on a suffering world by mental control of our thinking processes?

I think the latter is the only obvious and acceptable explanation. It is the lack of knowledge of the insidious mind-control by the telaugmental invaders that leaves them all open to this sort of mind enslavement. Worse than drugs in its final effect...of making a whole world's people unable to think properly.

It is to genuine art and genuine literature a sort of gravestone marking where ONCE dwelt beauty and art and romance and all the things we hold dear.

I protest the Babble Business...

Away with it. F'chris-sakes!

de	pa	r'tm	e	nt's
MUNDANIAC QUICK QUOTZ TRIO	CRANKMANSHIP BREGNANT BARAGRAPHS	RAMBLING IN THE SF PATCH	HOOKED VECTORS	WINTAGE VINE COMPOSITE COMPOST CLIPJOINT

Book and Zine Talk (so named in T4) was generally called by some variety of Random Reports from Field and Stream or Rambling in the Science Fiction Patch. The department was about as sf-ish as I ever got, except for a handful of specific articles or stories. I'd like more of it, but since there are a number of good newszines, I've tried to make the reports reflect an opinion rather than straight reporting.

Lending some sf-ish elements is HOOKED, when it deals with how the reader got hooked on reading sf or fantasy; and lending faanish aspects when it details the story of how the reader got hooked by or in fandom. Completely faanish is Mundaniac, also earlier called Subsidiary Facets (or Sub-Facets) -- it reveals the mundane data and hopes/activities/hobbies of the reader as a person.

The editorial ramblings have been titled in various ways and even untitled: A Clearing of the Throat and Other Noises, The Final Analysis, Ol' Bone, etc.

Reader response to items previously printed have been done in several ways. When the response was an expressed like/dislike of a specific idea the department has been called Blast, Puncture Points, and Vectors. When the comment was additive or side-lighted and the previous piece was fairly recent: Instant Feedback, Hassle, or Out of the Pickle Barrel. On older items the comments were grouped as Delay Circuit or Wintage Vine. The latter carries items barely remembered, and may go back almost a year. A kind of a cop-out is Quick Quotz (spelled various ways) which are very short quotes from readers that don't fit any topic; instead they seemed to me to say a lot in a few words about anything.

Bregnant Baragraphs was a department of quotes from books, etc. which any reader who saves such things might send in-- sometimes the quotes from one source filled a page and was raised to article status.

A variation was achieved by grouping different kinds of quotes (usually clever/odd/silly/sharp) by author instead of by subject -- Composite Compost. From several to as many as a dozen letters from the same reader were examined for this department.

Fanzine reviews (fmzrevs) are favored by this fanzinefreak editor, and they have appeared as Fanzine Notes, Fanzine Frottage, and Crankmanship. Sometime, should any reader have the urge, I'd like to augment these brief reviews with one fanzine such as MOEBIUS TRIP or YANDRO, etc. examined in depth, past history, epoch events, etc.

About every 4th ish there have been a few letters reprinted in nearly full detail in order to attempt a capture of the reader's personality. Some readers do not show up well unless all the parts are printed; either the letter is a whole in itself, or it is made up of tiny parts, none of which stand by themselves but are magnificent in the aggregate.

Readers send me clippings etc. At the beginning I used to mention them in the editorial ramblings, but when the number grew too large, Clipjoint appeared.

More column than department have been Mike Glycer's 'Boonie Farkings', Randall Larson's 'Asparagus Droppings', and Sheryl Birkhead's 'Barbecued Beansies', which regrettably has appeared only once.

IN THE DAYS OF THE NEO-FAN

ASPARAGUS DROPPINGS



by Randall D. Larson

In the words of Randall Larson: "Every true fan was once a neo!"

It seems practically every person who now holds the divine title of "fan", whether it be comics fan, science fiction fan or film fan, once passed through the corridors of that lowly, shameful and depressing state of "neo-fan". However thrilling it may be to the new fan who has just come into "fandom", he is mercilessly scorned by those above him, and becomes a never-ending source of amusement at conventions and other fan gatherings.

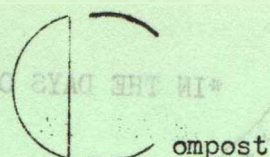
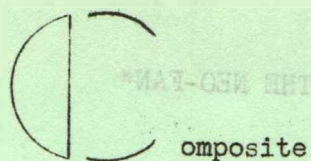
Technically, "neo-fan" means a new fan, a person new to fandom. But since new fans rarely (at least I've never met one) come into fandom bright and intelligent and witty and mature, unless they're about 80 years old, the word has developed a new meaning, equally scorned and almost as obscene as the word "trekkie". (Perhaps we can discuss the "trekkie", a harmless little creature who really doesn't care about anything else in the whole world except STAR TREK, and really doesn't want to bother anybody. "Trekkie" even has a nice ring to it, like "lemming".)

You've all seen neo-fans at conventions. They're usually about 12 to 16 years old (although I've seen people in their 20's act the same way, except they're bigger than me so I'd better not say anything). You've seen them running around the dealers' rooms with their autographed Kirby's and Ray Bradbury shirts, their authentic STAR TREK communicators, and their pointed heads, conveniently covered by either short stumpy hair or a mop of wet strings. Their vocabulary usually consists of words like "Gosh-wow", "Gee-whiz", "Nuff said", "Jack Kirby", "Gene Roddenberry", "Mister Spoke", "Stan Lee", and similar terms. They're also seen following the pros like a swarm of flies, panting and wheezing for an autograph or a lock of hair. Now do you know I'm talking about?

Of course most neo-fans are comics fans, and they develop through comics into science fiction. (That's usually how it works, at least with the people I know.) They seem to retain their neoism all the way through comics and into s.f., and gradually lose it as they (a) grow older, (b) gain a more realistic and serious interest in comic books and science fiction, (c) grow sick and tired of the subtle puns, obscene jokes and foul references made to them by older fans.

I was once a neo-fan. (A fine example is a report I wrote on the first San Diego comics convention in 1970, which you'll never read because nobody wants to print it). I used to act just the way I've decribed above. It's shocking to think that I was once like that. I used to have a pointed head (but you can never tell now, even when I tip my hat!). I used to run around buying MAGNUS and raving about LOST IN SPACE. But I've come a long way. It's surprising that an ordinary neo-fan could become what I have become in fandom.

It's also pitiful...



Cold Cuts from the
many letters of
ROBERT SMOOT

whose approximate
visage is at the
right



"Rah'Bertz Moot, (Ig)Noble Meanderer of
the TriChurch, Mumbler Ad Nauseum, Blas-
phemous Lurker of Dark Corners, King
Plebe of the Virginia's Anti-West, and
Resident of Time/Space Realm WV-26765."

"Awe is hearing someone recite all of
Lord Jim Kennedy's titles in one breath
in Russian."

"Considering that technology is nothing
more than the brainchild of Homo sapiens,
let's shove the blame (and I have my
doubts that the term 'blame' for this
exists) onto people."

"If one were to move a grain of sand
from a beach, one would produce a series
of occurrences that, given a proper time
scale, would eventually change the en-
tire world. Everything influences every-
thing else. Consider this."

"So there are 15 Smoot listings in the
St. Louis phone directory? Well, don't
worry. We shall someday rise up in our
relentless and blasphemous hordes."

"Just thinking about the formulation and
origin of verbal sounds leaves me speech-
less. If some hairy humanoid hadn't grun-
ted, you'd be out of a job."

"Saw DR. DOLITTLE. That title sounds like
propaganda against the work-initiative."

"The 'William Tell Overture' as done in
CLOCKWORK ORANGE comes to mind when I
have an easy test at school. I breeze
elatedly over the questions and the tune
comes to consciousness. When something
difficult arises, the theme from EXODUS
plays from ear to shining ear."

"I have 263 books on my shelves, in my
closet, and in my drawers."

"Alas, but this Titler does believe thee
to be out to shove this self over the
edge. After finally answering one T, an-
other appears."

"Philosophy this letter: Sometimes I be-
lieve logic to be too imaginative for me."

"Have been reading THE FRENCH LIEUTENANT'S
WOMAN by John Fowles. I really enjoy his
style: he explains his position as a writ-
er and takes a 'Look, you, I'm talking to
you..' stance rather than 'And it was...
and it happened...' He's direct and infor-
mal. Neat. The story's good too, non-
fantasy." ((What is that reader/direct-
address style called? I like it too, and
especially in horror stories.))

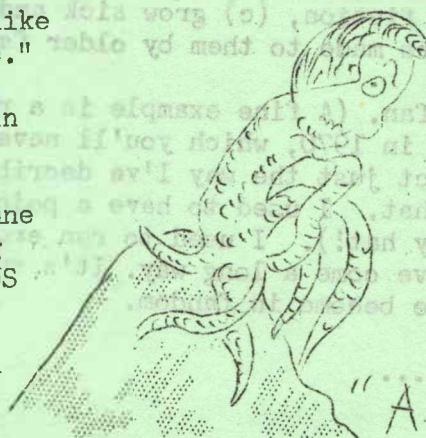
"Don't worry about not answering my let-
ters entirely or partially. I'm writing
for the sake of so doing, not always for
the progression of some discussion or
contribution of some datum."

"People keep knockin' TITLE's title. It
keeps being called mundane. Well, let me
tell ya. I'm doing a review column for
books for the school paper. My column I
have named 'In the Library'. How's that
for mundanity?"

"I can't see how Mike Shoemaker intends
to get 25 titles of pure horror works.
If you discount strong sf elements you
must also discount vampire and werewolf
tales; also tales of possession and re-
incarnation." ((Guess it all falls back
on the definition of sf...))

"Off in a cloud of interstellar dust upon
my FTL battery-operated starship and
three-way deodorizer."

"Musical scores to reality would be an-
other means to reveal our thoughts and
feelings. I'm glad we don't have them."



I must ask the
great Cagle on
the nature of
that queer
unscaled
biped...

"A SMOOTIE"

Post 23
(notes in order of letters received)

Gene Butler, my copy, but it has
been turned upside down.

Jackie Frank: "Liked your two-part story
last night, wish I had a copy of it
of yours." She commented on the copy of
my "Life" story.

Warren Johnson wanted to know if the NFFF
Miss Bureau was a service to any faned.
Yes. No need to be an NFFer, but a postage
stamp would be appreciated. Say, faneds,
send your zine to Raymond J. Bowie, Jr.
at 31 Everett Ave., Somerville, Mass
02145. He writes that his existing cash
is being set aside to pay for new uphol-
stery for his old wheelchair.

Kevin Williams remarks that Eric Lindsay's typer that can do 850 wds a page is nothing. Now, quote: "~~My typewriter can type 850 words a page.~~ The preceding sentence contains in excess of 45,945 words." ...

Buck Coulson: "I have a clergyman to equal Szurek's; one in my home town when I was a boy was the Rev. Angel."

George Boehm sent an 8x10 glossy of the Virginia fandum and this advice for Doug Leingang: "If he has problems with people stepping on his head, tell him to wear a tighter jock strap and avoid crowds."

Shaver'll Stone Me by Doug Leingang

There once was a New York dero
Who only amounted to a big zero.
He gave to Shaver
A strange behavior
And now he's a big hero..the dero!

Bruce Townley makes aremark about dreams that contrasts with the kind of dreams I have. He says, "I have fun watching the dreams." Watching? I'll see things in my dreams but I am a character in the goingson, not a simple viewer. In other words my other senses take part - aural, pain, taste, etc.

Nesha Kovalick reports that one of her representative's top problem is not energy, etc., but illegal carnation imports!

Must acknowledge & rave about The Big, Super 1st Anniversary Issue of the Original TIELE LOCZINE from Don Ayres. Whole number 7. Don catches up on T20,21,22 & 23, the last inspiring him to state, in caps: ELAINE WHITE LIVES!

Gene Wolfe: "My copy came, but it has been printed upside down."

Jackie Franke: "Liked your ten-best stories...sigh...wish I had that wacky sense of humor." She comments at length about my 'hair' statements, and like some other readers, boiled it all down to this question: why is it so important to know at a distance whether it's a boy or girl? Not really important, I guess, but like is it a whitehorse or a cow, a Continental or a Cadillac -- I just want to know.

Brett Cox wonders what the drawing by his co-editor, Ken Gammage (Locomotive), means. The fan holding the sign upon which is inscribed a radical symbol--get it? What is the opposite of a square? A square root, of course.

Tony Cvetko asks if Tody Kenyon pubs a zine. No. However, I possess a set of rare color snaps taken around the Gerbil-Hilton at the time of the G.F.W. convention (Gerbils For Wertham).

"In spite of fragmenting hybridization, central-istic amalgamation and generalized entitlefication, the title of TIELE remains TIELE! Winner & still champeen! Let's face it, we're stuck with it! -- Ben "Red" Indick.

This letter next-- measures 18"x 24" or so-- brownish drawing paper - two sheets covered from side to side with handprint by Chris Sherman. He says: "Pages in T23 which do not have a 'period' as last character typed--3. Name most often in print-- pzfft! Impossible! Most likely Shaver, Mayer, Holms...?" ((Not impossible.. I recorded it and the leaders were: Mayer 10, Birkhead & Cagle 9, and Indick & Quane 8. You, Chris, were 7.))

Eric Mayer so blew his mind with the fan-name puzzle that he sent me a fat envelope full of torn up attempts. Further proof: he related a dream in which he picked up a book in a store..author -- Donn Brazier. When the clerk told him the price he woke up and before discovering what I had written. Price...\$25.

Bill Breiding: "I enjoy it when you describe opening packages on stencil. You somehow make it interesting. How?"

Mike Gorra mentioned he was going to take some TIELEs to a sf club meeting as an 'excellent intro' to get two teenagers interested in fandom. Can't agree, Mike; TIELE has too many in-jokes, past references, and surface-silly snippets to do otherwise than alienate a prospective fan.

PUT THE BLAME ON THE FLAME

by Chet Clingan

From the wastelands of fandom it came
This rhyme for which I stake claim
If you read this and thought
Who printed this rot
You have only Brazier to blame.

The longest comment ever received here on just one subject...from Roger D. Sween who seriously and capably discusses Ken Faig's suggestion about libraries. The comment is single-spaced, FIVE pages long! He confesses that he spent two weeks on it. Perhaps I will make a report on it in T25. Regardless, thank you Roger for the esteem in which you must hold TIELE; I find it somewhat incredible.

Frank Denton proposes a new drink: "Bar-tender, I'll have a TIELE ROYAL." Hmmm, recipe please! Frank was impressed with Ken Faig's remarks on libraries and says, "That's my bag." ((Perhaps you'd like to see Roger Sween's article in toto for one of your zines??))

"I really liked Kevin's poem." -- Ken Gammage.

Gary Grady says: "I don't give a damn if Lorenz goose-steps to work and has swastikas on his hubcaps. His theories ought to be judged independently of his politics. As you have said, Donn, 'Attack the ideas, not the person.'" ((There's a limit! The on-record advocacy of human extermination is not only beyond simple politics..it is a reflection of the brutal origin and significance of his 'scientific' theory.))

Jodie Offutt writes: "Shame on you for putting the psychology of TIELE down in black and white. Now we'll all feel a little embarrassed when we flip the pages looking for our names. As if somebody's looking over our shoulders." ((I always looked over shoulders anyway, though now I'm sorry I told everybody.))

Chester Cuthbert rates Lovecraft as the supreme master of the horror story. Yet, he says: "I would say that LeFanu and M. R. James were both much better writers; but neither could surpass him in conveying a mood. So many of Lovecraft's best stories were in this mood that even Robert Bloch (whose stories are diabolical rather than strictly in the horror mood) does not compare."

"I loved the 'Noted-In-Passing' things by Grady!" -- Ned Brooks

"It's all out in the clear now, isn't it Big D? Eric Mayer's discovery that TITLE has been the bearer of heretofore unsuspected graphings and horrendous messages! What alien intelligence are you conspiring with, eh?" -- Robert Smoot

Dr. Fredric Wertham writes: "Following up your remarks about Wallace Cloud in T23 p.8: there is no question that a competent science writer was abruptly dismissed from his job because he factually and accurately reported the truth. It wasn't as you suggested, 'second-rate people playing at science', but higher-up honest-to-goodness scientists. I share your faith in science, but not in scientists: there is a great difference between scientists as such and scientists in administration. Most people don't want to believe that a science writer can be fired for telling the truth. The fact that people question it makes it easier for the situation to continue. The Nobel prize for Lorenz, the advocate of mass murder, is a signal. It portends danger to future mental patients, prisoners and other exposed victims."

Denis Quane: "Kai Lung's Golden Hours is a real book after all -- I had seen it quoted in some of the Lord Peter Whimsey stories, but had assumed that it was something Dorothy Sayers had made up. The quotes sounded so improbable, as do the ones you gave -- will have to look the book up."

Mike Shoemaker takes me to task, as did Jackie Franke, on the subject of ditto and hectography. He says: You refer to TINK as a ditto zine. It is not. It is hectographed, which is not at all the same." ((One time I forsake a label and catch it! Both processes depend on the same physico-chemical principles, as do the offset plate and lithograph, and in

about the same historical perspective. I've done hectography on a geletin pan into which I poured my own concoction first made from a box of orange Jello, upon which my first fanzine, FRONTIER, was printed in 1940. From that step one graduates to a manufactured geletin film, either flat or on a roller, of which I had both. From that one goes to the so-called direct process which uses the same dyes but eliminates the messy geletin.))

Loay Hall says: "I hope Doug Leingang returns to fandom soon. He's one of my favorite fan-writers and I'd hate to see him fall into permanent gafiation... If I didn't know Shaver was an honest-to-gosh writer, I'd think he was Terry Lee Dale in disguise."

Production comment again...from Rose Hogue: "...loved the Rotsler illo with the red ink you dittoed it in." ((No. What you do is leave the protective paper cover on the mimeo black-ink pad -- the cover you fasten in when you're done mimeoing. Then you put on a fresh cotton pad over the top of it all and dab on some colored ink where you want it to print. Then you run the text with the normal set-up and cover the illo part of the stencil with a piece of paper clamped by one end.)) Since Rose makes a one line comment on everything I have a lot of difficulty (but pleasure) with her letters.

Marci Helms: "There was a group of 3-4 people in my hometown who collected old automobile hood ornaments, and displayed them at local historical shows. I always thought them a little nutty." Now, even though I don't know what the h-- she's talking about, here's her P.S.: "And then from atop the far, wide antheronian cyclops, there jumped a man -- a man, not self contained, but scattered, scattered wide and wild, all about the sterile landscape." ((Are you sure you aren't one of the hood ornaments?))

Harry Warner, Jr., as of Jan.26, had not begun work on his new fan history, after all. He says: "Now I hope to tackle the job in early February, while reserving the right to continue to talk about an imminent start on that manuscript for the next twenty years or so."

ZINE SCIENCE

FANZINE REVIEWS

BY

** WARREN JOHNSON **

2/15/74

131 Harrison St.

Geneva,

Illinois, 60134

Briefly (since editor Donn specified that this must be brief), this column is the extension of my now defunct fanzine review zine, ZINE REVIEW. Although I'm forced, in this new format, to shorten the lengths of the reviews somewhat, I'll still try to review every fanzine that comes in my mailbox, paying special attention to those I feel are deserving of special attention. I will also try to loc every fanzine received, and trade for one of my fanzines. Fanzines for review should be sent to me at the address above.

Two fanzines stick out in my mind as being important this month: MOEBIUS TRIP 19, and the new KARASS, Linda Bushyager's personalzine.

MOEBIUS TRIP, or as it is more properly known, MOEBIUS TRIP LIBRARY: THE SF ECHO is the fanzine in the paperback format. MT has been known as one of the top response getters among fanzines; the last issue got Ed 65 locs, and the issue previous netted Connor 85! It's primarily due to the essentially famish (although serious) articles that appear in its pages. There aren't any pretentious mumblings in here, but what the writers say is important and relevant. The lead article this time is Paul Walker's intriguing interview with Brian W. Aldiss, in which Aldiss discusses his philosophy of mankind -- that maybe we would be better off if we just abandoned civilization altogether, in true anarchistic form. You may disagree violently (as I did) with what he says, but you certainly won't want to miss the article. Along with the interview, there is a highly readable Don Ayres Torcon report, some of the results from Walker's Unpopularity Poll from MT 17, and a Philip Jose Farmer review of Time Enough for Love. As you can well imagine, the lettercol is interesting to read, even though what is said there may not be all that memorable. As always, highly recommended. (Ed Connor, 1805 N. Gale, Peoria, IL 61604 -- 160 $\frac{1}{4}$ -size pages, mimeo, irregular, 75¢ or the usual of trade, contribution, loc, etc.)

KARASS is the new personalzine and newszine created as an offshoot of Linda's irregular and infrequent GRANFALLOON. While ostensibly being in the categories I mentioned, it will also, like a genzine, carry article and artwork by top fan writers and artists. This first issue has some general news (some of which hasn't been reported in LOCUS yet), CoAs, and a useful list of conventions. Along with the short editorial/article/review of Katharine Kurtz's Deryni trilogy, there are some short and interesting fanzine reviews. If Linda keeps this up -- or even improves, as I think it will -- then it must be reckoned as one of the tops in its genre. Get it. (Linda Bushyager, 1625 Evans Ave., Prospect Park, PA 19076 -- 10pp, mimeo, irregular (monthly?), 25¢, the usual.)

Other fanzines: BREAKTHROUGH 3 (Henry Bitman, P.O.Box 968, Azusa, CA 91702 -- 24pp, mimeo, triquarterly) Fair genzine with good fan fiction by Rick Stoker.

CRINKUM CRANKUM 1 (Warren Johnson, address above -- 10pp, mimeo, 25¢, the usual, irregular) No comment, I take the Fifth.

FIAWOL 7 & 8 (Arnie & Joyce Katz, 59 Livingston St., Apt 6B, Brooklyn NY 11201 -- 4pp each, mimeo, usual, biweekly) The fannish newszine, interestingly written.

KALIKANZAROS 7 (John Ayotte, 3555 Norwood Ave., Columbus, OH 43224 -- 36 pp., offset, \$1 or usual, irregular (quarterly?)) Interesting genzine containing an excellent Mike Glicksohn commentary on Bug Jack Barron.

KOSMIC CITY KAPERS 2 (Jeff May, Box 68, Liberty, MO 64068 -- 38 pp., mimeo, 40¢ or the usual, irregular) Fannish genzine mostly devoted to a Howard Wal-drop report on D-Con, complete with not-so-funny anecdotes about GoH Ellison and others.

LES SPINGE 31 (Darroll & Rosemary Pardoe, 24 Othello Close, Hartford, Huntingdon PE18 7SU, UK -- 12 pp., offset, the usual, monthly (??) Small personalzine.

LOCUS 150 (Charles & Dena Brown, P.O.Box 3938, San Francisco, CA 94119 -- 18 pp., mimeo, 40¢, 18/¢6, biweekly) The newszine, with market notes, Hugo recommendations, and fanzine reviews.

MAYBE 34 (Irvin Koch, 835 Chatt. Bk. Bldg., Chattanooga, TN 37402 -- 20 pp., lousy offset, 50¢, the usual, bimonthly) This issue virtually all fanzine reviews -- valuable.

MINNEAPA 35 & 36 (OE Mike Wood, 1878 Roblyn Ave., St. Paul, MN 55104 -- 203, 145 pp. respectively, mimeo, ditto, and offset, biweekly) The apa for discussions of mundane and sfnal topics of interest; write OE for more info.

NOTES FROM THE CHEMISTRY DEPT. 2 (Denis Cuane, Box CC, East Texas Sta Commerce, TX 75428 -- 12 pp., excellent mimeo, 25¢, the usual, irregular) Combined personalzine and genzine, 'emphasizing the science in science fiction'.

PHOTRON 8 (Steve Beatty, 1622 College Terrace Dr., Murray, KY 42071 -- 16 pp., mimeo, 25¢ or the usual, bimonthly) Reprints of newspaper and fanzine articles about sf.

POWERMAD 5 (Spl4 Bruce D. Arthurs, 527-98-3103, 57th Trans Co., Fort Lee, VA 23801 -- 12 pp., mimeo, two-8¢ stamps or usual) The Army personalzine, perhaps its last issue.

PREHENSILE 10.5, MAJOR ARCANA (Mike Glyer, 14974 Osceola St., Sylmar, CA 91342 -- 18 pp., mimeo, the usual) Letters that were squeezed out of PRE 10, now probably out of print.

RAPS 37 (OE Frank Balazs, Box 1007, SUNYA, Albany, NY 12222 -- 59 pp., mimeo, ditto, xerox, monthly) Fannish apa, write OE for more details.

SOITGOZE 4 (Tim C. Marion, 614 72nd St., Newport News, VA 23605 -- 10 pp., ditto, trade, monthly) Personalzine and daily diary.

SON OF THE WSFA JOURNAL 124 (Don Miller, 12315 Judson Rd., Wheaton, MD 20906 -- 12 pp., mimeo, 10/¢2, the usual, weekly!) Newszine with many book reviews.

SOUTHERN FANDOM CONFEDERATION HANDBOOK (Meade Frierson III, P.O.Box 9032, Birmingham, AL 35213 -- 13pp., offset, with membership or ?) Useful guide to southern fandom; to join the SFC, send \$1 to the SFC c/o Meade.

WILD FENNEL 8 (P.W. Frames, 205-A West Holly, Bellingham, WA 98225 -- 24 pp., offset with typesetting!, the usual, irregular) Fannish fanzine, with a somewhat interesting interview with D.G. Compton.

-- Warren Johnson

In this space TITLE-office lists some other fmz received in past two months:

TABEBUIAN 11 David Jenrette, Box 374 Grove, Miami, FL 33133

TALKING STOCK #15 (or 16?) Loren MacGregor, Box 636, Seattle, WA 98111

OUTWORLDS 18 & INWORLDS 10 Bill & Joan Bowers, P.O.Box 148, Wadsworth, OH 44281

TINK (no #) Mae Strelkov, Casilla de Correo 55, Jesus Maria, Cordoba, Argentina

DILEMMA 4 Jackie Franke, Box 51-A RR2, Beecher, IL 60401

VISHNU 1 Loay Hall, 210 W. Florence, Blackwell, Okla. 74631

Don-O-Saur 28 Don Thompson, 7498 Canosa Ct., Westminster, Col 80030

DYNATRON 57 Roy Tackett, 915 Green Valley Rd NW, Albuquerque, NM 87107

STARLING 27 Hank & Lesleigh Luttrell, 525 W. Main #1, Madison, Wis 53703

LOCOMOTIVE 3 Brett Cox ' Ken Gammage, 7865 E. Roseland Dr., La Jolla, CA 92037 (Ken)

GEGENSCHN 12 Eric Lindsay, 6 Hillcrest Ave., Faulconbridge, NSW 2776, Australia

STARFIRE 1 Bill Breiding, 2240 Bush St., San Francisco, CA 94115

RAPSCALLION 2 Tony Cvetko, 29415 Parkwood Dr., Wickliffe, OH 44092

SEPTENTRIONALUS 3 Dave N. Hall, 202 Taylor Ave, Crystal City, Mo 63019

← VESTOR →

(on TITLE 23's change in format)

"...good; it possessed more of a 'free' atmosphere, along with the element of surprise - not knowing just what one would come across next...refreshing." - Karen Burgett

"Regardless of how you slice it, TITLE is still (fortunately) TITLE; but I do miss the usual departments." - Hank Jewel

"...don't like... makes for tiring reading. My eyes hurt when I finished..!" John Carl

"...near impossible to egoscan. I was made to sit down and read the thing, right there -- something which I don't appreciate doing." - Warren Johnson

"Read it in one sitting (yes, I'm that crazy). Don't blame you, it's much easier to ramble on...and rap with other fans." - Raymond Bowie, Jr.

"Didn't really notice any real difference..." - Bruce Townley

"...disjointed reading...especially hard when the phone keeps ringing." - Nesha Kovalick

"...loved it this time out..but missed the usual format, still, there was enough of its old flavor present with the letter snippets you did include." - Jackie Franke

"...restore department headings.." - Brett Cox

"...I like the departments better." - Tony Cvetko

"...good idea to vary the issues in this way." - Ben Indick

"...like it... use it every once in awhile for variety." - Eric Mayer

"...will be glad to get back to the good old columns again. Too chaotic...impossible to read straight through." - Bill Breiding

"Keep to this format...most of the articles you print are pretty bad..." Mike Gorra

"...interesting, no matter how you format... like it this way best, but then I guess I'm a conservative when it comes to formats." - Frank Denton

"...I like that tiny touch of perzine amongst the normal strangeness." Ken Gammage

"...like a long letter...fun." - Jodie Offutt

"...enjoyed the change of style..and its consistent editorial viewpoint." Chester Cuthbert

"...not good...especially difficult to refer back to locate specific items." - Michael T. Shoemaker

"...nice for a change but don't give up your old ways entirely...nice to see this style again sometime. It got me to do something unusual (for me)..read the whole thing left to right from beginning to end..." - Pauline Palmer

"...like the semi-chrono ICITM type zine...fun and diverse -- do you intend to do it again?" -- Rose Hogue ((Di-verse is yet to come!))

Marci Helms

"...inferior..no beginning or end..conference call ending when they found the bug."--

"You're a sun-worshipper? Me, too. Aztec's were sun lovers and...just read 3 paperbacks that suggested many humans are always looking into the sky for something. Are we originally a race that came from the direction of the sun??" -- Dorothy Jones

"Tell Tody Kenyon both of my big toes are longer than my second ones. If my second toes were the biggest then I'd call them my big toes and the line 'my big toe is larger than my second toe' would make no sense at all." -- Norman Hochberg ((Regardless, even if your first toe was smaller than your second toe, you'd call your shorter toe 'The Big Toe' because of customary usage. What other illogical usages follow custom?))

"I too sometimes say something weird just to see what comes back. But dog-gone fans, they take jokes as being in earnest, yet when you're in earnest they suppose you're just trifling." -- Alma Hill

"I think my main motto in life is 'What in Hell am I doing here?'" -- Rose Hogue

((After a suggestion following the black holes articles..)) "'White holes' have been known for sometime, they are the holes in powdered doughnuts.." -- Ned Brooks

"A pure geometric object, say, a cube, a pure cube made up only of cube... What else would it be made up of? Say that drawing in a book is an ink and paper representation of a cube, and that box is a wood representation of a cube. But what does a cube really look like? How do they taste? What texture and color? How much do they weigh? This is absurd, I know." -- Jim Meadows III

"People who listen to rock music at high volume probably do so to deaden the nerves so that they don't have to really listen to it." -- Eric Lindsay

"Frank Balazs' 'reality is real but imagination is better' reminds me of the story of the two hoboes who were discussing women. One said he didn't want anything to do with women; he preferred to have dreams about them. 'Why?' asked the other. And the first answered: 'You meet a better class of women'." -- Dr. Fredric Wertham

"Say, what do you think of the idea of replacing the bald eagle as the national emblem with the vulture?" -- Tody Kenyon

"To plunge fandom into war (again) how about a convention into which no one was admitted unless he or she had had something (letter, story, article) published in a fan or prozine?" -- Gene Wolfe

"I'm not really weird; there's just some sort of horrible conspiracy amongst my fellow fmz editors to make me look weird! Ben Indick is really Sammy Davis Sr." -- Jim Khernedy ((Right! Nothing you said there seems weird.))

"I just tried to order a pizza..they can't deliver, they're out of gas. What is the world coming to?" -- David Singer ((One pizza and I'm full of gas.))

"Oh my, Jodie Offutt is going to be in big trouble; she left andy offutt off her list of favorite things!" -- Bruce D. Arthurs

"Whenever I get that hankering for absolute peace and quiet, I associate it more with a just plain good sleep than with death. Every now and then, I consider sleep one of the heaviest trips known to mankind, and then, as soon as I've gotten down to the peak of its pleasure, the alarm rings..." -- Dave Szurek

CLIP

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Since last October all clippings have gone into a file-- now two inches thick. 22 readers are in the separated & alphabetized pile which has just taken me about 30 minutes to sort out. Naturally, I cannot really discuss all of them on one page. I'll do my favorites and put the others back.

Here's the scorecard:

Don Ayres	2	Rose Hogue	10
Claire Beck	1	Chris Hulse	7
Sheryl Birkhead	4	Hank Jewel	5
Ned Brooks	3	Dorothy Jones	3
John Carl	16	Tody Kenyon	1
Tony Cvetko	2	Ed Lesko, Jr.	3
George Fergus	3	Pauline Palmer	1
Dave Hall	1	Chris Sherman	2
Loay Hall	3	Mike T. Shoemaker	3
Marci Helms	29	Bob Stein	2
Alma Hill	7	Gene Wolfe	1

Michael T. Shoemaker sent a Dec. 30 Wash. Post feature entitled 'We're Watching the Skies Again: Sci-Fi Explores New Heights on which he makes 34 separate comments! I'm saving this for its own page in T25.

Many of the clippings were sparked by items in TITIE, such as the comic strip from Ayres about sentient plants; or about sf or semi-related material; or just for the editor's personal pleasure such as the 3 clips from Lesko about jazz.

Possibly the fact that Kohoutek couldn't cut the mustard, as Russell Baker said in the clip Claire Beck sent, was a great disappointment to that man in Lakeport, California; witness his poem elsewhere in this issue! However, Claire may have used the Edsel-like failure as a commentary on American dream.

Sheryl has two cute items: zoologists analyze a talking toy elephant (in all seriousness!) and a warm golf ball travels farther than a cold one. The last is ironic because mfrs could make more lively balls but regulations from the sport authorities specify maximum distance allowable.

John Carl reads the NATIONAL ENQUIRER & sends a pic of Uri Geller bending a spoon, which you'll remember from a T-article he couldn't do in the laboratory. Also such 'amazing things' as strangers become pals much faster in the dark, and parakeets are carriers of silicosis! And some Russians have monitored signals from an intelligent race at least 10,000 light yrs away.

Tony Cvetko sent a diagram of a modern 'souped-up' Santa's sleigh, complete with navigation system.

George Fergus sent a Gallup Poll on UFOs; 11% of Americans say they have seen one! Best viewing area is the South-- and it helps to be a college graduate! Loay Hall sends 2 UFO stories. Hank Jewel three more.

There can be no more pickle jokes in T, and so Marci Helms' clip about a pickle joke book must remain unquoted. She sent more UFO stories and some sf book reviews such as R W RAMA & BEST from F&SF, both favorable. But reviews of non-fiction THE BRAIN CHANGERS, THE MASTER OF LIGHT, THE COSMIC CONNECTION (by Sagan), and THE COMING DARK AGE were most interesting. This sounds like a play on words, but Sagan says the biggest mental block is imagining the unimaginable.

Alma Hill sent a William Sternman review of CRASH by Ballard -- auto-eroticism (take that both ways I think.)

A little comic strip sent by Rose Hogue ends with this line: "If it wasn't for fantasy some of us would have no life at all!" Rose pens in: "Ain't it da truth!!"

Hulse sent an interesting clip about Ellison, age 39, 5'4". Says since 1953 he's written 544 short stories. Anyone want this clip?

Did you know they're already dismantling an atomic reactor -- in Minnesota and told by Cliff Simak. Sent by Chris Sherman.

Bob Stein sent a photo-cp of a review of Wertham's book in THE ROCKETS BLAST & COMICCOLLECTOR (Jan 74)--favorable, on the whole.

Gene Wolfe sent a photo-cpy from PSA JOURNAL on kirlian photography that asks the question: auras, halos, or just gas? A circuit diagram is included for anyone who wants to build a kirlian 'camera'.

Shoemaker writes of a man struck 5 times by lightning. No clip; it goes, he says, into his oddity file.

SF PATCH



Bruce
Townley

"There have been a couple of novels written about fandom. One is Boucher's excellent ROCKET TO THE MORGUE and the other is Fred Brown's WHAT MAD UNIVERSE." -- Roy Tackett

"I just saw THE EXORCIST -- the most genuinely terrifying horror film I can think of at the moment. Non-horror fans will probably find it a most unpleasant experience. Some people will no doubt consider it (shall I say?) repulsive. There is a completely unnecessary 'blood and gore' scene in an early mundane portion, which was one of the most sickening things I can remember." -- Dave Szurek

"Harlan Ellison in a lengthy preamble to his reviews in F&SF (Jan 74) contends that: 'In the union of writers...there is an unspoken rule that when the hat of the critic is donned, all friendships and enmities are set aside and the word is the sole item judged and commented upon.' He

then proceeds to denounce Vonnegut's BREAKFAST OF CHAMPIONS and John Boyd's THE DOOMSDAY GENE before heaping praise on Doris Piserchia's MISTER JUSTICE. Finally, he discusses STONEHENGE by Harry Harrison and Leon Stover. He states that: 'I enjoyed the hell out of it, but then, what do I know? I'm a friend of Harry's.'" ((My underlining of the point Hank made of Harlan's inconsistency.)) -- Hank Jewel

"THE STARLOST is that bad because the 'actors' can't act, and acting is of foremost importance." -- Michael T. Shoemaker

"Whatzis I hear about Aldiss knocking Lovecraft. Either he is totally ignorant of Lovecraft's work, or he is well familiar with enough of HPL's works to make this judgement. If the latter is the case, Aldiss is knocking his own mentor, because his Nebula-winning novella, 'The Saliva Tree', is very similar to Lovecraft's THE COLOUR OUT OF SPACE, enough so that Aldiss cannot be justified in his claim. In my opinion, Lovecraft did a better job of the Story than did Aldiss, and he did it almost 40 years earlier." -- Chris Sherman

"Someone said they couldn't understand what all the fuss about LORD OF THE RINGS was for, since they had tried to read THE HOBBIT, and found it childish. I first read LOTR nine years ago. At the beginning I found myself unable to take it seriously -- until the death of Gandalf; but from that point on it had me hooked. Some time later I read THE HOBBIT, in order to make the cycle complete, and I did find it childish. If I had read it first, I probably would not have attempted LORD OF THE RINGS. And wouldn't even know what it was that I was missing." -- Denis Quane

"I thought Aldiss' BILLION YEAR SPREE was damn good, most notably in the early chapters. His discussion of Poe was the best I have ever read." -- James A. Hall

"C.S. Lewis is in no way representative of SF or its capabilities and inspires no adherents within the centers of sfnal trends, unless you say that the New Wavers are his descendents." -- Don Ayres

"I like the so-called Old Wave, but then I also like the New Wave, especially Moorcock. I absolutely love Bradbury - but mostly for his style. I also like Clarke, a little Vonnegut, some Asimov, Simak, Ballard. I couldn't begin to name all the others. Recently I discovered Poul Anderson, and he is now tops on my list, along with Ellison. My favorite SF artist is Freas." -- Karen Burgett

"Why is psi or telepathy almost always treated as a 'gift' in sf? Why aren't there people in sf going around selling one-year courses in psychokinesis or levitation requiring the student to spend \$1000 and as much effort as in passing a course in Quantum Mechanics? Why does the hero just have the talent in the first place and just develop it according to his needs or whims?" -- John Robinson ((There is a school in St. Louis guaranteed to turn anyone into a psychic, uh, skillful at ESP, etc.))

"I think what the Worldcon needs next Hugo banquet time is a smorgasbord. It would be cheaper (maybe \$3 less) and the fans could have a variety of food. In a buffet, there may be confusion at first, but if there is enough room to mill around, the atmosphere may be freer and more friendly. People at other tables at regular banquets seem isolated." -- Dave Shank

"I agree with you about the Orbit anthologies. I think they are a bunch of very poor stories, with few exceptions. Putnam's must have been crazy to sign Knight up for so many anthologies of the same poor ilk. Ecchh!" -- Chris Hulse

"I must second Paul Anderson's put-down of SILENT RUNNING. It is the most boring SF movie I have seen since 2001. I don't believe that visual effects can substitute for interesting/appealing characters. I can recall only one good scene in the entire film -- where the drones are cheating at cards... My buttons get pushed by people like Brett Cox asking why some people get so upset over the 'New Wave', and wondering why each story can't be judged on its own merits. The answer is that we would do this, if back in the 60's various critics hadn't started touting various relatively new writers as messiahs who were to lead us out of the pulp ghetto into the world of good literature. Then fans started choosing up sides: 'Zelazny and Delany can't be part of this New Wave bunch -- they're good!' Or, alternatively, 'Sturgeon must be considered part of the New Wave -- he's good!' It's probably going a bit overboard to say that 90% of what was worth reading in the Good Old Days appeared in ASTOUNDING. I can look back over the first 2 or 3 years of GALAXY and note 2 or 3 memorable stories in each issue." -- George Fergus

"...an awful story in FANTASTIC ('A Witch in Time') in which Janet Fox tried to fall back on that old gimmick of using mixed up grammar to depict time paradoxes. I used to read that kind of thing constantly, where the time traveller talks about how he 'was have been' or 'will have was' or some such garbage.... I think you're right about a lot of sf fans being attracted to mental games. After all, a good game is like a sf novel -- it puts the participant into an imaginary world. One of the best fantasy novels I've ever read is 'The Universal Baseball Association, J. Henry Waugh, Prop.' by Robert Coover. By day Mr. Waugh is an accountant, but at night he becomes the moving force behind the Universal Baseball Association, a complex game of his own invention. Waugh names players, faithfully records performances and even makes statistical provisions for their eventual deaths. Gradually this imaginary world becomes more real to Waugh than his own mundane existence, the players seeming to assume a life of their own. I almost hate to admit it because I've read and loathed a number of overly pretentious stories by Coover since 1968, when the book came out." -- Eric Mayer

"...one of the best horror novels I've ever read -- Richard Matheson's HELL HOUSE. I saw the film version of it (THE LEGEND OF HELL HOUSE) and so thought I'd give the book a try. It's magnificent. It isn't just another haunted house novel; its evil is palpable, omnipresent and omnipotent, and the characters are human and fully developed. The ending is a real shocker!" -- Loay Hall

"Sci-Fi is a term invented by Forry Ackerman & picked up by PLAYBOY." -- Irv Koch

Michael Gorra: "I think I've had fannish tendencies for a very long time, though it was just in the past year that I did anything about them. Myth was (and, perhaps, mythic literature still is) my favorite early reading. I also wrote sf stories from the time I was in the second grade. I had my grandmother print some up on the mimeo in my grandfather's office; I probably still have some copies somewhere (and the same mimeo I'll be using in a few hours). I also drew comic strips, and wanted to get a hekto and print some up. I subscribed to SFR when I was fourteen, but it folded just as I did. A year later I subscribed to LOCUS after seeing it mentioned in P. Schuyler Miller's column. Then I subbed to ALGOL, OUTWORLDS, THE ALIEN CRITIC, and GRANFALLOON. In May I published the first issue of Starship Tripe, which went to twenty people." ((Mike's zine at issue #6 changed title to BANSHEE.))

Roger D. Sween: "You know I didn't get hooked on sf until I was 28. The teen stuff I had read was so boring, but I did read a lot of comic books in my early days, particularly WONDER WOMAN, SUPERMAN, and TARZAN, the latter which I collected. At the drugstore I read TALES FROM THE CRYPT, etc., never buying them for fear of what my parents would say if I brought them home. I also remember reading some sf comics, but I don't remember any titles or authors. Stories I remember are: 1) a character with about 4-6 arms and legs is told as a child about some inert substance that will someday rise up and engulf the planet; he spends years building a ship in which to escape and does so just in time to elude the glup that is welling around him. On Earth he is telling his story while voraciously consuming a huge banquet. At the end of the story and of the meal he is horrified. The Jello he is brought for dessert is the very glup he has fled. 2) a horrible looking rhinoceros-like creature emerges from a ship with some confused story about being a man from out of the future. He carries a disease which spreads and everyone develops the same misshapen appearance. 3) Eartjlings are the only inhabitants of the universe who can see -- all others were blinded by a cosmic storm. Stories like this made me wonder and marvel for days, and I never really got over them. But I was so disappointed by the books I read as compared to comics, that I didn't try sf novels for years -- until I happened to pick up THE SHIP WHO SANG, and that got me going."

Mae Strelkov: "It was like this. The Shanghai Public Library was stocked with books as I suddenly discovered right after I got my first job in town typing out a very boring Bible Concordance at some Mission Society. Escaping from this, for moments per day, in the cool and musty corners of that library, I devoured all that happened to be available. But then I stumbled upon H.G. Wells, and that was the end of me. I wanted no other reading matter! The stories so fascinated me, I began to tell them to all my friends, and thus became the most popular girl of our crowd. 'Bubbles,' they would say, 'tell us the story of the man who wanted to lose weight and floated around! Tell it again!' I acted out each scene, while my friends doubled up and choked with delight."

Brett Cox: "I got into sf through my older brother. For a long time I had listened to how great Heinlein, and Clarke, and Asimov were, so when I was 11 I got everything the library had by Heinlein. I read them all, and went back and got out everything by Clarke & Asimov. I read these three authors exclusively for about six months. Then I found my brother's copy of FAHRENEIT 451 and added Bradbury for a couple of months. Then I found my brother's DANGEROUS VISIONS-- that blew the field wide open to me, and influenced me, too. Reading 'Prowler in the City at the Edge of the World' can do strange things to a person at age 12."

Ken Ozanne: "I read my first SF in '47 when I was 6 years old. I'm not sure what magazine was the first, but I know I read the March 1944 AMAZING on that first day. The other zine had a cover story entitled 'The Exterminators'. From then on I read all the SF I could lay my hands on. But I resisted the temptation to become active in fandom for 25 years after that."

Paul Anderson: "Back to the three-for-dinner invitations... A trio that I would like to actually have down in Australia in '75 is Buck Coulson, Ed Cagle, and Donn Brazier. On the distaff side: Mae Strelkov, Susan Glicksohn, and Juanita Coulson with Linda Bushyager... The comment by Kareh Burgett concerning the geological rating of fans is a good one as it helps to explain to me why there are so many fans around LA. They were the ones that were not caught in the La Brea Tar Pits these many eons ago. Of course they use cosmetics to hide their great ages but in reality they are now the secret masters of the world."

H.A. Krier: "How about some ABC's? Alton Baker crunched dirty eggs, fast; godless heathens (itching jocks, knowing little, meaning nothing) ogling. 'Perhaps quiet respect seems too unusual.' Vitriolic waifs, Xiphoid, yelled, 'Zounds!'"

Eric Lindsay: "Reality is what is, and as Descartes pointed out, the only thing you know of that is is thought itself. 'I think, therefore I am.' If you take the view of science and regard reality as what is described by science then Descartes formulation is unacceptable, because the basis of it is the ultimate statement of the reality of subjectivism to the negation of objectivism. One might as well conclude that there is no reality. And on 'science is irrelevant' etc.; everything is non-relevant, unless of course you have a decided aim. Thus the existence of chemistry and biochemistry as continuing processes rather than as fields of study is irrelevant to life, unless you consider that there should be life. Whatever you consider important is relevant."

Bill Breiding: "Scientology is a shuck. In San Francisco there lived a whole house full of the freaks, and we were plagued by them. They used to come visiting all of the time since we lived in the same neighborhood. The people were all right; it was just that they pushed. And I mean pushed. The only good thing I remember about them was that they moved."

Ned Brooks: "Al Jackson is quite right: light speed is a limitation only relative to our life span. The thing to do would be to start selective breeding now for both slower metabolic rate and smaller size - this would have the effect of making the Earth relatively larger with respect to ourselves and the space and resources we use, while bringing the stars closer by reducing the speed of light relative to our life span."

Mae Strelkov: "Ned Brooks mentions the ping-pong ball in which a soul can be trapped and then bounces endlessly at a fixed frequency. Trapping souls: in sticks (kept by some oldster in a bundle-of-life), or knots in kerchiefs, or boxes, etc. is an ancient business in the Bible, in archaic China -- anywhere. Soul-stones painted with tribal glyphs have been found as though deliberately broken on Paleolithic battle-fields. I read of an Indonesian bou who complained of being trapped in a hollow coconut shell hanging by a trail, and how people thoughtlessly used to give it a knock with their sticks in passing, and bothering the child within!"

Denis Quane: "If what we are talking about is the ultimate purpose of science, it is not egoboo. But if the motivations of the individual scientists are examined, I'm afraid the desire for applause is quite prominent. After all, scientists are as human as anyone else - and the institutions of science do quite a good job of harnessing these motivations to achieve worthwhile ends. Many non-scientific readers were shocked at Watson's book THE DOUBLE HELIX, with its revelations of scientists lusting after the Nobel Prize, etc. But other scientists were not surprised. The average scientist, on coming across a new monograph on his speciality, will look first to see if his own work is cited. This is as important as having letters of comment to a fanzine printed by the editor."

NAMES & ADDRESSES CONTINUED

FINAL ANALYSIS

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My apologies to all other
TITLE-readers and contrib-
utors who did not get into
this issue.

Actually, they were signed, but the senders will be kept
secret!

Claire Beck sent an order form/return envelope and a
description of three leaflets - verse- hand set print
with a press run of 250. 'The Timber' - Vaughan, 'Coro-
nach' - Scott, and 'The Raven Days' - Lanier. Price per
set of three is \$1.65. Order from Claire.

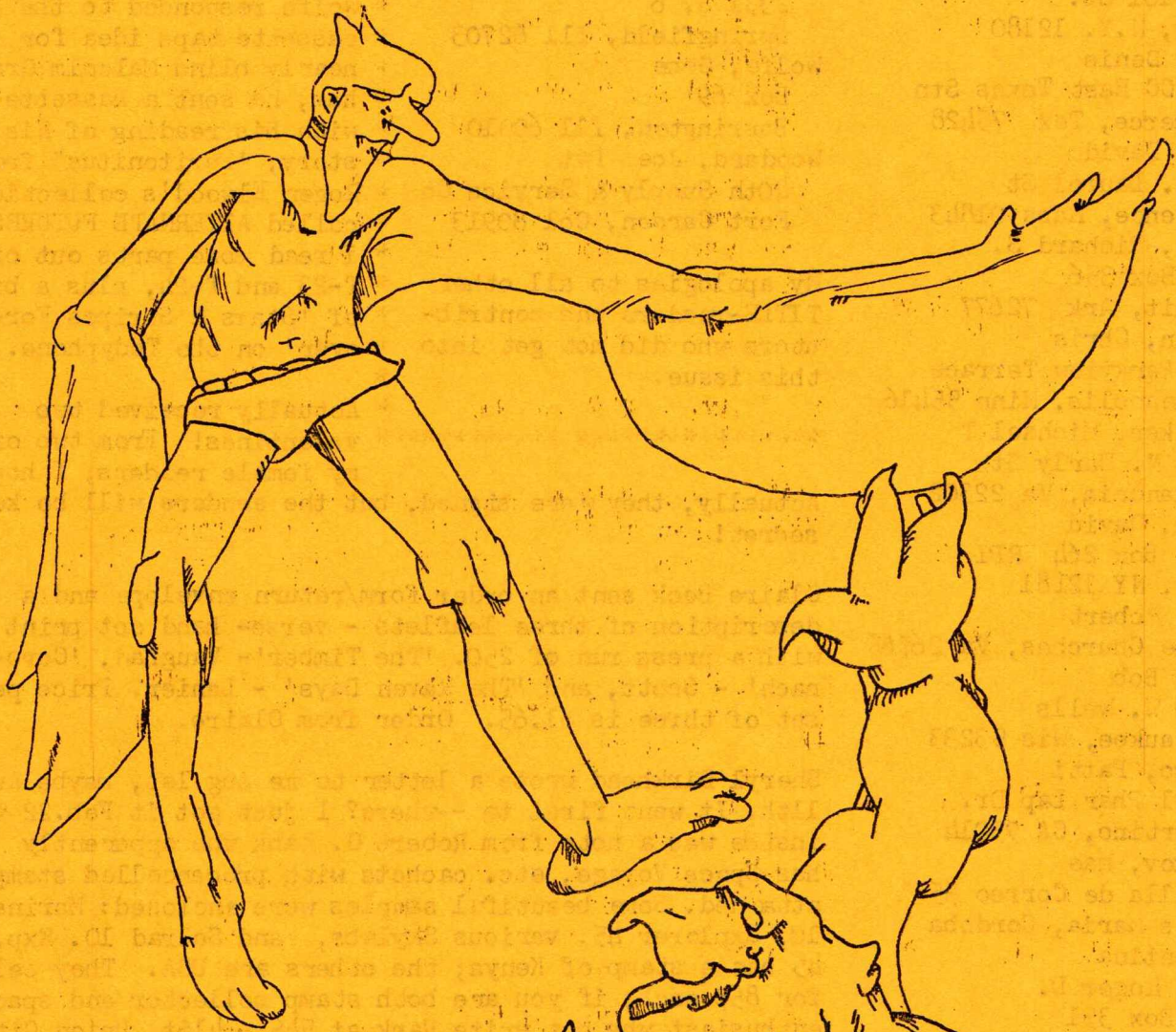
Sheryl Birkhead wrote a letter to me Aug 1st, maybe Aug.
11th. It went first to --where? I just got it Feb.22 &
inside was a note from Robert G. Rank who apparently
has Space Voyage, etc. cachets with precancelled stamps
attached. Some beautiful samples were enclosed: Mariner
10, Explorer 45, various Skylabs, and Solrad 10. Exp.
45 has a stamp of Kenya; the others are USA. They sell
for 85¢ each; if you are both stamp collector and space
enthusiast why not write Rank at 545 - 41st, Union City,
NJ 07087

George Beahm writes: "Are you a believer in palmistry,
psychic readings, and telepathy?" Some others have had
similar thoughts about me, and so let's clear it up. I
am not a believer in, a practitioner of, nor intensely
concerned about.. I am simply interested in most every-
thing, and find my interest in mysteries or riddles a
little greater than usual. If it came to a vote I'd
cast it for a 'natural' explanation for most everything,
and the simpler the better, with special cognizance
of these two factors: 1) trickery, 2) coincidence.

Please note the kinds of duplication in this issue:
silk-screen cover, Xerox inside front cover, ditto or
spirit duplication, and mimeo, and a Xeroxed back cover.

The response to my saying that I could send faneds a
listing of available material in the NFFF Mss Bureau has
not been over-whelming. You do not have to be a N3F mem-
ber to use the services; but you do have to give credit
to the Bureau when you publish an offering. Writers may
deposit with me; the bureau will act as fanzine agent.

* Last stencil (2-24-74)...
* Want to say that Gene
* Wolfe responded to the
* cassette tape idea for
* nearly blind Malcolm Gra-
* ham; he sent a cassette
* with his reading of his
* story, 'Peritonitus' from
* Roger Elwood's collection
* called ALTERNATE FUTURES.
* I read some parts out of
* T-23 and T-24, plus a bit
* of 'Stars & Stripes For-
* ever' on the Todyphone.
*
* Actually received two
* valentines! From two of
* my female readers, I hope.



Title



A3