

PARCS '70

LOVE A LITTLE...
IT CAN'T HURT.

TITLE #28 July, 1974
Edited & published by
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All parts of LoCs not marked DNQ are subject to printing; and all LoCs are subject to scissor-prone editor who hacks & slashes while giggling. If you can put up with that, and venture into the mailbox at least once in three months, you get TITLE free. Sample copy 25¢ and donated to the DTs Fund (Deport Tucker Seventy-Five).

The editor will print opinion with which he does not agree and is under no obligation to indicate the location of any such material found in TITLE's pages.

THE COVER: Within the same month the art from Brad Parks and the story from Ben Indick arrived, independently. So, TITLE has its first 'cover story'.

TROUBLE SPOTS: Sheryl Birkhead is having difficulties with her old mimeograph. This is a call for help, relayed through Stan Woolston, for anyone who can listen to her machine's symptoms and give advice. Anyone willing to contact her? * Stan Woolston also needs some recruits for the Neffer Amateur Press Alliance (N'APA), and as a preliminary step he'd like some personal type letters in which faneds (or anyone) yak about their own fanac. Stan is the President of The National Fantasy Fan Federation (NFFF or N3F). ** I'd like to repeat my plug for the NFFF Manuscript Bureau. All faneditors needed material can write to me, Brazier, and see what's in the file; all fanwriters, without a market in mind for fanzine material, may send their works to me to be placed in the Bureau. In neither case do you have to be a member of the NFFF.

I goofed in a past issue and didn't give the address for BLUNT, the fanzine Dave Rowe is associated with; so, here it is: Selene, 131 Coxtie Green Rd., Brentwood, Essex, CM14 5PT, United Kingdom. Forgiven, Dave?

Irv Koch writes: "...too many zines about zines gets tiring." It is conceivable that TITLE's readers will comment on its fanzine review columns, and then readers will say a few things about those comments, and then.... I'll try to nip that cycle.

Roger Sween has an admirable project for faneds to donate copies of their zines to libraries. I returned his query sheet with a 'no' from TITLE's office; this is not because the idea is faulty, but because I don't think fanzines are all that important. The subjects discussed in fanzines are often more than trivial, but the publication itself -- mine anyway -- has all the lasting value of an empty oatmeal box. I'm not so serious about my hobby that I think scholars will ever need back issues, and current ones can be purchased. I don't mean to minimize the material you readers send to TITLE, but on the whole, wouldn't you agree that mainly the fanzine itself has only ephemeral status, like good conversation, with some nostalgic importance in later years only to its editor (and some readers)?

* THE BARBEQUE PIT by the Editor

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* This date is May 24; a bad day for me; this is the day Duke Ellington died. I could fill this page with titles of his works; I am sad there will be no new surprises for me to listen to, unless he left a trunk full of unrecorded masterpieces.

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* Now May 28, and I see that the above paragraph is essentially a selfish view, for which I apologize; the real misfortune, of course, is that a great man died. He had a good life, which in some respects would have been better had he been white; yet, would his music have been so great if he had not been black?

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* Claire Beck's postcard reminds me to check the May issue of SCIENTIFIC AMERICAN, pp 120-123, which I've just done. Don't miss Martin Gardner's discussion of the paradoxes of time travel. He combines some scientific speculation with sf treatments of the past, quoting quite heavily from a number of the late, great Fredric Brown stories. Some of the material, as Claire points out, was anticipated in Al Jackson's "Forking" article in TITLE a ways back. Claire asks: "What forking time path are we on, by the way?"

*

I Love You —

Ben Indick

The music swells, the lovers fall within each other's arms. "I love you," he says.

"I love you," she replies. The music covers their kiss, and the film fades out. The words, "The End", fill the screen. You can see them any night on TV, if you stay up late enough.

It's the way movies ended in their golden years. Today, they do not. Instead, either the last frame is frozen, or it simply goes on and on, while a roller reveals the minutiae of players, hairdressers, director, etc.

Does the new trend mean the phrase "I love you" is finished, all washed up, through? Could be. In "Fiddler on the Roof", you may recall, Tevye is bedeviled by the question of whether, after twenty-five years of marriage, his wife, Golde, loves him. A major song results, in which she grudgingly admits to the possibility.

I have been studying those old films on late, late or even early, early shows, and also thinking about Tevye. Since, a mere few weeks ago, my wife, Janet, and I celebrated our twentieth anniversary, I have been trying to recall when she ever said those glowing words to me. I realize she never has; in twenty years, I have never heard the term of endearment.

Now, possibly, to a younger generation, it may seem unimportant, even irrelevant, and, at the least, chauvinistic and ultra-possessive. After all, why should one lay claim to possessing the soul of another, which is implied in the three little words. However, since my wedding anniversary closely coincided with my fiftieth birthday, and my thinking is so governed by those hypnotic old TV late movies, I am an incorrigible old-timer and cannot be changed now.

The filmic images are my silvery ideals. It was time I should hear the magic words, whispered into my ear, spoken over coffee, shouted, even just written down: "I love you."

I approached my wife, who was stacking dirty clothes into the washer, while, behind her, a sinkful of dishes awaited their emplacement into the diswashing machine.

"Janet," I said tenderly.

"I'm busy," she snapped, "don't bother me."

It wasn't the proper moment; I retreated. Happily the Early Show was a vintage Joan Crawford film. I was just in time for the ending. I sighed as she whispered huskily, "I love you."

Later, as we sat in bed, my wife laughing merrily at the antics of Johnny Carson, I put the question to her.

"Janet, do you love me?"

"What?" she said. "Are you going to start that again?" (At this point, I remembered that I had been asking this of her for all the twenty years. How strange I should have forgotten!)

"I'm watching my program," she said shortly; "leave me alone."

I lay quietly, considering this, as my wife chortled in glee over the characteristically uproarious comments of Ed McMahon. Finally, during an advertisement for a feminine hygiene deodorant, I tried again.

"We've been married twenty years. Would you say maybe you think you love me?"

She snuggled beneath the blanket, clutching our shaggy mutt to her bosom.

"Leave me alone," she said; "I'm sleeping."

I watched the TV in silence for a while, as Carson interviewed a young starlet describing her devotion to raising parsely. My mind, however, was on my personal problem. My wife could be quite peevish about being disturbed, so I nudged her gently.

"Would you be willing to say you like me?" I suggested.

"Get away," she mumbled. "I'm asleep."

Desperate now, I grasped at straws.

"Would you be willing to say you tolerate me?" I urged.

No reply at all.

I was down to the last grasp.

"Would you at least say you don't hate me?" I begged.

At this, she indignantly hoisted herself out of bed. "I'm sleeping downstairs!" she announced angrily. "There's no sleeping up here with this foolishness." She picked up the dog and her pillow, and tramped downstairs.

I slid out of bed as quickly as I could and rushed to the head of the stairs.

"Janet!" I called out. "I love you! I LOVE YOU!"

"Go to sleep," she replied from below.

A little while later I awoke to find her snuggling against me. There was a little smile on her lips, but she said nothing, and her eyes were closed. The dog jumped under the bed.

Ah well, I guess, after twenty years, I love my wife. Maybe, some day, just before they flash those epic words, "The End" on that great big TV screen up there in the sky, just maybe, I'll hear my wife say, just like Joan Crawford says it:

"Oh, Ben, I do love you."

Sigh.

CATEGORIES by David Hall

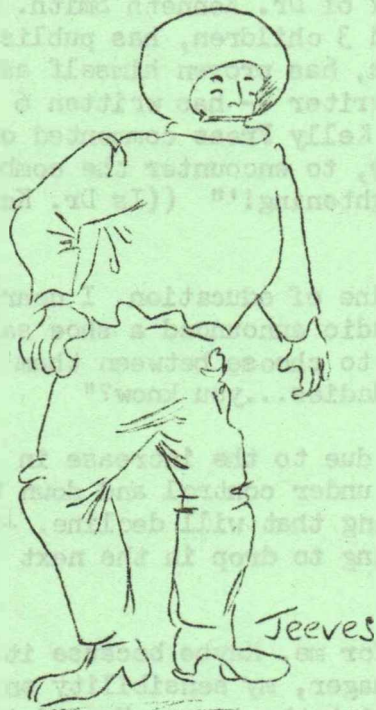
Once there was an Eskimo who had two icebergs he couldn't tell apart, so he went to his friend, a penguin, who said: "Why don't you paint one of them purple?"

"Why should I paint one of the icebergs purple?" asked the Eskimo, reasonably.

"Because then you can tell it from the other one, because only one iceberg will be purple and the other one won't. It will be iceberg color, and you can say, 'That one is that one, the purple one, and that is the other one, the iceberg colored one which isn't purple.'"

So, the Eskimo painted one iceberg purple made out of whale blubber paint, but what do you think? The next day the one that..

I Aint gonna go
back ta Neptoon
no more!



ENCORE TO I HEAR A MARCH (Michael T.
Shoemaker, TITLE # 25)

Shades of Paul Walker's provocative piece! I'm buried again; just put the stack of letters (30 of them) that commented on Mike's long article on the scale-- over a pound. Some readers commented at length (one to 3 pages, single spaced). So forgive me if I "kvik kwot" practically everyone.

Jodie Offutt: "...best thing I've read in a fanzine in a long time of a serious nature. And the best from Michael Shoemaker. He does get it together. He made me stop and think with the 'I feel...I think' business. And I intend to keep it in mind when I'm talking to people, too. I think we often say 'I feel' when we'd like to say 'I think' because we live in an atmosphere of not rocking boats and not offending people. A wishy-washy world in some ways. 'I feel' leaves a way out if the other guy doesn't agree with you."

James A. Hall: "Illiteracy among the 'educated' has long been a popular subject for articles and books. James Thurber springs to mind; he had a great contempt for illiteracy or ignorance from everyone. As Mike discussed the 'you know' syn-

drome, so did Thurber: 'The latest blight to afflict the spoken word in the United States is the rapidly spreading reiteration of the phrase "you know". I don't know just when it began moving like a rainstorm through the language, but I tremble at its increasing garbling of meaning, ruining of rhythm, and drumming on my hapless ears.' -- (from The Spreading 'You Know' in LANTERNS & LANCES)."

Gary Grady: "It is disturbing to see the number of people who find something sissified about literacy. I'm happy to see at least someone advocates a return to the Renaissance Man concept."

Ken Gammage: "Shoemaker's article was one of the most fuggheaded things I have read in a long time. Oh, not his basic premise -- I actually agree that illieracy is on the rise. What bothered me were all of his ridiculous little sub-points. 'You know' is only another mental crutch of the same order as 'um' and 'ah'. It was his brilliant theory with regard to 'I think...' and 'I feel...' that really got to me. I usually find myself saying 'I feel...' merely because the words sound better. Less bombastic. Egomaniacal people always say 'I think...' because their opinions are always right, and everyone within hearing range is just dying to hear what they're saying."

Ben Indick: "...this is an age of Sensation. Young folks reach for Intangibles, such as Supernatural. Viz their plunges into Buddhism, Zen, Communal experience with accent on touch, feeling, working on the land. It isn't really illiteracy at all; it is blatant ANTI-INTELLECTUALISM. Our society considers the Renaissance Man a waste, a Jack-of-all-Trades and master of none. Specialization: doctors who operate ONLY on the left nostril. WHY anti-intellectualism? Escape? A sort of respectable and active catatonia. Not a swan-song, but a leitmotiv of something different, maybe bad, maybe good, coming on. We've had a century of brilliant technology, and perhaps the swansong is that for Technology!"

Chet Clingan: "...those people who use such big and unexplainable words that nobody can understand them." ((That's illiteracy in another form.))

William Wilson Goodson: "It is possible to be so well rounded that one does not point in any direction." ((I wonder, is this really true? If so, is it bad?))

Bill Breiding: "Mike, I thank you for your artical, but being rather sloppy with my grammer I couldn't possibly comment on it...."

George Beahm: "When I think of the Renaissance Man, I think of Dr. Kenneth Smith. He has a Doctorate in Philosophy, teaches at LSU, has fathered 3 children, has published a plethora of fine art-oriented publications and posters, has proven himself as a calligrapher, editor, philosopher, in addition to being a writer -- has written 6 novels. Does other things equally well. It's exasperating. Kelly Freas commented on Smith's first issue of PHANTASMACORIA thus: 'But I must say, to encounter the combination of excellences all in one person, is downright frightening!'" ((Is Dr. Ken Smith still pubbing PHANTASMACORIA? Address, please?))

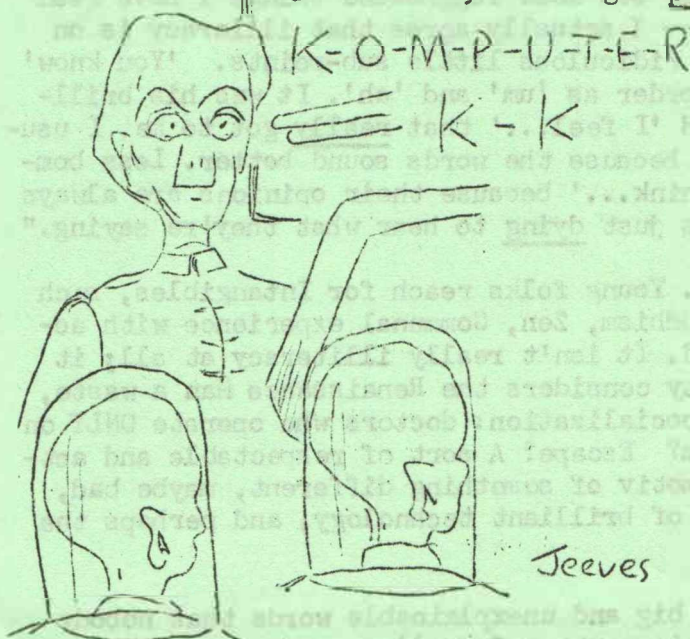
Ned Brooks: "I tend to agree with Shoemaker about the decline of education. I nearly laughed myself into the ditch the other morning when the radio announced a shoe sale, a sale of shoes so beautiful that milady 'wouldn't be able to choose between them' -- maybe it was a very small shoeshop catering to one-legged ladies...you know?"

Roy Tackett: "...the decline in the quality of education is due to the increase in the quantity of students. And unless we get the population under control and down to a decent level the quality of education is not the only thing that will decline. It's pretty obvious right now that our standard of living is going to drop in the next quarter-century."

Jackie Franke: "Shoemaker's article was a tad too serious for me. Maybe because it took me nearly a year to break the 'y'know' habit as a teenager, my sensibility on that matter is too touchy -- but in any case I couldn't finish the piece. He did ignore the repetition of a particular phrase or word as being indicative, in some instances, of a tendency towards stuttering, and a symptom of nervousness, not 'primitive beliefs'."

Raymond J. Bowie: "Shoemaker's article was interesting. I sent off a reply to him on my own. Just from what you see on the ol' 'boob tube' confirms his theory." ((I wonder how many readers 'send off replies on their own' to fanzine writers?))

Bruce Townley: "Mike's article almost turns into a tirade about racial purity or something except for the extremely apt finish that is the saving grace. I guess Mike can't be worrying cause if he's the one to write the article I guess he doesn't see himself as one of the morons; Mike's got plans for the rest of us."



Brett Cox: "As for good ol' Mike Shoemaker...*sigh*... I could attack him at length, but I don't really feel like it. Suffice it to say that I find his reasoning faulty at every level. Example: he seems to equate the ability to speak well with intelligence, and the use of slang expressions with stupidity. Absurd!"

Denis Quane: "I teach a class of science for non-science majors. I have yet to get a paper worth publishing in a fanzine; many, even though this is a class for students in the Honors Program have been, if not illiterate, then close to it."

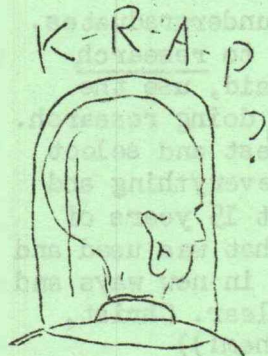
Buck Coulson: "I don't come under either of Shoemaker's categories 'I feel' or 'I think'. I come in the 'This is' category....or dogmatic category, if you prefer. Incidentally, a dogmatic is a bitch that has a litter every year."

Tony Cvetko: "...maybe people are more stupid now than before."

David Singer: "...many educators are coming to the conclusion that the New Math was a dismal flop. I tutored 7th & 8th grade math..without exception none could do simple arithmetic correctly, yet they had been passed into junior high. Now they were expected to understand systems of different bases. Dammit, if you can't do arithmetic in base 10, how in hell are you supposed to understand how to do it in a different base? And the kids knew it, too. What frightens me is the reluctance that people have for taking a course not required. I don't see how a college can allow someone to graduate without at least one year of calculus, some science above the high school level, some exposure to a foreign language, some literature, some social sciences, and maybe some sort of engineering course. Nowadays a B.A. is worth as much as a B.S." ((I'm no great shakes in calculus because I couldn't squeeze it in and had to work through a book by myself, but I am firmly convinced that calc gives a BEAUTIFUL FEELING about the way things work; one sees the universe differently even after the first chapter.))

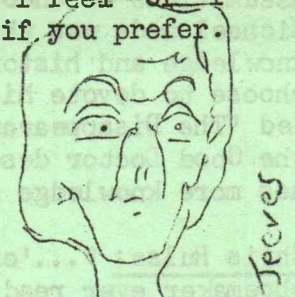
Don Ayres: "When Mike says that there's too much feeling and not enough thinking going around, he's said a mouthful. I wish I could send this to the local paper; ahh, they wouldn't print it; makes too much sense. The disappearance of the 'Renaissance Man' is fated to occur. Too many people publishing too much on too many subjects for one man to keep up with it all, or even most of it. What can I say about revolutions, save that they represent a tremendous waste? Yet, we seem stuck with one, unless we start trying to work our way out of it. Like Heinlein's boy-hero says, we'll make a star or die trying. This whole affair sounds like a book I want to write called ESSAYS IN SEARCH OF AMERICA. Perhaps Shelley didn't have the missing piece to the jigsaw puzzle and that's why the poem wasn't finished. Or perhaps he was trying to find the way to say the vision. Or, perhaps, he died trying. Tremendous article, Mike."

Kevin Williams: "What I want to be serious about is Shoemaker's well-written article about how dumb we all are. It is true that human race is becoming more poorly educated. I can testify to this on the personal level. I am considered by the people who consider such things to be fairly bright. And yet recently I've been brought face-to-face with my ignorance. I plan to major in math in college next year, but after pausing in horror for a while at my lack of knowledge about the field I plan to devote at least the next four years of my life to, I began to consider my ignorance in other areas. I know nothing about classical music and mainstream literature, but it never bothered me before. Now, though, I wonder if perhaps I was missing something; if, in fact, I was masking my ignorance with pretended indifference. I decided that I was, and so I've taken some steps to alleviate my ignorance. Specifically, I asked Matt Schneck to recommend some classical music, and I'd appreciate suggestions from others, too. I also realized I was ignorant of history, and so I've started reading about it, starting with Asimov's histories."



So, I agree with Mike's basic premise. I disagree strongly with other things he said. Take this quote: "Is this cultural revolution...a result of our madness, or the cause of our madness?" Its phrasing reminds me of National Lampoon's "THE DIARY OF ANNE FRANK: PREPOSTEROUS FORGERY OR OBVIOUS LIE?" Michael is presupposing that the "cultural revolution" is necessarily bad. And yet one of its products is science fiction, and so is sf bad?

I read an essay by Asimov recently called "Euclid's Fifth" in THE LEFT HAND OF THE ELECTRON. Quite a bit of it was about the



YES, K, UN-
LESS FOLLOWED
BY E OR I.

assumptions we unconsciously make that may or may not be true. One assumption that Michael made was that it's necessary for every individual to know the whole of human knowledge and history. I don't think it a crime against humanity if someone doesn't choose to devote his life to study. I was particularly irritated by the section entitled "The Disappearance of the Renaissance Man" because I'm a rabid Asimov fan. Surely the Good Doctor deserves the title of 'Renaissance Man'. I'm willing to bet that he has more knowledge on more subjects than any other person in the history of humanity."

Chris Hulse: "...erudite references' have completely disappeared from writing? Has Shoemaker ever read John Barth? Lynchon? What about the learning evident in the many texts dealing with scholarly criticism of sf? Times change. The styles and taste of the poets and authors mentioned by Shoemaker were the way of the times -- use 20 words where two would suffice. I am sure today's great poets could match the references and ideas of Milton, Dante, etc., but why copy the classics forever? People are trying to break new ground. But this is the kind of article/essay/thesis I'd love to get if I was a fan editor."((This 'feeling' was expressed by several faneds, and it was exactly the feeling I got when I received the piece, counting myself the lucky faned who received it.))

John Robinson: "Kornbluth should have lived to see the statistics of the New York Department of Social Services on the birthrate among welfare recipients in NYC. In 1964 the birthrate per 1000 was 174. In mid-1971 it was 74. Quite a drop. And the President's Family Planning Program wasn't established until 1969. There's the interesting observation that IQ's over 140 appear about five times as often as they should, assuming a normal curve. No such bulge appears among the lower IQ's excluding brain damage, etc. The best way I can see to improve verbal abilities is to turn on students to the possibilities they can develop and to turn off people like Shoemaker, who, whether they realize it or not, turn off fellow humans from further development."

Karen Burgett: "...quite often I come across a resentment of others towards my reading and writing and general love of knowledge. If not resentment, maybe non-understanding. There seems to be an almost frantic need for people to be 'doing something' (like shows, going out, etc.). Alone for an hour or more with no artificial entertainment such as TV, radio, or music, they are completely bored. It almost seems as if thinking, reflecting, or anything to do with the 'inner self' (I hope that doesn't sound New Wavish) has gone out of style. I regard the current conditions as a transition period, but moving towards what? Is it an adaptation process of modern man to a technology-oriented civilization? Is the individual being phased out? I guess one of the reasons I read SF is to seek answers to such questions." ((I hope, then, you have also read FUTURE SHOCK..??))

Bruce D. Arthurs: "...the three most important things that can be taught in any school are: reading, writing, and speaking."((Yeahman! Subject matter's like gadgets - pick 'em up at the dimestore, but even though you need a dollar in any 'dimestore' it's a lot like money to be able to read, write, and speak. I would also include the psychology of self, others, and the interaction between self/others/creativity - a subject in which bicycle-riding habits have to be established.))

Nesha Kovalick: (CoA: 1004 14 St., #13, Boulder, Col. 80302) "Most of my classes have presented their fields as being quite closed, as if all possible research left is either trivial or a rehashing. Original research is not encouraged of undergraduates. ((I had a National Science Foundation man insist that I stop referring to research done by high school students I select to work with professionals; he said, use the term investigation. High school students, he said, are not capable of doing research. Since I was asking him for money I didn't say baloney! But when you test and select 35 kids from a St. Louis metro area, you get some whizbangs who can do everything and more that the ordinary grad student can do. Two examples over the past 15 years of my program: the kid that developed the first remote heartbeat sensor that was used and developed in Barnes Hospital; the kid who developed spherical antennas in new ways and later, at Cornell University, was the second American to discover a Pulsar. Christ, sometime I've got to tell you about some of these kids. I'm proud of them!))

Nesha Kovalick (continued after my long interruption): "People get out of this university without learning to think. The schools are doing a great disservice by making people think they know everything. We should be aware of not only our personal ignorance but of the overwhelming ignorance of mankind. Implicit in Shoemaker's article is that being educated requires a desire for information that is its own reward. What I object to is the way education is spoonfed, starting with Dick&Jane and ending with Algebra in Your Everyday Life. An interesting book on 17th Century education is Christopher Hill's Intellectual Origins of the English Revolution."

((The next and, at this point, the last three readers commented on each of Shoemaker's points, paragraph by paragraph. Robert Smoot, Mike Glycer, and Eric Mayer collectively contributed 8 $\frac{1}{2}$ single-spaced pages. Eric Mayer's piece is really a whole new article! So, therefore, I will do them as a TRIO in the next issue, and beg their forgiveness; perhaps the 'different' 3-column piece will appease them for the delay. Anyway, right now, as editor, I feel more than think we've had enough ??))

THE SOFT-CUSHIONED FERSH by James G. Houser

Once long ago there lived a woodworker by the name of Louis Pentier. He was a man of considerable talent; it was said of him that he could coax an inlaid desk from a kindling pile. So good was he at his trade that he was made Chief Royal Woodworker at a very young age.

One day the King called him in and said, "Louis Pentier I would like a soft-cushioned, three-legged fersh made for my sitting room. It should be large enough to accommodate me and, on state occasions, the Queen." Louis Pentier agreed to make a fersh three knears long and two chingers wide. "It will accomodate," he said, "not only you and the Queen but also Grindle your faithful wolfhound."

"I might agree with you", snorted the King, "if I knew what you were talking about. Knears and chingers are words alien to my regal brain."

"Why, a knear, your majesty, is the distance from my left ear to my right knee and a chinger is the distance from the tip of my index finger to the point of my chin."

"Extraordinary!" exclaimed the King who had grasped the significance of what Pentier had achieved. Here at last was possibly a standard for universal measurement. "But," said the King, "the distance from the tip of my finger to the point of my patrician chin is, I perceive, greater than that between your finger and chin. Were I to make a kersh three knears long and two chingers wide it would easily hold my royal girth, that of the Queen's, Grindle, and, in addition, the Royal Camel. And I am reluctant to share the royal kersh with camels, royal though they may be."

"Your sublime intellect has uncovered the weakness of my methods," oozed Pentier. Whereupon the King had the unfortunate Pentier smothered in the Royal Dungeon, stuffed by the Royal Taxidermist and hung in the vaults of the Royal Treasury. Once a week the new Chief Royal Woodworker removed Pentier from the vaults, placed him in a large white cart and hauled him to various construction sites where vital measurements were taken from the stuffed and dead Pentier and applied to the work at hand.

The familiar sight of the Chief Royal Woodworker trundling his wagon about the countryside earned that august gentleman the nickname 'the man who carts Pentier'.

Of course, over the years this was shortened, and today all men who work with wood are known as carpenters.

END

A HAPPY MAN

SCENE OF CHANGE, 'A Lifetime in American Science',
Warren Weaver, Charles Scribner's Sons, NY, 1970,
\$7.50 (Reference notes, Chronology, Bibliography,
Index, Photographs, 226 pps.)

The blurb on the dust jacket: "The autobiography of the internationally known foundation executive who administered millions of dollars in grants that advanced science spectacularly during the past four decades." Ho-hum, I said; what made me pick up the book was the name of the author, Warren Weaver. He was the editor of THE SCIEN-TESTS SPEAK, a book that has remained in my personal library since 1947 because I found its wide coverage by 79 different authorities to be what I needed through the years to aid me in various popularization-of-science programs. And so it was that I held that name, Warren Weaver, in great respect, simply for getting that assembly of scientists together in one book. (Some of his other works include THE ELECTROMAGNETIC FIELD with Max Mason; THE MATHEMATICAL THEORY OF COMMUNICATION with Claude E. Shannon; and ALICE IN MANY TONGUES, a book about Alice in Wonderland.)

Quite by chance I opened the book to page 192 and read: "Thinking, which is a chief tool used by science, deals competently with certain aspects of experience; but feeling, which often takes over where thinking leaves off, and which is a chief instrument for fashioning the rhythms, the patterns, and the illuminating symbolism of the arts, deals with quite other aspects of experience." This so intrigued me, following as it did the Michael T. Shoemaker article that touched on the "I think-I feel" dichotomy (see TITLE #25) that I had to read the preceding paragraph, starting on page 191: "The artist, in his great wisdom, has never attempted to do this. He has characteristically looked at small fragments of experience, but looked in such a way that he can see some aspect of the whole mirrored in the part." Attempted never to do what? Well, then, I had to read the paragraph preceding that one. It ended with this beautiful line: "Life cannot be backed into a tight corner; no mind can challenge life to a single duel."

Now, firmly and financially committed because of that brief taste of Weaver's subject and stylistic imagery, I bought the book. I have read it, and I am enthusiastic about it for several reasons; in fact, so pleased was I that I wrote Weaver a fan letter and asked for his address so that I might send him this article (hope the publisher forwards my letter). The book is not a dense, formal tome; in fact, it is sparse, and Weaver knows a lot more than he lets on.

The book as a whole gives a picture of a happy man, satisfied but not smug with his accomplishments, his personal life, and his association with great scientists and projects of the time. How refreshing the contrast with so many dismally depressing books that give credit to no one and nothing; Weaver lavishes gratitude on everyone of his associates. He ends his account in the true TITLE manner: "In this book the reader has found some very informal comments about myself and my activities, along with other portions which are as serious as I am capable of being. This shuffling up is not due to lazy organization...It is deliberate. I am convinced that this is the way life is. Triviality and significance, gaiety and seriousness -- these are complementary one to the other. I have always lived that sort of life, and for as much longer as is granted to me, I always will."

The use of his word complementary is significant. Without bringing in any mysticism or exotic philosophies, he arrives at a conclusion about reality, and specifically the quantum theory, from the scientific principle of complementarity. He sees no conflict in the apparent contradictory nature of light, which sometimes acts like a wave, other times like a particle. He discusses this in Chap.11, the last of three final chapters that deal, not with his life experience, but with the concepts in his

head and heart.

The first eight chapters mark off the periods in his life, flowing smoothly from boyhood years, through college days as a student and as a teacher at Throop/Caltech and University of Wisconsin, his pre-war work with the Rockefeller Foundation, World War II, his return to Rockefeller Foundation, to his "retirement" when he was pulled into service with the Alfred P. Sloan Foundation. The last three chapters express his philosophy about science then and now, science's limitations, and apparent contradictions in reality as seen in science, art, and religion or their interactions.

He spent his boyhood in a small town (Reedsburg, Wisconsin - population about 2000) in the late 1800's and early 1900's. I grew up in a small town (Fairmont, Minnesota; population about 4000) in the 1920's and 1930's. It is rather amazing to see how little rural towns changed in that part of the Century; they changed not at all, so much of what Weaver wrote in his first chapter was pure nostalgia for me. Hoarding and counting firecrackers for the Fourth of July; outdoor toilets; playing in the village stores; the occasional trip to the "big city" which a parent made and who brought back a wonderful surprise in the suitcase. He did some things as a boy which I did, too, like building crystal radio sets. He also felt the lack of a really close friend among his boyhood playmates, something I, too, experienced.

His college days, both as a student and as a teacher, were happy for him because he appreciated his inspiring teachers, and later, his inspiring colleagues. He took his degrees in civil engineering, but as a teacher he was assistant professor of mathematics at Throop College which later became Caltech; he ended his teaching career as chairman of the mathematics department at the University of Wisconsin. I was left with a terrific admiration for Weaver because everyone he dealt with was, in his estimation, so brilliant; he never put anyone down. This same optimistic attitude carried through the chapters about the Foundation and war activities as he hobnobbed with the scientific greats in distant corners of the world.

Michael T. Shoemaker's article (TITLE 325) fresh in my mind, my attention was caught by Weaver's description of a man, rather typical of all his descriptions: "Charles Sumner Slichter was a Renaissance man, physically vigorous, penetrating in his thought and comments, handsome with his great mane of iron-gray hair, explosive alike in his humor and his disdain for the dull and commonplace, full of zest for the whole of life." (Al Jackson, the Titler who devised the Siberian black-hole theory, will be interested to see what Weaver says about John A. Wheeler.)

Also, as if TITLE inspired, were his words on p.163 about the Hopi Indians' different way of looking at reality. (See "The Attack of the BEMs" by Eric Mayer in TITLE #26.)

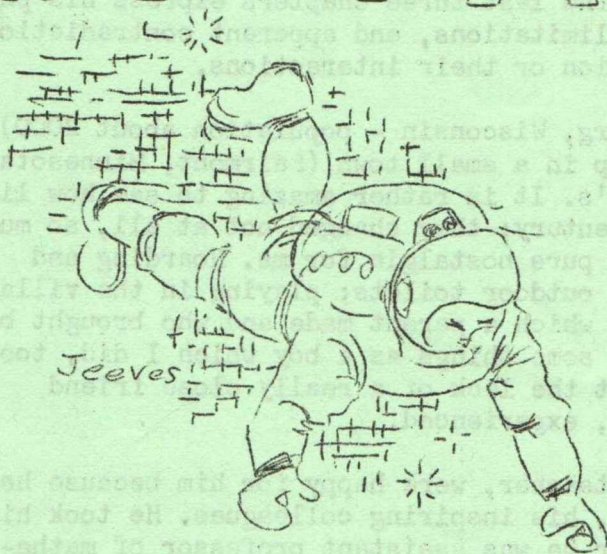
There are just so many things in this deceptively easy book: a discussion of space and time scale in relation to man's viewing and understanding, language problems in describing the ultimately tiny or huge, beauty, and what is science? There must be at least a dozen basic ideas adaptable to the needs of a science fiction writer. I certainly recommend this book to every neo-scientist, and to all who have any slight feeling of depression about the world. It's a tonic!

Let me close with another quote that stylistically and intellectually appealed to me: "The scientist does not stumble and grope his way through nature as would a drunken man in a dark attic, bumping by accident into boxes that he opens and examines. The scientist is motivated and guided by a powerful ethic."

-- Donn Brazier

REQUEST FOR DATA: Beth Slick sent Miller Hahn a photocopy of Eldon K. Everett's "The Great TV Space Heroes" from TITLE #26. Miller is compiling an extensive compendium, SF AND RELATED LITERATURE ON AMERICAN TV, and asked to be put in touch with Eldon and anyone else who might have data. If interested and knowledgeable, write Miller at 912½ E. Washington St., New Castle, PA 16101.

SF PATCH



Eric Mayer: "I prefer SF with a meta-physical twist - a touch of horror perhaps. Yes, rather like Lovecraft. I'd like to believe that the universe is not the well oiled machine modern science sometimes pretends it is. Most writers of occult books (ESP, lost races, UFO, etc.) are pathetic. I've read quite a few such books and I'd love to believe that they're true. I approach those books almost begging to be convinced. But time and again the authors confront me with such absurdities that I have to forego my inclination to believe. Still, I believe that the universe is not entirely what we think it is."

George Beahm: "I've always thought Ellison writes better nonfiction than fiction, though he does come up with a few prose winners (pick them yourself). His introductions to his short stories, to other's short stories, his GLASS TEAT, his after-thoughts on certain stories -- all of this is much more readable than his own prose."

David Singer: "I used to go around raving about LOST IN SPACE, but my raving went sorta like this: 'Why in hell doesn't someone shoot those asses at CBS for putting tripe like this on the air...' But, lately, I find myself wanting to see one of those old clunkers. I need a good laugh every once in a while."

Robert Smoot: "Recently saw THE ILLUSTR-

ATED MAN and it seemed to bear few marks of censorship. Was on late-night TV with language and some scenes of Steiger that simply wouldn't be allowed in prime-time. Very heady stuff this, and I was thoroughly engrossed. Still in TMT #31, their all-Martian ish, Bradbury says he was less than pleased with the presentation of his work."

Bob Stein: "My all-time favorite novel is DUNE - along with DUNE MESSIAH. The world Herbert constructs and the characterization are masterful. But really all the plot boils down to is the hero saving the galaxy from the Nastys. I'm trying to think of things I liked that were not world-saver plots. De Camp's JOHNNY BLACK series about an intelligent black bear generally were not. I'm a little surprised nobody has reprinted them. I have a pet peeve -- the poor quality of art in sf magazines. Back in the Golden Era there were Finlay, Bok, Cartier, Schneeman & Rogers. Kelly Freas, though one of the best around today, doesn't seem to be as good as any of the old big Five."

Alma Hill: "Sam Moskowitz says his fmz collection is probably the best for selectivity and arrangement, but Forrest J. Ackerman's is larger. That is the world's largest; Ackerman himself says it is easier for him to list the fmz he doesn't have. The MIT collection is fairly comprehensive and much larger than the Harvard collection. I've seen both. The Harvard collection is kept with the rare books down in a bomb-proof cellar, not because it is such a treasure but because the pulp paper is so fragile."

James A. Hall: "I was glad to see the re-printing of various of Fred Brown's tales in PARADOX LOST. Perhaps he will receive the recognition he truly deserves. I've been a Brown fan for a few years and I have been amazed at the lack of his work in print."

Jodie Offutt: "FUTURE CITY, edited by Elwood. I'm not a short story lover, but this contains a lot of good ones."

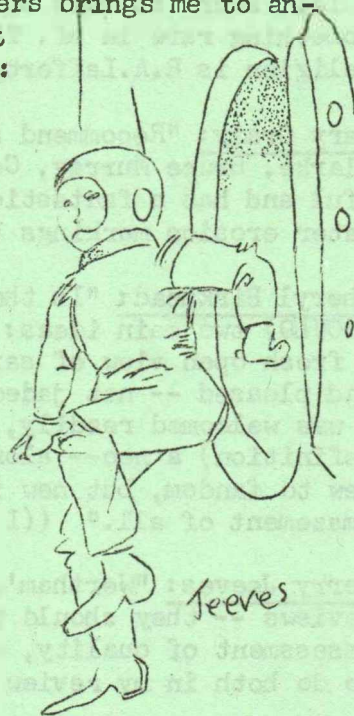
Mike Glicksohn: "An interesting use of 'sci-fi' occurs in the April SWANK which has a large science fiction section including an Ellison story, an article on Forry and interviews with Bradbury and Ellison. There's also a feature on SF conventions which is called 'Sci-Fi Comes of Age'. It's written by Harvey Bilker, who should know better. And the title is under a full colour, full page photo of Randy Bathurst in his Tim Kirk dragon suit and myself in a red kaftan gazing adoringly into each other's eyes! I suspect the title is intended as a put-down and may have been added after Harvey wrote the piece. Still, how many fans can say they've appeared in full colour fully clothed in a girly magazine?"

John Carl: "Have you read The Ghosts of Manacle by Charles G. Finney in the Pyramid paperback? It is an astounding book. Like it says on the cover, it's the damndest book I ever read. Mostly the stories are just ill-written illogical short fantasies about nonsensical themes -- but I couldn't put the book down until I finished it. I especially recommend the short novel The End of the Rainbow, one of the 8 stories in the book, which originally appeared in a Western stories magazine. Another story about the life cycle of a snake I found to be fascinating. ((Calling Don Ayres!))

Frank Denton: "I just finished Doris Piserchia's second novel, STAR RIDER. It's a fine novel and I recommend it unequivocally. Doris is on her way to being another of sf's fine women writers. May she prosper and have lots of fans! Oops, another book I want to tout to one and all. WATERSHIP DOWN by Richard Adams. I don't know exactly where it fits; a fantasy, perhaps, but it all seems too real. It's about rabbits in England, but don't let that put you off. It's an exciting story, and one I'll stack up with LORD OF THE RINGS, ISLANDIA, THE WIND IN THE WILLOWS, KIM, AND TREASURE ISLAND to be reread every few years. The hardback has just been published. Avon has the rights, so it will be along as a paperback in about a year."

Dick Patten: "Why are there so many fans in Albuquerque? Maybe there is nothing else to do in New Mexico. Actually there aren't that many fans here. Our meetings are considered huge if more than 15 people show up and they are split 50/50 between sf and sca. For example the total working membership of the Bubonicon committee this year is 2. Mike ((Kring)) and me. Vardeman helps when he can but he and the rest are much too busy this year to get involved. I think fandom in Alb. is like the readership of TITLE. Not that large but active."

Jim N. Hall: "Your comments on the combination mystery-sf writers brings me to another point: have you ever noticed how many of the truly great mainstream writers have dabbled in sf or fantasy? For instance: if I were asked to name the truly great literary figures of the United States, I'd come up with Twain, Poe, Whitman, Hawthorne, London, Cabell, and Mencken. And of those, every one except Whitman and Mencken dabbled in the genre to more or less extent. As for the one I consider the greatest of those named above, have you ever read any of Cabell's works? If not, read JURGEN. P.S. I am constantly amazed at the faanish activity of one who is, in the words of Isaac Asimov, in the 'latter days of youth.' After all, everyone knows that fandom belongs to those of us who are in the younger generation. I feel qualified to make these remarks since you freely admit, Brazier, to being 57 years of age, whereas I won't reach that landmark until February 1, 1974." ((Congrats, belatedly, however I made a mistake; I won't reach 57 until October 4 of this year -- ha!))



Loay Hall: "Ellison, the writer, I find quite likable, particularly his early fiction. His later mood pieces are a bit too offbeat for me. Harry Harrison's ASTOUNDING MEMORIAL ANTHOLOGY is terrific! My favorite tale in the book is 'The Emperor's Fan' by de Camp, even though it is not de Camp at his best."

Loren MacGregor: "I'd give odds that most symbolism people claim to find in books wasn't put there by the author, and would probably surprise him or her, if told about it."

Eldon Everett: "Roy Tackett mentions ROCKET TO THE MORGUE and WHAT MAD UNIVERSE as dealing with fans. Add to that Wilson (Bob) Tucker's THE CHINESE DOLL and Mack Reynolds's CASE OF THE LITTLE GREEN MEN."

Hank Jewel: "I share Paul Walker's interest in ferreting out exceptionally fine sf by 'unknown' authors, but Paul's requirement that the author nominated for a 'WhoGo' must never have been mentioned in a fanzine seems to me to be both unfair as well as very difficult to verify. Nevertheless, I hope Paul's project is a success."

Marci Helms: "Comics do contaminate sf. That's why we keep our comic collection in a room apart from the study which contains all the sf. Yes, I'm a comics fan, though I can't stand the majority of comics fans - primarily because they hate sf fans. Strange how a lot of comics fan don't seem to fit everyone's idea of what a comics fan is like. I don't fit my own idea of the average comics fan."

Michael T. Shoemaker: "You make an interesting correlation between avant-garde music and the New Wave, but I already made the same observation myself in an article published in Renaissance in 1971 entitled 'The Roots of a Phenomenon'. The basic thesis that I explored was that New Wave was just a manifestation in SF of the same revolutionary movement that all the arts have undergone since the advent of the industrial age."

Steve Sneyd: "just been rereading philip dick's 'Solar Lottery': for the ability to clothe a philosophical argument in convincing action & character, aldiss & delany are i think the only ones today that come near him..somebody shd. write a real study of the development of his thought."

Jim Meadows III: "I see no way that New Wavers could be called descendents of the writing of C.S.Lewis. The nearest that could be said in that way would be his lack of 'hard' science; but 'hard' science wasn't the point of his novels, Christian theology was. I don't see where Don Ayres got the notion that anyone thought that Lewis was 'representative of sf or its capabilities'. Lewis wrote 3 good novels of sf and 3 fair short stories of sf. He touched Christianity in his work, and defended it, something rare in sf. The only sf writer I know of who affiliates himself with any religion is R.A.Lafferty."

Gary Grady: "Recommend strongly Mars and the Mind of Man by Ray Bradbury, Arthur C. Clarke, Bruce Murray, Carl Sagan, and Walter Sullivan. (Harper, \$7.95) It is beautiful and has a fantastic set of Mars photos, full of features like Nix Olympica, water erosion markings (?!!), and like that. You can read it in an hour."

Sheryl Birkhead: "Is the term 'neo' still open to discussion? I feel it implies (or SHOULD) two main ideas: someone new to the workings of fandom and/or someone who has a fresh open view of said fandom, i.e. one who is continually willing to be surprised and pleased -- not jaded so to speak. I still maintain (primarily through the N3F) I was welcomed readily, and still consider myself (and you Donn, if you'll accept my definition) a neo-- along with a heck of a lot of other Titlers! Not that they are new to fandom, but new in that new ideas and views pop up to continual pleasure and amazement of all." ((I accept the honor!))

Terry Jeeves: "Wertham's recent compilation points up what I have long said about reviews -- they should tell what is in a book rather than deliver a very subjective assessment of quality, unless making clear it is a personal taste review." ((I tried to do both in my review this issue of Warren Weaver's book; did I succeed?))

Chris Hulse: "Add another book about fandom to the list: GATHER IN THE HALL OF THE PLANETS by K.M.O'Donnell (Barry Malzberg), subtitled 'Being a novelized version of

the remarkable interplanetary events that took place at the World Science Fiction Convention of 1974. '...My English Comp teacher had a student by the name of Gerald Pierce who let it be known he had sold his third sf novel. Ever hear of Gerald (Gerrold?) Pierce? I'm going to see if he's in Contemporary Authors."

Paul Anderson: "Last year I joined the Adelaide Film Festival. In April I was pleasantly surprised to learn that the open screening was to be Andrei Tarkovsky's film of the novel by Lem, SOLARIS. We arranged a fan group to see it. We sat through 165 minutes of the brilliant film, possibly ranks with 2001 as one of the best SF movies ever. The reactions of our group, though, was polarised - you either liked it very much or else you were bored stiff. Tarkovsky's build up of the atmosphere of Solaris was very well, if slowly, done and I thought he had captured the essence of the badly translated novel on film very well indeed. Mostly he faithfully followed the path of the book but the beginning was more detailed in the preliminaries. Since Randall D. Larson thought that 2001 was over rated, I would be curious as to his reaction on SOLARIS, the film."

David Shank: "After reading 'The Titler's Song' by Dr. Wertham, I give you my lyrics to the Pepsi theme:

It's a fannish generation
Coming at you
Going strong
So put your nose behind a fanzine
If you like S-F -- you belong,
You belong
You've got a lot to live
And Fandom's got a lot to give.

Sam Long: "Would you like to join FLAW, the Front for the Liberation of Aardvarks and Wombats? Banks Mebane wants to include armadillos, making it FLAAW, but armadillos are fairly liberated beasts already, so I don't think I'll include them." ((Join now by writing Sam at Box 4946, Patrick AFB, Florida 32925.))

Jackie Franke: "I went to Nashville with Alex and Phyllis Eisenstein and had a marvelous time at Kubla Khan Clave. There must be a lucky streak at work for me; the last three cons have been simply terrific! I talked, and drank, and laughed, and sang, and just enjoyed."

Bruce Townley: "I just finished reading THE FABULOUS RIVERBOAT by Phil Farmer and I'm pretty upset about it. The title is straight-forward enough: how Sam Clemens builds and tries to sail this neat steamboat up the river along which all the people who ever lived have been resurrected and now live again. King John steals the boat... Farmer treads on your intelligence, lots of coincidences and obscure tricks employed one on top of the other until it becomes apparent that Farmer isn't trying to be logical at all."

Don Ayres: "John Norman, of the Gor series, is at least in part Michael Crichton. For more names of people who've used the name, there's Kind-Hearted Howard deVore's book on SF and Fantasy pseudonyms."

Tony Cvetko: "Mike Gorra talks about Denis Quane's 'prejudice' in favoring ANALOG, and sort of slaps his wrists because he likes Pournelle. What Mike doesn't realize (and I've noticed this in his BANSHEE, too) is that other people sometimes have other preferences which differ from his. Pournelle may not be better than Tiptree, but I think he's much better than Effinger and Dozois. I'm not trying to start an argument with Mike and I'm not trying to put him down. I'm just making observations, and Mike gives me the impression that people who have different tastes than he are automatically wrong because he is always RIGHT... As fantastic as it may seem, I actually bought TACTICS OF CONQUEST by Barry Malzberg, and I liked it! Will wonders never cease.... I though Rick Wilber's 'The Stick' was pretty good. The ending was too moralistic perhaps, but over-all it was a good story."

NED BROOKS

"My impulse, more and more, upon seeing anyone smoking anything, is to assault him (or her) with a fire extinguisher. Especially if they are smoking near where I am eating. . ."

"Gee, if Hall ((Dave N. Hall)) is considered the 'office Liberal' where he works, he must work on General Bullmoose's staff. I really can't believe that the large industries are keeping themselves in business out of sheer altruism when they could make more money just by putting it in the bank.. My complaint against 'big business' is not the excess profits so much as the deficient products and the undesirable byproducts!"

"I quite agree with you about the editor's personality...There may be publications in which it shouldn't appear, but a fanzine isn't one of them."

"Guy at work showed me a newsletter from a company called, I think, 'Cambiochem', full of weird nonsense like a fanzine. One line was, 'Stay alert - the world needs more lerts!'"

"Quane's '7 Good Reasons for Not Being a Fan' are nonsense - they would serve just as well as reasons for not joining any group, including the human race."

"Ghee, I'm a real saint, I only score '1' on the Walker test. I don't print locs, it is true - mainly because I type too slow."

"I had the same problem with DAVY - never could finish it."

"Ah, you have discovered the reason for ICITM ((Ned's fanzine)) -- it is the easy way. I'm lazy is what is!"

"I was surprised to learn how young Cagle was." ((Everything about that mythological beast is surprising...!))

"There is no corflu for ditto that I know of."

"Why do coyotes, wolves, dogs, etc., bay at the moon?"

"I find it hard to imagine that anyone would think that THE IRON DREAM was really by Hitler! The irony is laid on with a bludgeon."

"Too bad you don't have that DING DONG THE WITCH IS DEAD by Shorty Rogers..I've long had a secret desire to hear it played on the bagpipe..."

((Ned's name is Cuyler Warnell Brooks, Jr.; so....))

"No one has ever been able to explain the 'Ned' -- when asked, my parents go into a long dialect tale about a man who had a son named Ned Jacob who was such a good boy that he named his second son Ned Jacob as well, and so on. My father was apparently called Ned as a child as well."

"I don't agree with you, Donn, but then you don't seem to agree with yourself all the time."

"How the devil does one work with a lizard in the field?" ((Refers to Don Ayres who works with lizards in the field and crazy stuff like that.))

"Great Ghu, I hardly have time to loc one TITLE before you get another out - I would say you're going to burn yourself out, if it weren't such a bad pun..."

"Racial differences are insignificant compared to the differences between a comix fan and an sf fan. It is doubtful that a trufan could interbreed with a comix fan any more than a man with an ape."

"It is easier to get the media and politicians excited over simplistic suppression of symptoms than to get anything done about basic causes of crime and violence."

"And then there is the dust mite mite that makes the dust mite itch...I don't think the itch mechanism is at all well understood."



CLAIRE BECK



DONN BRAZIER

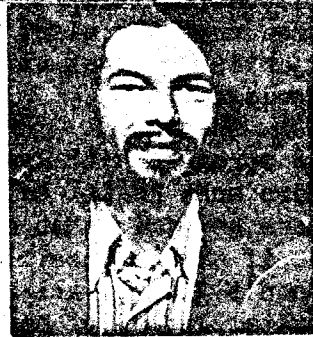
GENIE YAFFE

LEIGH COUCH

CELIA TIFFANY



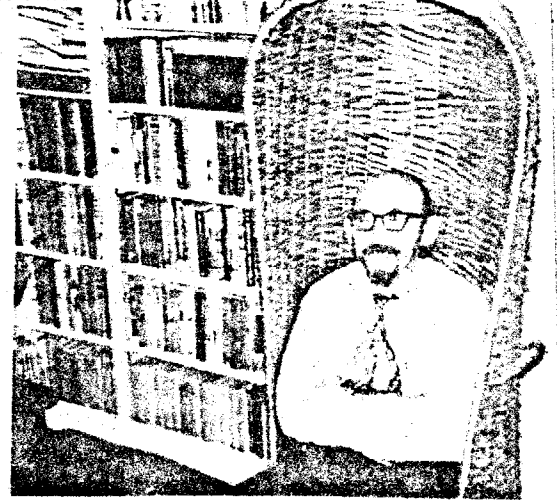
TIM MARION



DAVE SZUREK



ROBERT
SMOOT



BEN INDICK



BRUCE D. ARTHURS



ERIC LINDSAY

PAUL ANDERSON



ROSE HOSUE

VECTOR

POINTED COMMENTS ON JAMES N. HALL's "Drones & Workers" Title #25

Buck Coulson: "As a white-collar worker (draftsman, to be precise) who has also worked as a house-painter, bookbinder, wool bagger, grave digger and a few other things, I can share James Hall's outrage over a comment that white-collar workers are drones. But let's not go overboard in the other direction, either. Hall says the profits of industry are 'less than that same investment would return if placed in an ordinary savings certificate in the local bank.' Ah, how nice it must be to have such generous local banks! The facts are that in 1972 the 'median profit on investment of the 500 largest companies surveyed by FORTUNE magazine was 10.3%.' (Consumer Reports, May 1974) The soft drink industry returned closer to 20%. Hall seems to think that the people who run big companies are stupid. If investors could get more profits from a bank they would deposit in a bank....And, if you want the viewpoint of a more or less 'creative' person (former technical writer, illustrator and editor; fiction writer; occasional engineering responsibilities here and there), creativity is not any more tiring or harder work than anything else; it simply requires more mental effort and less physical. Which job is the most tiring depends on each person's particular balance of brains and muscles..."

Pauline Palmer: "I disagree quite strongly with James N. Hall's remarks. If he's the office 'liberal' his fellow workers must REALLY be something. I don't consider myself radical by any means, but have to admit that next to him I would probably seem positively socialistic (or worse, if that's possible!). Anyway, most of my own observations of the working world don't jibe at all with his. It's not true that physical labor is more tiring than mental labor, of course; but it IS true that the type of 'tired' is different, i.e., mentally tired and physically tired. The point here is whether you believe that people who work physically are intrinsically worth less than people who work mentally. I don't. Both types of labor are difficult and tiring in their own way. That damned machine that was 'worth' manufacturing is not going to do society (or the 'thinker' who decided to give the go-ahead) one bit of good if there isn't a physically-oriented person around capable of and WILLING to operate it once it's been marketed."

Ken Gammage: "Bravo and Huzzah to James Hall! He really got me thinking about how dumb I've been with regard to viewing the workers of America. My one standard is my dad, who is an investment counsellor, and who works harder than anyone else I have ever seen. I always thought that he wasn't typical. Is this a common view of one's parents?"

David Singer: "There's one point that James N. Hall didn't hit, perhaps deliberately. Creative work is fun! Although I've never had a job involving physical labor, I have held a clerical job. That job was boring, even though it involved a small measure of intelligence. My job was talking to contractors (Defense General Supply Center) when an order got fouled up. There was never a full day's work to do, but Ghod help you if you didn't manage to look busy the entire day. On the other hand, this past summer I worked for a commercial time-sharing firm as a systems programmer. The job was challenging, and, more important to me, fun. I would have worked the overtime even if I hadn't been paid for it. One thing that may have had something to do with it is that I was respected as a person there, while I was merely a body filling a desk working for the Government."

Brazier here: "I have done a number of types of physical and mental work in my career. Neither is a world in its own; the best world combines the two. Mental work on a decision-making level is not as fun as mental/physical creativity; like fandom/fanac."

VECTOR (continued)
SHORT TITLE FORMAT & CONTENT COMMENTS

David Singer: "...prefer your normal format to that of T23...it just ain't Title!"

Eric Lindsay: "...one of the local universities in its Current Affairs Bulletin has an article about black holes - not as good as the one you had either."

Sam Long: "Title is a fannish zine, and I like fannishness. Like Eric Lindsay's letter on the inside front cover: why don't I get letters like that?"

Paul Anderson: "Karen Burgett is wrong when she says that bulldozers have nothing to do with SF. We have Sturgeon's excellent story, 'Killdozer' and then all the fans that produce 'bull' while dozing at room parties!"

Marci Helms: "Ye Ghu, Donn, TITLE has almost turned into a normal, regular fanzine (is there such a thing?). Where is the devilish spontaneous spirit? And where is that illusive quality that set it apart?"

Reed S. Andrus: "Of the articles in #26, Frank Denton's interested me the most. His writing is, of course, great. He makes even the smallest items come alive...Title follows a more 'traditional' format than in the past, though the flavor is the same. Are you making a conscious attempt at this style?"

Hank Jewel: "...sure do miss all those regular and not-so-regular departments."

Bruce D. Arthurs: "I'll have to try Jodie Offutt's TITLE ROYAL and see if it tastes as bad as it sounds. It sounds like the sort of thing to make you BARTHURS up your lunch!...How about this term for your chopped locs: 'haricot'. The definition: a highly seasoned stew of lamb or mutton, which seems pretty fitting."

Jodie Offutt: "At the end of Warren Johnson's zine reviews... 'raps it up'. Wouldn't that be a good title for a Lettercol?"

Jackie Franke: "I don't turn to fmz reviews first. Lettercols follow the editorial, and then fmz reviews if the zine carries one; but I do enjoy them."

Gary Grady: "...the military uses an interesting term for being removed from a roster. It is called a 'deros'. ...Jodie's TITLE ROYAL..C'mon, Jodie, get offut."

Denis Quane: "Robinson, who needs a Pitney-Bowes collator when collating parties are more fun?... Staure of 'little mags'? Who needs it?...I suppose you're relieved that Title didn't make the Hugo list. I'm a little disappointed myself..."

David Shank: "Interesting piece by Frank Denton. I can imagine someone writing a boy's mystery set to the Chinese Caves."

Robert Smoot: "Andrew Darlington has one of the five best poems from fanzines I have ever read. It is ultracritical and funny." ((THINK CAREFULLY.. T26))

Bill Breiding: "Sheryl never ceases to amaze me. I really enjoyed the cover on #26. It's the second best cover I've seen on Title (from #13 on). The other was your Editor's lucky accident." ((That was on #14 -- incidentally, I made another run of that on different & heavier paper for some future annish.))

Joe Woodard: "I can recall nothing in my experience like the happening described by Ann Chamberlain." ((Geez, one horse to another, I hope not!))

Mike Glicksohn: "Just between faneds, does the three colour work on the cover of 26 mean three runs or do you use the sort of machine that allows for multiple colours on a single run?" ((ABDick drum; leave protective cover on; cover with extra cotton pad; apply coloured ink on outside of pad in little dabs of different colour where needed; good for 100 runs before re-inking.))

Michael T. Shoemaker: "Like Denis Quane I never start an issue of OXY until I have all the articles and illos on hand, and the lettercol completely edited." ((He refers to my haphazard system, no prearranged order, dummy, or drafts, etc.; everything done on stencil & when there's enuf I quit; usually most of the issue is run off and collated by the time I get to the last stencil.))

Jim Meadows III: "As for Everett's piece on early TV sf, I will have to see some of the shows to believe they were as good as Everett says they were."

Barry Gillam: "The cover of 26 is very pleasant...I find fanzine reviews one of the most consistently interesting regular features in fanzines -- both as a reader and, of course, as a writer and publisher."

Raymond J. Bowie, Jr.: "That thing on tv space heroes was interesting. I was just a baby at the time. Those days are gone forever."

Dave Szurek: "I enjoy Title as a unique loczine; your departure from this format devotes little to locs and, for that matter, to editorial material."

1. THE STENCIL THAT WON'T STAY ON THE TABLE EDGE by Bruce D. Arthurs

I figured out why your mimeo stencil slips easier than plain paper of the edge of the table. When the 6 inches of the stencil hangs over the edge, it puts a curve into the stencil, which holds part of the stencil off the table. When the curve is great enough (the more overhang, the more curve), the friction of the stencil portion that is still in contact with the table is no longer great enough to keep the stencil from sliding. With the piece of paper, however, the curve caused by the overhang is not so great because the paper is not so thick and heavy. So, you can have a greater overhang with paper without its sliding off. Drawings illustrate:



((An ingenious theory, or was this is an observation? Since friction is measured in unit mass or weight and the nature of the surfaces in contact, would not the waxy slipperiness of the stencil have a thing to do with it?))

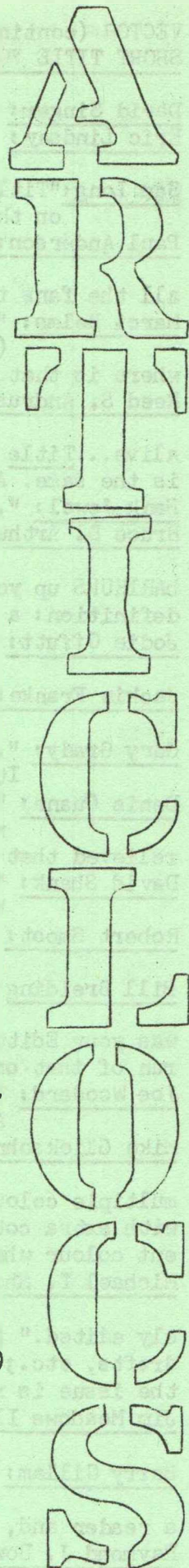
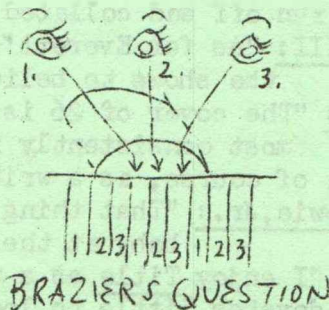
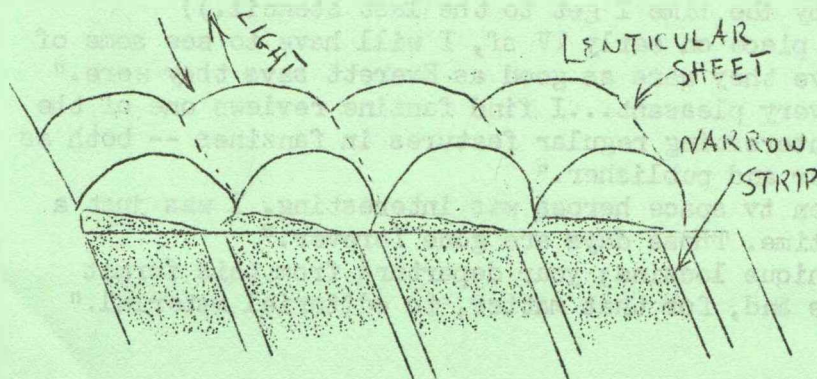
2. LENTICULAR 3-D PICTURES by Gary Grady

I finally got curious enough about those stereo postcards of astronauts and religious figures I have seen (and you mentioned in a recent TITLE) to look the subject up.

The photos are covered with a lenticular sheet -- a piece of ribbed plastic which acts as a set of parallel cylindrical lenses. These lenses transmit the light hitting them at a given angle to the sheet below, but in so doing the squeeze the light into a narrow streak. Hmm. This sounds about as clear as moldy oatmeal.

Picture a beam of light striking one cylindrical lens. Okay. As it passes through it is squeezed into, say, a third of the width of the lens by the time it hits the backing. If it hits the lens head on, only a strip at the very center of the backing will be illuminated by that particular beam, right? And if it hits at an angle, the area illuminated will be the same width, but moved over slightly. If you hit the whole sheet with light from one direction, it will be broken up into bands and each band compressed to one third its original width. I hope this is comprehensible. Think about it for a moment and you will get the idea, I hope. ((I'm with you so far, but soon, I hope, you get to the 3D effect...?))

Anyway, the principle of optical reversability says (in part) that light departing one of these strips will travel out in only one direction. If you look at the backing through the lenticular sheet you only see one set of strips unless you change your viewing angle. ((Are there, then, three different pictures, arranged in alternate strips, on the backing; and you see first one set of strips and then another?))



The simplest application, of course, is to the blinking eye glasses which were popular a few years ago. Complex camera systems using a moving prime lens ((prism??)) and lenticular screen are able to make 'parallax panoramagrams', almost holographic stereo representations. Your right eye sees what the lens saw at one position in its travel and your left eye sees another view. The result is a 3-D effect. ((Yes, instead of the eye in two or three different positions looking at static grids of illumination, the eye is still and is presented with what a moving lens saw.))

Interesting sidelight: it is possible to make a lenticular sheet of spherical lenses which will reduce an image to dots and conversely restore a matrix of tiny dots to an image. A device now being developed would use this principle to read out 100 paperback size pages from one microfiche sheet of the same size. The reader device would cost about \$25 and would be independent of viewing angle, a couple of knobs being used to shift the film slightly and bring a new page into view. Each microfiche would cost less than a paperback to make and would contain just as much info. The Encyclopedia Britanica would not be much bigger than a paperback dictionary!"

((IF my idea of alternate striped photographs, with the viewing angle seeing but one set of stripes juxtaposed, then I understand you Gary. And as I was typing all this I kept thinking of the Edward Land experiments reported in ANALOG and SCIENTIFIC AMERICAN over 15 years ago in which two black and white transparencies, taken and projected through color filters, gave the whole spectrum of colors. Two questions: 1) Has it ever been explained and 2) Has any practical use been made of it?))

3. HELPFUL HINTS FOR SPIRIT DUPLICATING by Michael T. Shoemaker

- A. The most important component is the master. Get long-run masters. I get mine at a business supply store for \$8.95 per hundred. The box says guaranteed 300 copies, but I can only get 125-130 good copies. But get long-run masters even if you intend to have a short print-run, simply because they give better copies overall.
- B. Clean your typewriter keys before typing a master. ((Though my own results have not been sensational, I've found that putting a plastic backing sheet behind the paper in the typewriter gives a better master.))
- C. Before loading the paper into the machine, riffle through it.
- D. One of the major problems of ditto is showthrough. There are three factors:
 - 1) The amount of fluid in the tray ((or on the sponge)). Too much fluid causes saturation of the paper as it goes through and so the ink permeates through it. This gives showthrough and also uses up the ink from the master very quickly. On the other hand, not enough fluid gives printing that is too light. I always keep my tray filled about halfway, or a little more. You must experiment to discover what is best on your machine. ((I have no tray; the fluid is fed from above with a little pump that squirts the fluid onto the sponge-- a process invisibly hidden in the machine. And what do I do to gauge the right amount? This is my greatest problem. Help!))
 - 2) How fast you turn the crank. If you turn the crank too fast the paper will be too wet. I would suggest 3 rev. per second or a bit less. If you turn the crank too slow, the printing will fade out toward the bottom of the page.
 - 3) If you do not allow enough drying time before printing the other side of the page. To facilitate drying, riffled through the stack a few times.
- E. Having both too much paper or too little paper in the machine will cause problems. If you intend a print-run of 125, then put about 140-150 sheets into the machine.
- F. If you have an electric machine, then pay close attention to the pressure control and increase the pressure evenly over the entire print-run. Most manual machines have lousy pressure-controls, unfortunately.
- G. If the paper fails to feed properly:
 - 1) It may be too far from the drum.
 - 2) You may be starting the machine improperly.
 - 3) The rubber side grippers may not be exerting enough pressure on the stack, or they may be so worn out as to need replacing.

- H. If the paper wrinkles, then the rubber side grippers are exerting too much pressure.
- I. If the paper sticks to the drum, then you are cranking too fast.
- J. If the printing is streaking, then the position of the wick needs to be changed. Eventually the wick must be cleaned or replaced. ((I have been calling this 'wick', the sponge. Actually, I haven't seen the part exposed yet.))
- K. Mistakes can be corrected by scraping the carbon off the master with a razor blade, and typing the correction with a new carbon. ((I bought a Spirit Master Correction Kit which consists of a little bottle of solvent and some cotton swabs to apply the solvent; seems to work.))
- L. When doing multi-color text, insert a protective sheet to cover the text already done in one color to prevent smearing, or getting blotched, while you are typing the rest of the text in another color.
- M. Use duplicating fluid on a rag to clean the rubber roller every 600 pages or so. ((I have had to clean the metal drum section that is exposed below the place where the master has been clipped on.))
- N. VERY IMPORTANT: Do not let the bottom of the master hang loose on the drum. It will cause smearing of the carbon at the bottom of the master, and will result in total obliteration of the letters at the bottom of the page. Tape the master to the drum at the bottom, and also at the top just as a precaution.

That is all that comes to mind at the moment. Wouldn't it be ironic if Donn printed this by ditto, and the whole thing came out looking like a mess? ((Wasn't taking the chance, old boy! I am going to try some of your suggestions, though, on a drawing that Jackie Franke sent me, and if I'm successful you will see it as the back cover for this issue, hopefully in riotous color.))

JACK O' LANTERN by Eldon K. Everett

"I'll not have it in the house!" exclaimed the preacher, looking at the evilly-grinning pumpkin-face. "No son of mine is going to celebrate a pagan ritual like Hallowe'en! It's the work of the devil!"

His little boy bit back the tears.

"Now get it out of the house," said the preacher brusquely as he went back to writing next Sunday's sermon.

They found the preacher the next morning in his study, his body torn apart as if by a wild beast.

On his desk they found the grinning pumpkin-head, the candle inside burning low, and its jagged teeth were dripping with blood!

THE DARKEST AGE IS NOW by Richard S. Shaver

Today is yesterday with all the fun removed,
all the hope removed, all the dream removed,
all the thought removed....

Today is world plague out of control...

Watergate exists in an effort to hide the
mind-bug behind the phone-bug.

The mech-ro speaks... Back to Bedlam.

STATEMENT OF GAFIATION:

Around a year and a half ago, I first got started in scififandom by subscribing to LOCUS and then, later, sending for some of the fanzines reviewed there. I liked fandom: I liked fanzines, I liked corresponding with fans. I started up two correspondences through the SFFOC and they lasted until just recently. After I put out the incredibly poor first issue of my genzine, PERCEPTIONS, I got many more correspondents and started producing fanzines faster and faster. At the ~~height~~ height of my fannish career I carried on correspondences with between 25-30 people, edited over 8 fanzines simultaneously, and was in 5 apas. Then--I realized there just wasn't any way I was going to have time for all this fanac and doing other things I should be doing--so I cut down, first on correspondences, to the point where today I only have 4, and perhaps will cut that number even further, then dropped all my fanzines and apas. In fact, I've given up writing locs as well as nearly every other aspect of fanac; this review column is about my last link with fandom.

I'm cutting it.

"Fandom is fun," said H L Gold. "But don't limit yourself to it." As everyone knows, it costs money to be in fandom--especially if you're a fanad. I had to fold those fanzines for reasons of money, initially, and not for reasons of time so much. I decided that I should try and sell something professionally, to bring in some money--since that's the line of work I was thinking of going into. I didn't have the time for that--until I made that decision to gafiate almost totally.

I've had a lot of fun in fandom. It's an interesting place. While I've made some of my worst enemies here, I also consider a far greater number of people to be my friends. But after this cutting, I began to realize I wanted to try writing professionally, even without the money urge so omnipresent for the moment. I wanted to develop my skills in the field, and eventually perhaps be good enough at it to make a living off pro writing in one form or another. There is no other way, for me: I must drop out. This, therefore, will be my final column here; I've enjoyed doing it, but I don't have much choice about the matter. It is a necessity.

THE WSTA JOURNAL 83 could probably be called a 'biggie', not only in terms of importance, but in sheer size--the issue runs a colossal 142 pages by my count. The contents are quite varied and interesting: articles, bibliographies, a hilarious fan fiction piece, indices to previous issues, a fascinating letter column wherein Harlan Ellison gets torn to shreds for his fuggheadad loc in the last issue, and tons of review. The average quality of the pieces is quite high--at least those I'm able to judge (bibliographies, for instance, are out of my range of expertise). There is no possible way to do this fanzine and its contents justice in a short review; simply, if you're at all interested in quasi-serious discussions of sf and a few other topics, this zine is absolutely recommended. It is quite an improvement over the last issue. (Don Miller, 12315 Judson Rd, Wheaton MD 20906, \$1.50 or sometimes usual)

The New Haven Science Fiction and Fantasy Association has a number of talented artists in its membership, and this greatly brightens up their club-fanzine, ANOMALY. The contents are above average for a first issue, with fine repro. (Some of the pages look as though they were electrostenciled from already typed material, and the result is ~~max~~ a much more handsome product than any other such attempts I've seen.) It will attempt to strike a bland between fannish and serious; this issue leans slightly toward the former. (Ed Slavinsky, 100 York St, New Haven CT 06511, 35¢ or usual).

of ^{about which}
If there's one fanzine out the entire batch this month I could honestly say, "I'd like to have published this", it would have to be NOTES FROM THE CHEMISTRY DEPT 5. It is simply one of the most valuable fanzines around for those interested (as I am, to a certain degree) in somewhat serious discussions of the ~~sf~~ genre. ~~PM~~ Patrick McGuire's lead article concentrates too ~~xxx~~ much on translating errors in HARD TO BE A GOD, but still manages an interesting statement on the book. Quane has a tendency to put too much emphasis on the Hugos in his reviewing, but is still very articulate. The lettercolumn is well-edited and interesting. The nits I picked are comparatively minor; this is a damn fine fanzine. Very highly recommended. (Denis Quane, Box CC, East Texas Sta, Commerce TX 75428, 30¢ or usual)

The third KOSMIC CITY KAPERS is short, produced in a rush before Minicon. Most of the issue is composed of letters although there is a very amusing article by Dave Hall on various REMs, which are almost as far out as Gahan Wilson's cartoons back in the sf issue of NATIONAL LAMPOON. Much improved repro, due to a difference of typewriters and electrostencils; not bad. (Jeff May, Box 68, Liberty MO 64068, 25¢ or usual)

Cy Chauvin has taken on co-editorship of SELDON'S PLAN with Gene Mierzejewski, and the two of them are to be commended for this good issue. Editorials ~~take up too much space~~ take up too ~~xxx~~ much space, but there are some interesting articles, such as Steart Kemble's "Sensationalism in Science Fiction" ~~and~~ and "Time Enough for a Cheeseburger" by Gene—the latter a review of the latest Heinlein (and a comparison to his previous ~~x~~ books. I don't see the point of printing hoax letters; there ought to be enough real ones around to amply fill any column. They don't need to do it for laughs; the artwork is funny enough. (Wayne Third Foundation, Box 102, UCB, Wayne St U, Detroit MI 48202, 60¢, the usual)

SCICON 2 is mostly fan fiction, but decent fan fiction, which is a change. Although the offset repro on the type could have been more readable, the excellent artwork comes through very well. The wraparound cover is superb. (Wayne MacDonald, 1284 York Mills ~~XX~~ Road, Apt 410, Don Mills, Ontario, CANADA M3A 1Z2, 50¢ or usual).

—Warren Johnson

Done—

No, this wasn't the same column I intended to write, but figured since I was gaffiating anyway, I shouldn't make it too long or contraversial. So it goes.

Warren

EXPLANATION: Although other letters come in post-27, either commenting on issues 24 thru 26 or commenting on nothing to do with any Title, only those first-come locs dealing with T-27 are noted herein.

POST

27

NUMBER 1, and I couldn't believe the speed of the mails from here to California and back, came from Claire Beck, written on the 21st of May and received here on the 24th. The letter was short, two paragraphs, one of which was DNQ; the 1st paragraph dealt with some accompanying comment on 'Shaverian' photos he sent. The six photos were of the patterns in nature type of thing: clouds, trees, etc. In the graveyard scene I do see a suggestion of three faces in the tree above the gravestones; in a cloud pic I see a torso with breasts and an alien face connected thereto. Wonder if Claire saw the same thing?

Warren Johnson's card and Jackie Franke's letter came four days later. Warren was the first to call attention to Bob Stein's booboo that BABEL 17 was not Silverberg's but Delany's; and the first to question whether Bob had read the book once let alone twice! He raves: "The silk-screened cover was stunning. Great!" Jackie read T-27 while eating lunch: "Yummy. Both TITLE and the olive-loaf sandwich." She puts fans' names with Ben Indick's 'fan-types' which I think ought not be printed in order to preserve harmony among the ego-boo fraternity. Gripe: "Oh where oh where did my beloved TITLE go? I can't recognize it anymore! I still like it, but I do miss the original version." ((Wait until you see Terry Floyd's letter in this column -- possibly the typical reaction of a newcomer to the Tit-scene.)) She soothes my nagging worry that I have been 'using' Shaver: "...each of us - the Teople - use you in the same sense that you give us pleasure and nudge our sense of wonder (actually, we do it to each other through you, which amounts to the same thing since most of us wouldn't have the same contact without TITLE and Old Silverhair) Being a "used" person, do you feel abused? I doubt it; and I doubt that Shaver does either." Other Jackie comments: "NIGHT STALKER has naught to do with I AM LEGEND. OMEGA MAN is latest version (bastardizing, I should say) of that novel." and "Most of Silverberg is New Wave? Hmph. Not the Silverberg I know."

John Robinson shot off a card on the 29th which I received the 31st, and, as John had hoped, it does qualify him in the running of Post-27. He says that VERTEX has a circulation of 60,000, "but now that you and I no longer subscribe it may go out of business."

Roger Sween, same date, says that in a year and a half of his getting fanzines, T-27 was the first his wife ever read. Results are foggy judging from this report: "She managed to keep her emotions in control." He wonders why I fed my kids falsities like the Easter bunny and Santa Claus and refrained from religious myths. He cites reasons for the importance of the religious over the secular: eternal, rich & plentiful literature, the theology that can be built from such myths. ((It is the latter that bugs me. My kids know of God and Jesus as 'characters', but it's the seriousness with which family relationships, arguments, etc. are taken. Angels, Three-in-One, Mother, Father, Lucifer, Hell & Heaven. I didn't want the kids to believe any of that stuff because it's so hard to drop like Santa Claus isn't. Later on, if they want to read about it and come to any decisions is plenty soon enough; I've raised 5 good kids, not 5 parrots.))

Brad Parks (June 1) says: "Mike Gorra is totally wrong on DIEHARD! It is one of the most interesting zines around." He asks a question about preparing Ditto drawings. All you need are Ditto (or equivalent brand) 'carbons'. Place the carbon side up underneath the sheet you're drawing on. Draw firmly. You can finish part of the drawing and then replace the carbon with another colored carbon. The faned then uses the underside of the paper you drew on. Be careful you do not smear with the fingers. They can be drawn several drawings to a sheet; the editor can cut them out and tape down to his master. Duplicating (even smooth offset) paper works best to draw on; do not use an absorbent paper like mimeo or cheap typing paper. Get long-run carbons.

Next in, all the way from Iceland, was D. Gary Grady, June 3. Gary says photons do not lose velocity when they rebound from an object, their change in energy shows up as a shift in FREQUENCY. ((Didn't Einstein get a Nobel Prize for investigating the effect?)) Grady comments at some length about Bruce Arthur's articloc, which I'll put aside for the future. In fact, Gary's whole letter, just about, deals with the various articlocs & Shaver, except these quotes: "...lopping off the last part of Paul's story improved it many times. It feels like an ending; the other part didn't come off. A God overcome by His refusal to meddle in Earthly affairs appeals to me more than a God Who can't make breakfast." and "Mike Gorra is, to say the least, unkind. I though DIEHARD was rather enjoyable and Ken Gammage's article, while not in line with my way of thinking, was rather decent reading." and "You publish like mad. How do you find time for anything else? Gave up sex, eh? So the old Bone is dry..." ((Gave up that and lots of things, i.e. like the hour I save at work by not eating and resting.))

Ned Brooks gave bad news: Arthur Louis Joquel is dead. His wife died about a half-year ago. The last letter I had from him was Dec.12 and then his QUEST magazine came April 1. Ned thanked me for printing the photos of Shaver since he had wondered what he looked like. Ned was the first to call my attention to my neglect of Mr. Johnson's address. I don't have it. All I had was Southern Illinois University (SIU).

This next letter was a badshock; from George Beahm. "...am taken back by the amount of non-Brazier material as contrasted to your stuff. In all fairness, what kept me reading TITLE was your presence, which seemingly is diminishing as each issue passes. To save you the gruesome extravagance of sending me the zine, drop me from your list & put someone else on." ((I pass lightly over the implied compliment in that and feel pretty sad about losing a reader like George. It's the sort of thing that makes me wonder if, perhaps, I ought to give up the whole thing.))

PAUL WALKER

"I wish I could say I was outraged, but the only sign of displeasure I note in myself is an absence of pleasure itself at seeing my story in Title. Thanks to you exerting your editorial prerogative no reader, including myself, will be able to judge the story as it was written. Instead of considering the merits of the story, they will consider which ending they prefer -- yours or mine. You see, this is why I would trust only you with my stories, for fear that some other, less experienced, more egotistical fannish mind would 'play' with my work rather than let it stand on its own. But I knew that Brazier always printed what I wrote.

"The reason for that final scene is to tie up some loose ends. By the end of the main body of the story, two questions remain: Will TT Punch marry Eloise and live happily ever after? And what will become of God? I think the statement implied in that final scene is that the fate of God and Man is one. By usurping the divine powers, man has not achieved divine glory, but a universe without hope. I suppose this all makes me sound religious, and anti-technology -- I am not." -- Paul Walker, June 4

Dear Paul (an open letter):

I had misgivings; that's why I felt and printed the anticipated call of 'foul'! I was bedeviled by a desire to be cute, to turn a perfectly good story into something with a faanish gimmick. I rue, now, that impulse; I apologize. The harm is done. As you predicted, the comments tend to select one or the other ending. Did I unconsciously, through my ego-urge, want myself in the act with you and look forward to remarks such as, 'Yup, Brazier, you had the right ending all right.' Then, going a little deeper, did I see myself triumphant over a fan for whom I have great respect? Would a slighter fan have escaped my 'playing' with his work? I may never again get a thing from you, but I hope this won't happen. -- Donn Brazier, June 8

David Singer liked the cover: "...more than the one she did for T24, which I also really liked. I thoroughly enjoyed Ben Indick's article. Enjoyed Everett's little story and Paul Walker's, but it seemed familiar to me, for some reason. I definitely liked where you put the ending. How did you get the color effects in the logo for Final Analysis?" ((Leave protective cover on drum; put new pad over it; dab colored ink on it; stencil on))

RICHARD SHAVER, June 6

((The use of dots is Shaver's))

"Hey Mr. Myopia:

(If I insult your superiority I am sincerely sorry..I meant to is no excuse, I guess) These large sculptural things ((the woman with basket)) occur over all the world, and your assumptive thinking prevails with most..they are 'accidentals'. Truth is they are not accidents but AGED beyond belief so that the details are so obscured the man-made part is not easily seen... Your idea that such things are accidental because there ARE such things as accidentals is the prevailing presumption on this whole subject. It does not hold up when a study is made...but that is WORK and work is not popular."((You will recall I said that similar effect need not come from the same cause; I present them as 'accidentals' because there are so many which can be more easily, logically explained and even reproduced without the unsupported 'facts' you espouse. How does one go to WORK on this? Certainly not just by finding more pictures, etc. even with the correct focal length. You say, "The crux of our difference of opinion lies in the fact you have not understood nor accepted that rock books are the product of optical science superior to our own. Once you mentally accept its existence then the procedure toward SEEING becomes an appreciative understanding." You have hit it right on the head! That's why no amount of pictures proves anything to me. Without your theory of ancient optical manufacture, how can I not believe the pictures are accidentals?))

Bruce Townley's card (June 6) says: "I'm not the first one, right?" ((Right!))

Dave Szurek: "I'm a flick freak and appreciated Smoot's FILM FARE, as brief as it was." Dave then agreed and/or disagreed with item by item. He enjoyed Walker's story, but Cvetko's didn't do much for him.

Tony Cvetko: "Nice cover there. Every fanzine should have personal bits by the editor, sort of a mini True Confessions like 'He Begged Me To Fondle His Stencils And I Couldn't Say No!'. Ben's piece was very amusing and though-provoking. Frank Denton forgot to mention that the makers of automotive care products will be very happy with the birds in Graceham. Enjoyed immensely your piece on Shaver. He's been sending letters to me, too, and unlike you, I write back. I don't see any significance in putting his photo upside-down so please explain. ((No one saw Shaver's portrait in the Mars photo!!! It matches the photo I put in upside-down, only the Mars portrait is much smaller, though it's at the same angle; look top left as page is held upside-down; a dime would cover the head; well, if you can't see it, WORK at it!)) Tony says: "Walker's story was very good, and you did indeed ruin the story with your interruption. You were wrong in playing this little game with Paul's story. Not very fair of you."

Dear Donn, (June 8)

At first sight, TITLE 27 was very impressive. It still is, but after close inspection a few minor faults show up. ((I must explain that this letter is from a brand new reader after his first Title))

The Minicon report was interesting, but not long enough. Ramblestfmundankin was good. I like to know what faneds do with their mundane time. The column by Ben Indick was just the sort of fannish material I like to read: humorous. IT'S FOR THE BIRDS seemed like an extension of some oddity newspaper filler. I didn't like SPRING FEVER quite as much as Tony's SARGE SATURN in ASC #1. The loc excerpts scattered throughout are indeed interesting, but interrupt the flow of reading. The pages on Shaver were the best in the zone. What a remarkable man Shaver must be.

No, STAIKER was not from I AM LEGEND, but Matheson did the screenplay from an unpublished novel (I forgot the author's name). Contrary to Smoot's comments, I liked QUESTOR TAPES. If Bob Stein really read BABEL 17 twice, he certainly would have noticed that it was written by Sam Delany, NOT Robert Silverberg.

THE METRIC BAR was fun. The fiction was amusing. Walker writes well. Mike Gorra was a little too hard on DIEHARD 4. Maybe Tony is limiting his circle of writers, but his 'circle' certainly contains some good writers. I actually agreed with most of Warren Johnson's ZINE SCENE.

TITLE is about what I was expecting. Good repro, fairly nice layout except for the loc excerpts scattered at random."

Terry Floyd

KWIK KWOTZ
KWIK KWIPS

"Sure, sercon fanzines deal with trivia. What would you call it?" -- Buck Coulson

"I'm sitting here sniffing and snuffling and sneezing and wheezing and you ask 'have you come upon some succinct questions science hasn't answered?' You betchum, Red Ryder. How about a cure for the common cold?" -- Roy Tackett

"I'm all for eroticism in cinema, but these things do it into the ground. After 10 minutes of close-ups of genitalia in action, you just can't help but get tired of it." -- Lord Jim Kennedy

"Heinlein has deteriorated in value as his novels have increased in length." -- Paul Anderson

"A well-known jockey once made the mistake of reciting 'Je pense, donc je suis' in a stable and one of the quarter horses took a hunk out of his arm. Which goes to show you shouldn't put Descartes before the horse." -- Gary Grady

"Fan jargon may be part of the separation from the mundane world, but it is a hurdle, not a barrier." -- Roger Sween

"There is only one thing I would really like to know all about: what makes us laugh? No Freud now, please." -- James A. Hall

"Nice friendships are one of the best things out of fandom." -- Karen Burgett

"I'm quite a disagreeable sort of fan. Unless I have someone to ~~talk~~ discuss things with, I would hardly have anything to say." -- Denis Cuane

"Were you named after Donn Byrne?" -- Marci Helms. ((Yes))

"The strangest letter I've ever got from a fan was from Archie Mercer, noted British fannish wit and raconteur, to whom I'd made some disparaging remark about aardvarks. He wrote that he had told his specially-bred killer beasts to 'Get a Long, little aardvark.' I've lived in fear ever since that date." -- Sam Long

"I'd like to be enthused about my next

issue as you suggest, but I'm still depressed about my last." -- Eric Lindsay

"We don't even have decent, err, I mean indecent, porn movies here." -- Eric Lindsay

"Nothing is wrong with perpetuating two sexes in those fields in which sex makes a difference -- e.g., bed." -- David Singer

"I really enjoy dreaming, especially the half-awake, half-asleep dream where you can say, no, I don't want that to happen, I want this to happen, and thus direct the dream whatever way you want it to go." -- Pauline Palmer

"Mike Shoemaker gets upset about trivial things...just like the rest of us." -- Jackie Franke.

"Everytime I get Title I feel that I belong to an exclusive club of weird people." -- David Shank

"Jodie Offutt: You're beautiful. TITLE ROYAL makes one fine group activity." -- Robert Smoot

"'Little mags'? Fanzines are. That's all. Nothing else be said. And certainly nothing needs to be changed." -- Mike Glicksohn

"I doubt that any fanzine editor is interested in producing a zine strictly for the pleasure of producing with no feedback. That's why nearly all of them would rather have a LOC than a \$5 sub." -- Jodie Offutt

"Who else could develop an entire characterization through his eyes alone, as Karloff does in Frankenstein." -- Michael T. Shoemaker

"I don't even understand the folks in my own town - how can I understand some from another planet?" -- Nesha Kovalick

"I've never read any Tucker. Could you get him to write for you, so I won't feel left out?" -- Jim Meadows ((Would you like to borrow my YEAR OF THE QUIET SUN? Or did you mean you hadn't read any fan writing he's done? If so, watch for the anthology of his fan-work that Jackie and Dave Locke are preparing.)) ((P.S. If Bob wants to write for Title, he will.))

SWOON (Arnie Katz, 59 Livingston Street Apt 6B, Brooklyn, NY 11201. Loc, contribution. Circulation limited, so ask. 20 pages, mimeo.)

Over the years, there have been certain fanpubbers who have distinguished themselves with a number of titles over a period of time. Terry Carr is perhaps the most obvious example; he's published four 'great' fanzines: *IMPULSUS*, *VOID*, *FANAC*, and *LIGHTHOUSE*.

Arnie Katz is, I think, one such publisher, and he might be the only one publishing today outside of FAPA. During the past ten years he's produced many memorable fanzines: *QUIP*, *FOCAL POINT*, and *WOODEN NICKEL* among them. And now he's back with what looks to be a new one.

SWOON is neatly mimeoed on tan fibretint. Interior illustrations are sparse; just a couple of Rotslers, and a cover by Ross Chamerlain. Despite the lack of art, it's a very pleasing product visually. Arnie has a good sense of design and his headings are imaginatively done.

But the zine doesn't really need all that. The written material is more than enough to make it a fine zine. Arnie has a long, rambling editorial (he says *SWOON* is to be mostly an augmented personalzine) dealing with a variety of topics: a hotel fire while he was attending the National Frozen Food Convention, table-top sports games, book buying, the Jack Palance remake of *DRACULA*, *ENERGUMEN*, and the Firesign Theater. All of it is well written and enjoyable. Arnie is one of fandom's top writers, whether he's considering the possibilities behind a humorous, usually faanish idea, writing in the Fabulous Faanish School, or just rambling.

Arnie's wife, Joyce, contributes a column with the excellent title of "Blue Jaunt". It concerns her experiences in palmistry about ten years ago on the West Coast. The column is written in a flowing, amusing style; I particularly enjoyed the beginning of it, which works its way from a Saturday morning shopping trip to astrology, before taking off about fortune telling. A good column, and I'll be looking forward to future installments of it.

Arnie's "Rebound" follows the format of apa mailing comments..but for genzines. It acts as a loc-substitute and is very effective. Arnie does everything so carefully that one doesn't have to be familiar with the zine he's writing about to enjoy his work. I only recalled a few of the things he writes about, despite the fact that I'd seen most of the zines, but I found it very easy to follow.

Bill Kunkel writes a column about pro wrestling. Even though I disagreed with some of his basic ideas (i.e. 'fixing' sports in advance would make them more exciting) I still really enjoyed it. Some of the stuff is incredible... there's a pro wrestler named Abdullah the Butcher who was picked up in an insane asylum in Tangiers. From there, Bill jumps to rock stars and death. The style is extremely matter-of-fact, and despite its rather morbid subject, it really made me laugh. Here's an example: "People keep on saying it. Any rock star worth his salt figures it's sure to be him. So it has to happen, right? Some very big rock star has to be assassinated on stage. I only hope it happens soon. That would take a lot of pressure off those who survive, though their egos are sure to be bruised by the slight. I personally hope someone plugs Leon Russel. In fact, if they do it while he's playing 'Jumping Jack Flahs' I'll even contribute to the assassin's defense fund."

SWOON is a small, very enjoyable fanzine. There don't seem to be many faanish fanzines coming out nowadays, and *SWOON* is a welcome addition. Even more welcome is the announcement that Terry Carr is going to begin writing his "Infinite Beanie" column with the next issue.

If you can manage to get on Arnie's mailing list, by all means do so.

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MacGregor, Loren	Box 636	Seattle, Wash 98111
Marion, Tim C.	614 72 St	Newport News, Va 23605
May, Jeff	P.O.Box 68	Liberty, Mo 64068
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Miller, Don	12315 Judson Rd	Wheaton, Md 20906
Offutt, Jodie	Funny Farm	Haldeman, Ky 40329
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Quane, Denis	Box CC East Texas Sta.	Commerce, Texas 75428
Robinson, John	1 101 St	Troy, NY 12180
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*Singer, David	5501 Old Richmond Ave	Richmond, Va 23226
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Williams, Kevin	2331 S. 6	Springfield, Ill 62703
Wolfe, Gene	Box 69	Barrington, Ill 60010
Woolston, Stan	12832 Westlake St	Garden Grove, Calif 92640
Woodard, Joe	40th Supply & Service Co	Fort Carson, Col 80913

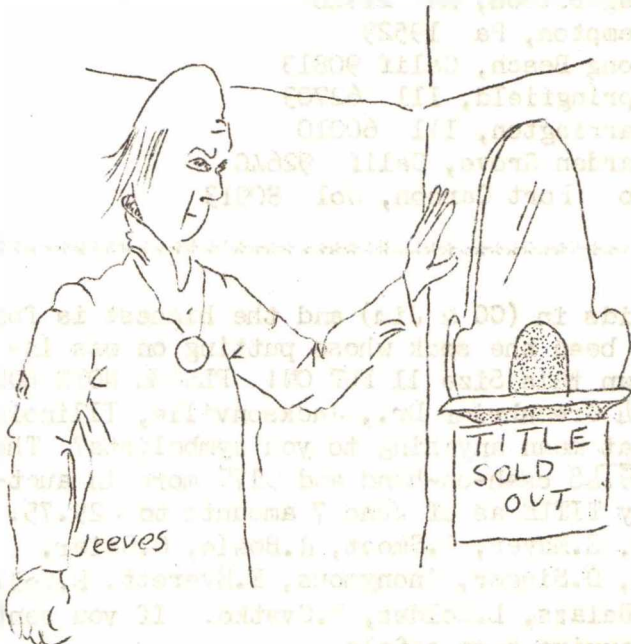
TUCKER'S SOCK AND OTHER NEWS*STREAKS: Two bids in (CC & Jim) and the highest is for the sum of \$2.17. Remember, this could have been the sock whose putting on was inspired by Ralph Milne Farley. Someone will own this Size 11 PUT ON! PLEASE NOTE BOB TUCKER's new address (effective June 24): 34 Greenbriar Dr., Jacksonville, Illinois, 62650. The sock is faded purple-- doesn't that mean anything to you symbolists? The latest TUCKER BAG #2 from Jackie Franke; \$195.48 cash-on-hand and \$175 more in auction bids. Cash collected so far through or by TITLE as of June 7 amounts to \$29.75. Thanks to: C.Beck, B.Indick, M.Gorra, F.Moss, E.Mayer, R.Smoot, R.Bowie, G.Gaier, B.Gillam, J.Kipper, J&M Jamieson, G.Caldwell, D.Singer, Anonymous, E.Everett, B.Zell. L.Couch, J.Meadows, R.Newsome, R.Salomon, F.Balazs, L.Zeldes, T.Cvetko. If you sent money & your name is not listed, it did not arrive here safely.

*In writing about the state of relative ignorance, etc. of the world, Michael T. Shoemaker was taking a risk. The lambasting that I half expected, just on general principles, never developed; practically every reader in commenting on "Am I Hearing Things, or Is That a March They're Playing?" (T25) stuck to the subject. I was a little leery that some people might pick his prose apart; however, Mike is an expert writer and there was little to fault even had T's readers been wolfish. So, I am going to counter-attack one of my regular columnists: Warren Johnson. Back in November, 1973, John Robinson printed a small story (based on "The Lady or the Tiger", and having to do with which famous fan, Bob Bloch or Bob Tucker, would turn up at the convention) in SENSATION #1. Perhaps that 'story' had something to do with the as yet non-appearance of issue #2. Anyway, Warren J. Johnson sent me some pages from his WARREN J. JOHNSON #3 in which he takes my slight effort to task, in the following words: ((Sic))

"Re: 'GoH at the Neocon' by Donn Brazier: Whenever I see one of Donn's fannish pieces of fiction, I have to remind myself that the clumsiness of style that you have are supposedly the way you are writing them intentionally, that since the stuff's suppose to be funny, trying to criticise it wouldn't be the right thing to do."

**I get some things that make me chuckle (as, actually, I did at the above). Here's a word by worder from Bruce Townley:

"As usual an issue literally strewn with comment hooks. Jampacked just full of em. I mean the same old thing right? All this Top Grade stuff (even Jodie Offut knows my name!) like the, well, the Human Bems article; something I've always wanted to write and here it is, all perfectly laid out. Don't you ever get bored doing this sort of thing? I curl my lip in derision at this vast wasteland of magnificent material exactly presented (exactly what I won't say, I mean this utter competence stuff has got to stop.) As usual the unusual. Again you come up with the same different stuff. Listen, I don't even think that most of those 'readers' that 'send' in this stuff even exist. That is, in your own insidiously inspired apt fashion you're spreading adeptness and Hi Quality; all these 'contributors' that I've never met, you've created and you're doing all their writing. It's disgusting. You don't even make typos! ((Oh yeah? They're have been 7 detected and corflu-ed typos already on this one page. Only Ghu knows how many have been slipped past me!)) You'd better shape up, Donn, (you know, print Heinlein's next novel or do something equally wretched) or I shall be forced to turn your name over to the Regrettable Errors Dept."



***Hank Jewel received the first volume of Donald Tuck's THE ENCYCLOPEDIA OF SF AND FANTASY which contains data on authors whose real last names begin with letters A through L. "However," Hank writes, "it does not contain complete or even near-complete bibliographies, most of which deal with books published through 1968." The price for Volume 1 is \$20 from ADVENT, PO Box 9228, Chicago, Ill. 60690. Volumes 2 and 3 (not yet published) will be the same price, each. Jackie Franke writes that Rusty Hevelin was selling the Ency. at the same price; you'll find him at just about every con or at 6594 Germantown Pike, Miamisburg, Ohio, 45342.

****A note from Dr. Wertham says: "Enclosed a copy of a letter I just sent off to The Sciences. Of course I don't know whether they'll print it. Freedom of speech works more for Lorenz than against him." His letter to the magazine from which Wallace Cloud was fired for writing the truth about Lorenz's Nazi background was dated March 26, 1974; I haven't heard whether the letter was printed. Wertham (in the letter) says "the problem is not whether the Nobel prize was given to a man who was a Nazi or was not a Nazi." That's a humane attitude, but even if the Jews seem to have forgiven their former killers, I, a non-Jew, will never forgive. A Nazi (and the officious ramrod, uniformed, brutal type in general) is about the only thing I hate; if this is a weakness, I admit to it, and I don't care who knows it or what anyone thinks of me for knowing it! Wertham says in his next sentence: "A much larger issue is involved; namely, the responsibility of the scientist."

I must tell you how shocked I was to learn of the scientist who recently admitted to falsifying data on skin transplants -- rubbing patches with a lead pencil, indeed! And just after Gary Grady reported some advances (possibly the phony results of this very researcher) in his "Noted in Passing", first item, Title 27. This falsification shatters one's faith; yet, were the man to be studied, one might find some understandable motive, such as greed, desperate search for fame, or money. But when Konrad Lorenz, 1940, published a 'scientific' paper advocating extermination of human undesirables, I find it incredible, especially to realize that the Jews, as a group, happened to be the undesirables. Several of Title's readers take the line that a scientific report should stand on its own merits without regard to past activities of the researcher. However, if a fellow I know eats feces, drinks cuspidor juices, and battles pigs for a chance at the swill, I am inclined to doubt his statement: "After due research I highly recommend Jodie Offutt's TITLE ROYAL, it's delicious."

Incidentally, Wertham quotes Max Frisch, a Swiss writer. Any of you readers who want to study a magnificent stylist, look up Frisch, especially his masterful novel of identity-confusion, I AM NOT STILLER, which I read Jan. 6, 1962 and followed this on Jan 7, 1962 with Frisch's HOMO FABER. This was in the days before fanac when I was reading mainstream until I got sick of it and came back to sf; still, there were a lot of good books recorded in my notebooks.

*****Perhaps my letter to Dr. Norman Hackerman, President of Rice University, will interest you: (March 6, 1974)

Dear Sir: About once in every three years someone says something that gives me such a thrill that I must write a letter of response, without hoping for a reply or any other gain. This is one of those times. ((He didn't reply, either!))

I refer, of course, to your editorial in SCIENCE (8 Mar 74) headed "Ignorance as the Driving Force". Since 1940 the concept of which you write has been a driving force in my own philosophy; unfortunately, I have never been able to do much about it except to embrace it.

However, your sentence "Why not inventory the gaps in our factual knowledge and general understanding..." reminds me of something a friend of mine and I (both college students near graduation) did in 1940-41. We formed a correspondence group called "The Frontier Society", and we published by the Ditto process a magazine of, at best, 25 circulation called FRONTIER in which we tried to coordinate the submissions from the readers of "things that science doesn't know yet". My friend (Paul Klingbiel, and now a mathematician in Federal Service, last I heard) and I had notebooks filled with unanswered questions in the natural science fields. We were, at the time, rather under the spell of Charles Fort and others in the science-fiction field, but we dug for questions in the science books of the time.

Since I still do an amateur magazine (circulation about 100) I have taken the liberty of quoting a little bit of your editorial and asking the readers to send some material for a new "Department of Ignorance". One of my Texas readers, a young grad student at Austin by the name of Al Jackson, sent me material about his "tiny black-hole

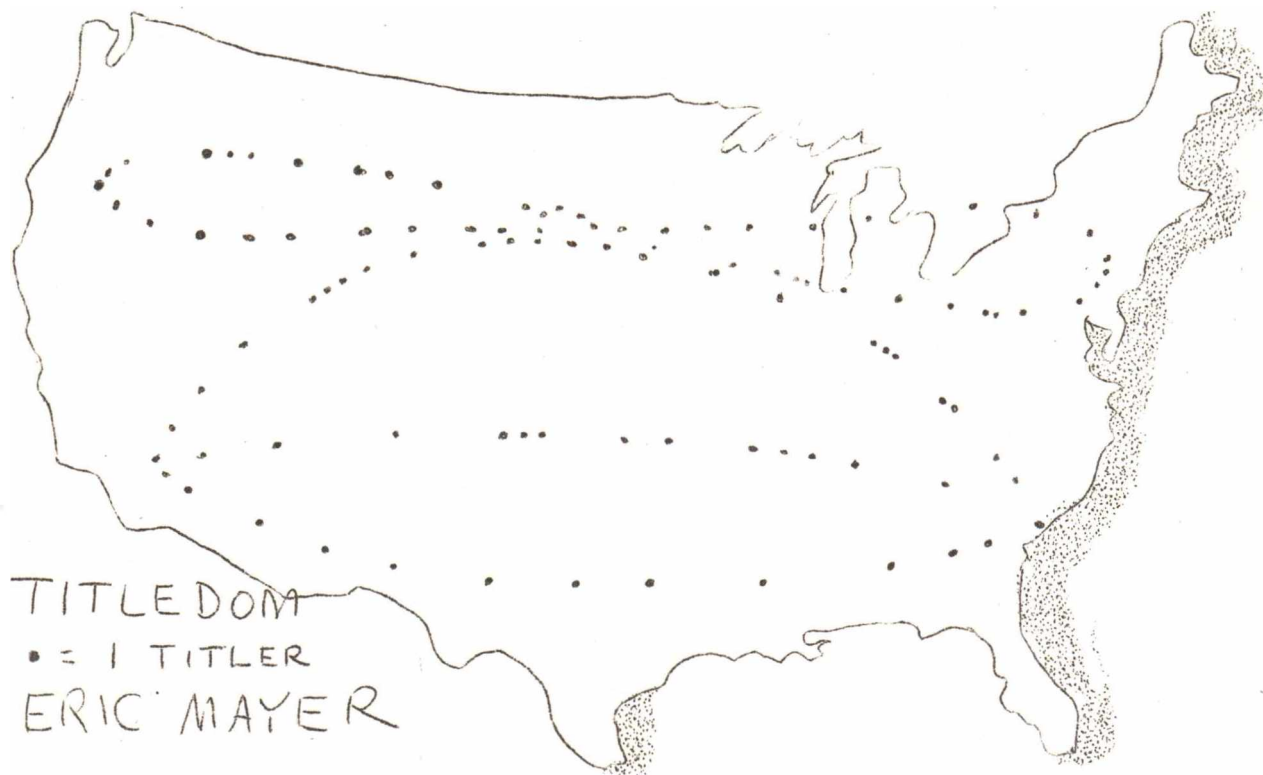
theory as the probable cause of the Siberian explosion of 1906" and I scooped every magazine except NATURE, which originally published his piece, and TIME which picked it up.

Thank you for reading this letter, and thank you more for the editorial. It has brightened my day.

THIS ISSUE DEDICATED TO DAVE SZUREK
WHO WRITES A GOOD LETTER EVERY MONTH

*****Some mundane notes... Since last I wrote...Bought a small, 14-foot hardtop camping trailer, now in my backyard where I fuss over it, but which will carry the family to California this July. Will visit my son & wife in Annaheim (they moved next door to Fullerton where we went last summer by tent & motel). Hope to see Rose Hogue and Dave Locke....Have given my slide talk, "Wonders of the Natural World" twice this month and am scheduled again day-after-tomorrow. First group was a Church group of 25; second was a Fellowship group of 150. I've forgotten what the next one might be. I show 80 slides and talk about 45 minutes on the theme "it depends when and where you stand to get a view of the wonders. I include such things as the pattern that mud makes when it dries, X-ray picture of a seashell, lightning, lichen growing on a stone, and, of course, one shot of the Grand Canyon!.... This Friday night I have to get all dressed up for a 'black tie' outdoors dinner/dance called the Dance-o-Saurus. The annual affair is held 'neath the shadow of Tyrannosaurus Rex and Triceratops in the museum's park. Really don't have much fun at these because I spend most of my time trouble-shooting, i.e. helping the band with light problems, searching for the missing napkins, and rescuing drunks from the pool....(Don Thompson, you oughta come to the Dance-o-Saurus!))....Twice I had the thermostat replced in my old car because it was sticking closed and caused the engine to overheat. Finally gave up with the garage, got a wrench, and yanked the latest out and didn't put another one in. Who needs the damn thing in the summertime anyway?.... Well, the termites came back even after I paid \$300 last year to an exterminator; what a quiet mess they made of some floor molding! That's one thing I never had to worry about in Milwaukee.....Two years ago I had a staff of nine at the museum; this year we're up to 19 plus 6 part-time people. From private to government, you see. Well, let me tell you, it's a lot more easy to do the work with 9; there's more damn feelings hurt, goofs, etc. you-name-it. And the commissioners all want to be worthy of their appointments by the Mayor; they want to help. Geez, I wish they'd stay home in bed!....Any day now I am to become a grandpa for the second time!.... I'll be gone the first week in June; attending the national convention of museums in Ft.Worth, Texas.... For the last three days we were unable to get the burglar alarm to stay in the 'circuit test' position in one of the two museum buildings. Since the alarm company always sends a ding-a-ling out for a service call, I and the educational supervisor grabbed the ohmeter and went looking for the break in the circuit. We found a window foil in the gift shop was not conducting electricity even though the eye could find no break in it. A sense of accomplishment such as I do not get from paper-work and executive decision making; also I didn't have to see Mr. Ding-a-Ling again....My parents are driving down from Minnesota in the second week of June for a week's visit. Incidentally, if any of you ever took automotive repair at school, you might have used his instructional manual on the basic scientific principles underlying all the automobile's parts. He's retired, of course, and spends his time on two things: fancy wooden bowl making and gardening.... Played golf on Memorial Day, first time this year; shot a 43. I think if I played more than four times a year (my usual average) I might develop into a pretty good golfer. It helped my score this time when I sank an approach shot from off the green and on a downhill lie; used an 8 iron. Gave me a birdie 2....Well, tomorrow morning I'm due at the dentist at 8:30; then to the library to return some overdue records; then on to work.... I've purposely put this mundane bit in one long, dreadful block of verbiage; that way you may have skipped it....You know, I have no idea what's

*****BOB TUCKER FUND-- DEPORT TUCKER SEVENTY-FIVE (DT's) -- or as Claire Beck put on an envelope , 'The Deportuckeripoffund' (think about that!): Jackie Franke is very happy with \$192.98 in the bank and \$163 in bids & pledges. Says she: "Not bad at all. Sent a batch of articles ((written by Tucker)) from LeZ to Dave Locke, and have perhaps a dozen other fmz to go through yet. Hope we can get everything together in time to take copies ((Tucker's Bag)) to Midwestcon." Jackie quotes a reaction by Bob to this fund & goodwill: "I just sit back," Bob says, "and bask with one refrain running thru my mind: my cup runneth over." Jackie comments, "Now that's a kick! In one sense the purpose of the Fun has been fulfilled." She reports that Bob donated a set of galley proofs of LONG LOUD SILENCE for the auction along with a paperback (Lancer) of the novel. And hold your fmz to Tucker, folks; there'll be a CoA in a few weeks, and this ish of T will probably be mailed before I get it to you. Looks like he'll be moving to Jacksonville, Illinois. Jackie says further: "Got a big kick out of reading your name, Donn, and a remarkable number of others as well in LE ZOMBIE -- LeRoy Tackett, Ben Indick, Claire Beck et al. Goshes and Polliwogs, it was more like leafing thru an old high school year book than anything. I'll be taking the set down to Cincy to return to Bob - perhaps you could sneak a peek at 'em while you are there. I wasn't around then, yet I waxed nostalgic as all get-out! You vus der, Charlie! *Wow*"



***** I'd like to write a regular fanzine review column for some faned-- perhaps under the title BARBEQUED CHOPS. Just one stipulation: since I get about 30 fmz each month, I'd like to do the column for a monthly or bi-monthly, not an irregular or semi- to annual. Anyone interested? Willing to dicker on length, quickies or in-depth. Or, if you faneds think the market is glutted, would you rather consider a TITLE-like 'chop' of some of the more pertinent and memorable quotes from that month's production of fmz? Advise me: do you think faneds (or their writers) would object to quotes from their fanzines (or material) without prior approval? I would not want the added burden and time-drag of having to obtain approval first.

***** Because of my week's convention in June, and a month's vacation in July, you may find TITLE 29 to be somewhat thinner and wholly article/story structured. I probably won't be able to print Warren Johnson's and Mike Gorra's fanzine review columns either. Take note Warren & Mike; send me your next for the Septem. issue, #30.

"What forking time path are we on, by the way?" -- Claire Beck



Does this
show
the
parts?

J.F.