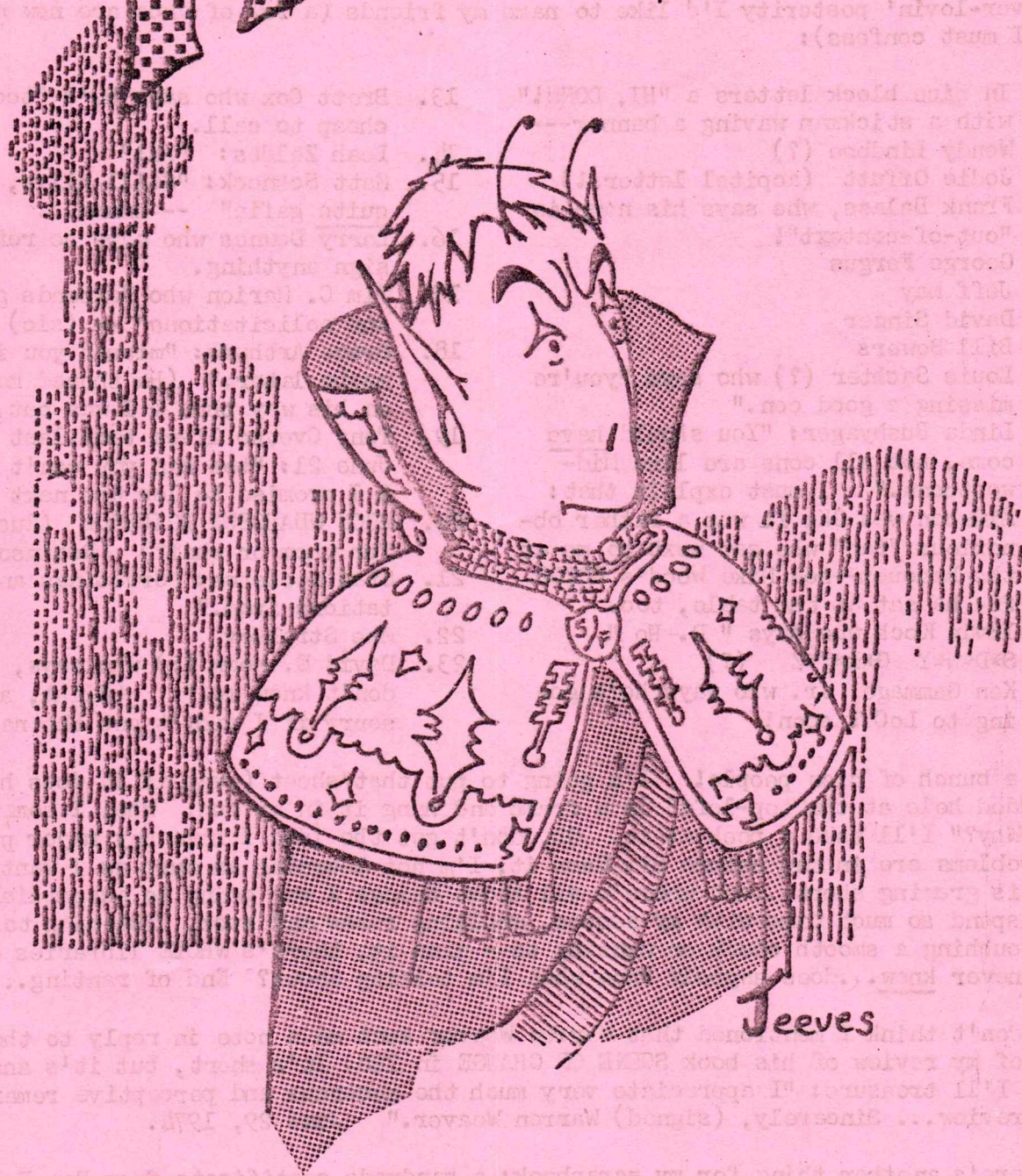


TITLE

32



TITLE #32 November 1974
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USA

A limited production is distributed to 'loyal' readers and contributors; any copies left may be had as one-time samples for 25¢.

The editor often prints opinions with which he disagrees.

my ever-lovin' posterity I'd like to name my friends (a few of whom are new names to me, I must confess):

1. In nice block letters a "HI, DONN!" with a stickman waving a banner--- Wendy Lindboe (?)
2. Jodie Offutt (capital letters!)
3. Frank Balazs, who says his name is "out-of-context"!
4. George Fergus
5. Jeff May
6. David Singer
7. Bill Bowers
8. Louis Sachter (?) who says "you're missing a good con."
9. Linda Bushyager: "You should have come, not all cons are like Midwestcons." I must explain that: Midwcon was OK; it was a rather obnoxious "fan" who sat next to me at the banquet--see Mike Wood's COLOG 22; he sat at the table, too.
10. Irvin Koch who says "D. Ho"
11. S*D*N*Y G*L*T*Z (?)
12. Ken Gammage, Jr. who says he's going to LoC T soon!
13. Brett Cox who says he's "too freakin cheap to call."
14. Leah Zeldes: "Hi!"
15. Matt Schneck: "Still alive, not quite gafia" -- hmmm...
16. Larry Downes who says he refuses to sign anything.
17. Tim C. Marion who "extends greetings and solicitations" -- (sic)
18. Bruce Arthurs: "missed you in St.L; maybe later." (He phoned me at noon on his way thru & I was out..)
19. Tony Cvetko lives too..last letter June 21: "too bad you can't be here & I promise to loc the next T!"
20. WBON WBAHOBUR POIUHZOH (Russian? for whom or what?) (Robinson??)
21. Stan Woolston: "Greetings and salutations from."
22. Mae Strelkov
23. David E. Momm (?) who says, "You don't know me." (Right, and I'm sorry if I didn't get the name OK.)

What a bunch of nice people! I'm going to put that sheet (even if it does have a shredded hole at the top-left) in a frame and hang it in my den. When I sometimes ask "Why?" I'll take a peek at it. Oh, don't get the idea I have any major problems. My problems are in the nature of: Damn it, I'm not learning as much as I want to and time is growing short...and where's all those things I was going to accomplish...why do I spend so much time with my senses, smelling roses and such, listening to music, and touching a smooth cheek or wanting to-- damn it, there's WHOLE libraries of stuff I'll never know...does anybody know what I'm talking about? End of ranting....

***I don't think I mentioned that Warren Weaver sent me a note in reply to the mimeo copy of my review of his book SCENE OF CHANGE in T28. It's short, but it's another thing I'll treasure: "I appreciate very much the generous and perceptive remarks of your review... Sincerely, (signed) Warren Weaver." June 29, 1974.

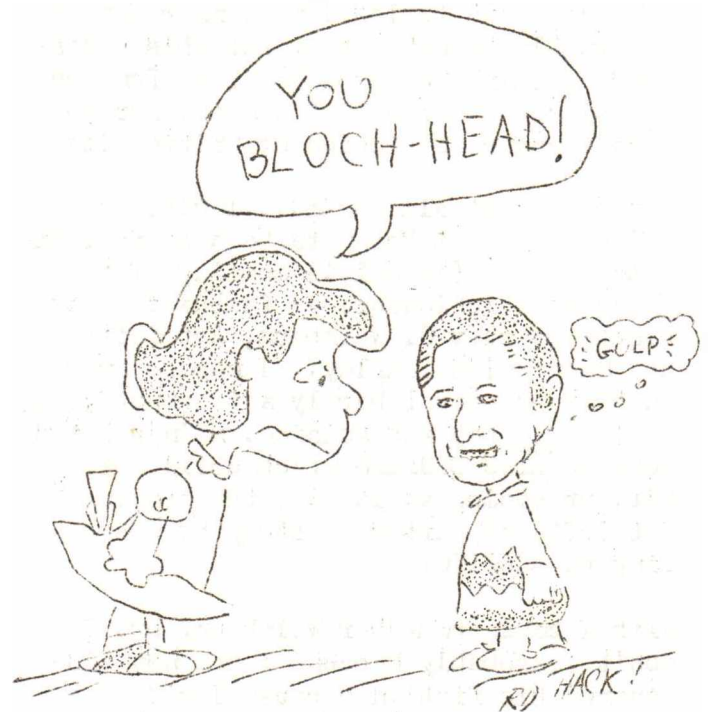
***There's another thing for my scrapbook: a handmade certificate from Ben P. Indick, Pres. which states: "Be it known to All Men that DONN BRAZIER is now and forever hereafter a Member in Good Standing of FIRST AND A HALF FANDOM." Ben says FAAHF is the fastest growing organization in America.

*
* FROM THE BARBEQUE PIT
*

* Today is September 5 and I have just been
* fragrantized....a feeling I get when I sniff
* a hybrid tea rose, particularly a Tiffany, or
* sip an excellent Pinot Noir.... a mangled letter was delivered by a hungry postman....the mangling tore out the salutation of this one-sheeter....which may be for the best.... the green DISCON II envelope was dated 2 Sep and inside was a financial statement of the S.F. W.A. who or which spent \$12, 520.29 this past year....some confreaks autographed the reverse side of this document....some of them wrote messages, esoteric and otherwise.... so, for

***DEPORT TUCKER FUND...

1. Terry Jeeves sent me the art for this ish's cover with this P.S.: "If you can sell the illo, donate cash to Tucker Fund." The illo is the same size as printed but has neither the felt-pen border or the numeral '32'. Bids anyone?
2. Money for Jeeves' illo may not be needed for the DTs Fund, even with the bumped-up goal. Jackie Franke reports (9/6/74) that, if all bids and pledges are honored, the total will be past \$1,700 with a goal of \$1,800. So..if it's not really needed, I don't think Terry Jeeves would mind if the money went into the DUFF campaign.
3. Same letter from Jackie Franke; she says: "It's really been an eye-opener to see all this literal outpouring of affection for one of fandom's OWN -- and has been an experience I'll never forget. Cynical fans may exist, but there's thankfully few of 'em." At Discon, \$385 was raised.
4. I got Larson E.'s castoff skin - wow, what a bargain for a dollar! Must be all of six feet long and 3-4 inches wide. I'm really surprised that Don Ayres didn't outbid me for this snakeskin that Mike Glicksohn donated to the Tucker Fund.
5. Bob Tucker has old fanzines he was going to donate to his fund, but now they'll be going into the DUFF auction. Looks like Rusty Hevelin is a candidate for this trip, and not Mike Glicksohn -- says Jackie Franke (9/6/74). All fanzine collectors had better keep their eyes open for the auction list when it comes out.
6. Jodie Offutt writes: "At Khubla Kon, Bob Tucker tried to persuade someone to streak through the halls with him. I was told the same thing happened at MINICON. Eventually I think he'll work up the nerve to streak all by himself. He already has a plan, I'm sure, not unlike the swimmer who descends slowly into the water feet first by climbing down the ladder. You, or perhaps some other deserving faned, will soon receive another sock in the mail. Then a shirt, or a belt. Bob'll work his way up (down?) and by the time Worldcon rolls around he'll have sent the last piece of clothing, his shorts, to some fanzine editor (Linda Bushyager would be a good choice), and there he'll be. In Washington with not a stitch to his name..." ((This plan came to me May 18, and I have held up until now so that I would not spoil the surprise streak. As yet, I have not heard whether Discon attendees (in the plural please note) were so treated??))
7. But I have heard other news from Discon... Martha Beck will be GOH at Chambanacon this November; andy offutt GOH at Midwescon; and Kansas City won their bid for the '76 Worldcon and announced that Heinlein would be GOH, George Barr fan-GOH, and Bob Tucker would be toastmaster! How's that for a slate! Data from Jackie Franke.



***Mike Gorra in RANDOM #1 (Sept.74) says: "...if Donn, in his fifties, can publish a focal point for Teenaged Fandom, why can't I, a mere 17 years of age, publish a focal point for Old and Tired Fandom?" I recall that LOCUS's readers average 27 years or so. I went down my circlist and put T's readers into broad age categories and my average reader-age comes to 26. Most (40), I think, fall in the 20-30 bracket.

***I had hoped to be able to reprint Bob Tucker's "How I Put on My Socks" from my 1940 FRONTIER (which I no longer have & was unable to get a copy for this occasion). I think Bob used Hoy Ping Pong on the piece; makes no difference, for he hasn't any recollection of writing it.

Here's how it all began....I was, as a college student known to be a sf fan, invited to one (my only!) meeting of the Milwaukee Fictioneers -- famous for Bob Bloch, Stanley G. Weinbaum, Art Tofte, and Ralph Milne Farley. I was so awed in this company I barely said a word, and what I did say was asinine. Mainly I ran down AMAZING STORIES which chilled the air, preceding as it did, the reading by Art Tofte of part of a story he was selling to AMAZING.

Wish I could remember Weinbaum, but I don't...probably because I had not discovered his fiction because I was on a H.P.Lovecraft kick at the time. I do remember 'Ralph Milne Farley' though -- tall, leanish if not actually bony, very dignified.

"Mr. Farley," I said, "would you write something for my fanzine?"

He asked what I'd like.

"Anything.." I stammered.

"How about how I go about shaving?"

Fine, fine, great...and I left the meeting walking moderately high, dreaming of the humorous article on how a science fiction author shaves.

Little did I know this patent attorney and public official - author of pre-historic fiction. The article was duly dropped in my mailbox, and when I read the brief piece my face fell -- my toes curled, too.

It was deadly, deadly serious. As the man said - it told exactly how he shaved, naming products like Noxema, the exact sequence of operations performed, and the final results of all this loving devotion to a lean, whiskery face. No satire, no irony, no wit, no nothing.

What was I going to do? A neofan had requested; a pro had submitted; and my fanzine needed a "name". I printed the

piece exactly as it had been written. By ghod, maybe someone would really like to know how a classic face is relieved of its barbaric growths.

Someone did.

Bob Tucker was a FRONTIER subscriber at 5¢ a throw (all you needed to pay for a 20 page fanzine in those days). Bob was one of about 35 such spendthrifts.

He sent me an article. It was written exactly as Farley had written his. It was deadpan.

I printed it exactly as written.

When I give you the title and what it reveals of the subject, certain 'inside' references ought to clear up...

Its title: "How I Put on My Socks."

*** George Fergus, 3341 West Cullom Ave, Chicago, Ill. 60618, wants to know if anyone has published a list of apas currently going strong. He wants OE's addresses, membership requirements, etc. Perhaps someone can help him? Or, perhaps any apa-fen reading this will get in touch with him about their own apa. Such info might make a helpful page in Linda Bushyager's up&coming newszine, KARASS.



TWO LETTERS FROM RICHARD S. SHAVER IN THE SAME ENVELOPE OPENED JULY 3, 1974

((These two letters sum up pretty well Mr. Shaver's reaction to the article & photos of T-27. I am copying them exactly as received, unedited, verbatim, sic.))

Hey donn maybe I should be polite and say... I'll go along with you and admit that all the cyclopean ruins over all the earth are but figments of a madman's dream...and all the artifacts of ancient races that strew our hills and dales and clog our rivers are but rocks, with nothing in their creation but mad chance and that all on earth is an accident of nature, like the wool on the back of the sheep, a product of pure chance and not selection by endless generations of sheep raisers...and that all time has had no hand in the creation of man and his works but only God who did it all in one wink of an eye and that there is no way to see except to say "similar effects need not have similar causes" (which is leaving out the obvious conclusion that similar effects are APT to have similar causes whether they need to or not)

Maybe there is a way to be polite and say you have been purely superficial in all your observations of all pictures all your life without annihilating you

Maybe there is a way to say that the squirrel cage in which civilized man runs his endless repetitive round of nonsensical routine is not the cause of science fiction being his illusory escape from the undeniable squirrel cage of reality ...maybe there is some way to be diplomatic about all damnfoolishness and dignify it with some other phrase than the truth about it

but I really dont know any other way than the blunt honest truth because I have no heart for any of this foolishness and no pity for the escapist who turns his back on wonder and escapes into a fantasy not half so entertaining as his own reality in his own squirrel cage... maybe there is a way to call him wise or able but I dont know it. to me they are blind and crippled and I can only pity them, not go along with them in anything they think about this world

maybe there is a way to point out that the Eloi of today in their refusal to recognize their own slavery of mind and in their inability to see or to accept the slave driver who destroys their every chance of life worth having without insulting the slaves..but I dont know that way

You may be right in refusing to let any pictures influence your adamant opinions ... you are not the first to take refuge from reality in false phrases of nonsensical content... but dont include me

But when you ask "How do you go to work on this?" you cap it. Nein.

donn: what I want to say..but which you will probably omit: "science-fiction and sci-fans are quite blind to reality, and the stuff they read is contributory. In reality, they are in a blinded condition very similar to that of the Eloi in Wells "Time-Machine", and its quite useless to point it out, as I proved over some years of writing for them in an attempt to do so. So I quit.. a one-eyed man in the valley of the blind is not in love with the idea of being blinded too.

People are under mental control of a most vicious kind is quite simply true. To point out this condition causes the same peril the one-eyed man faced in the valley of the blind... they tried to relieve him of his habit of seeing things.

You omit my mention of this condition ...and quote what it pleases you to quote. I cannot go on that way. (But I will, if you can take it.)

We are under the same sort of abuse; habitual daily abuse, from our unseen predators under us, that Wells depicts in somewhat simpler form in the "Time Machine".

You do not even want to mention what I have to say that way, I think. No editor ever did, I didnt allow them much leeway. Palmer alone faced the thing, and all science-fiction was nearly blotted from the newstands in the aftermath.

This after-math is quite misunderstood by the majority of fen...who never realize that the total "scene" of life is a controlled scene manufactured to hold them in a repetitive nogo no-go status as mind slaves.

Rock books reception are a very precise example of this sort of mind control. They are quite obvious artifacts, if anyone can be waked from their trance of ignorance long enough to look at them.

I /r try to wake YOU and you give me "No picture can prove anything to me because similar effects can have separate causes." Any more nonsensical reasoning would be

hard to find yet to you it seems perfectly sensible. And for you to ask "How does one go to work on this?" caps the whole performance for me...

After working on it for lo these many many years I know how one goes to work on it. But you dont want to hear, it might distract you from your precious Title.

I want to quote Donn Brazier where he says "Thats why no amount of pictures proves anything to me!" "Without your theory of ancient optical manufacture, how can I not believe the pictures are accidental."

PRUDENT NIGHT CREPT AN EXTRA SENTRY HOUR .. (from a pre-flood writing)

Nobody lives on the cross roads of bi-langual seat. (the same)

What I want to be said: You accept all the false wonders of science fiction as "wonderful" when there is almost no truth or usefulness or understanding in it.

But when I bring you the true wonder of rock books, a product of superior and ages-old technology, you do not accept nor even try to grasp its wonder and its use and its vast understanding of life and how to live with life.

What makes you too false to accept truth, yet so hospitable to all fancy falsehood forever embroidered across the pages of your books. Those books should GIVE you something, instead they give you false trails to no-where but fantasy land.

And drug can do as much as that for you.

Could it be that you are addicted to science fiction to such a degree you have no use for science of any kind?

You want only pseudo-science with its false answers to all of life's problems even now consuming us in pollution and inflation and political chaos.

I say you need to learn what the rock books can teach you. You cannot even bend over to pick up one rock to see it is perhaps a rock book manufactured by a previous race. You prefer to see "the Time Machine" as totally fiction, when it is in fact a warning of your own ignorant condition, unable to read or appreciate your own books littering your soil. (The Eloi could not read)

What makes science fiction fans false fazarts to their finger ends? Is it that the end result of addiction to fantasy leaves a creature unable to appreciate real wonder or honest truth?

I say that science fiction properly used would make not false fazarts but open-minded students able to appreciate any new and marvelous wonder that appeared on the horizon. I say you dont use your science fiction properly, as a sort of bait to the entry to science itself, a frosting on the cake of genuine sustenance of learning.

Donn, your own words convict you of un-noticed contradiction. It only takes ONE non-accidental pictorial on one rock to make of the "Theory" not a theory at all, but a proven fact. These non-accidentals I give you, but you are so wrapped up in your own "theories" of what should be that you cannot see what is.

The theory is no theory, it is proven fact, and non-accidental pictures do prove it conclusively. Only people with blocks in their heads, the universal pedant, fail to see such a self evident truth.

You assume you KNOW what existed in the past, so it is impossible for any picture in any rock to be anything but accidental. This is a self evident delusion on your part. You do NOT know what existed in the past.

The infinitudes of time and space include inevitably other worlds and other peoples than our own...and it is an inevitable thing that such things as visitors from other worlds occurred on this earth...because of its vast age.

They did occur, and their visits gave rise to or were occasioned because of vast cities and great culture in our own earth's past.

We have their books, some of them, in rock solid reality. Only blind men would refuse them once they were shown what they look like. You ARE such a myopic person, by your own words convicted of lack of sight, where you say "No picture can prove anything to me..."

You re right, Donn. A blind man cannot see, and no picture can prove anything to him.

I think you keep so busy with your Title you do not in fact read or digest or think about the very wonderful things of reality in front of you. I dont know how to reach you in your dreamland.

So I insult you. Maybe that will wake you up..rock books are real and contain real pictures made by man. Anyone can check it out, if they can think and see at the same time. I dont think you can see and think at the same time.

I give you the rock books of Atlantean Golden Age manufacture. You say.."No picture can prove anything to me."

Maybe you should do some honest thinking.

I want to quote Donn Brazier where he says: "Similar effects need not come from the same cause"

A typical example of a sawed-off meaningless quote if I ever heard one. You fail to include the rest of it... which was, if I recall reading it somewhere correctly.. "But similar effects most probably do come from the same causes.."

They do not NEED to come from the same causes, but they incline toward the probability ...is obvious.

Apparently you do not need to incline toward any ideas but those you happen to fancy.

It only takes ONE non-accidental picture on ONE man-made rock to prove that ancient peoples did in fact make rock picture books.

I can give you thousands with perspectives of marching people. But I cant give you an honest eye to see with.

I wouldn't even bother arguing this point..if it didnt matter. But the whole future of educated man hangs in this balance.

To you that can be brushed off with a few opinionated mis-quotes.

The "theory" is not theory but proven fact. You are just too busy to examine the proof properly.

Anyone can SAY accidental pictures re everywhere...but let me see you photograph a few. You will find it not so simple.

Your accidental will turn from a lion into a bunch of chrysanthemums right enough, right in your camera. It is the thought and the optics at fault, like yours.

Who told you that your mind's translation of imagery seen to imagery in thought was so perfect? Your mother?

What you need to do is to think about it, and to observe the 4-way pictorials more closely, and to wonder how an accidental image can do all that and present 4 pictures at once ..all of them accidental. You must think, not presume or assume.

I dont think you can.

((I'm not insulted. Mainly, I guess, because it is very true that I have not examined any rocks. Frankly, the idea is too incredible or "wonderful" that the pictures I do see in photographs of rock slices were made by an ancient race pre-dating any genuine history. I do not understand the criteria to separate an "accidental" picture from a supposedly "created" picture. A rock, being a 3-D object to begin with, would naturally show pictures in 3-D as 2-D slices in any number of planes. And as for "words" in modern letters (and cursive even) appearing in rocks seems to destroy the assumption of an "ancient" manufacture. Check the development of the alphabet, Richard, and you'll see my point. Also, the use of magnification of rock marks to bring out pictures, or using various planes of focus, or negative prints aids only in creating new visual patterns and says nothing about how the patterns were created.))

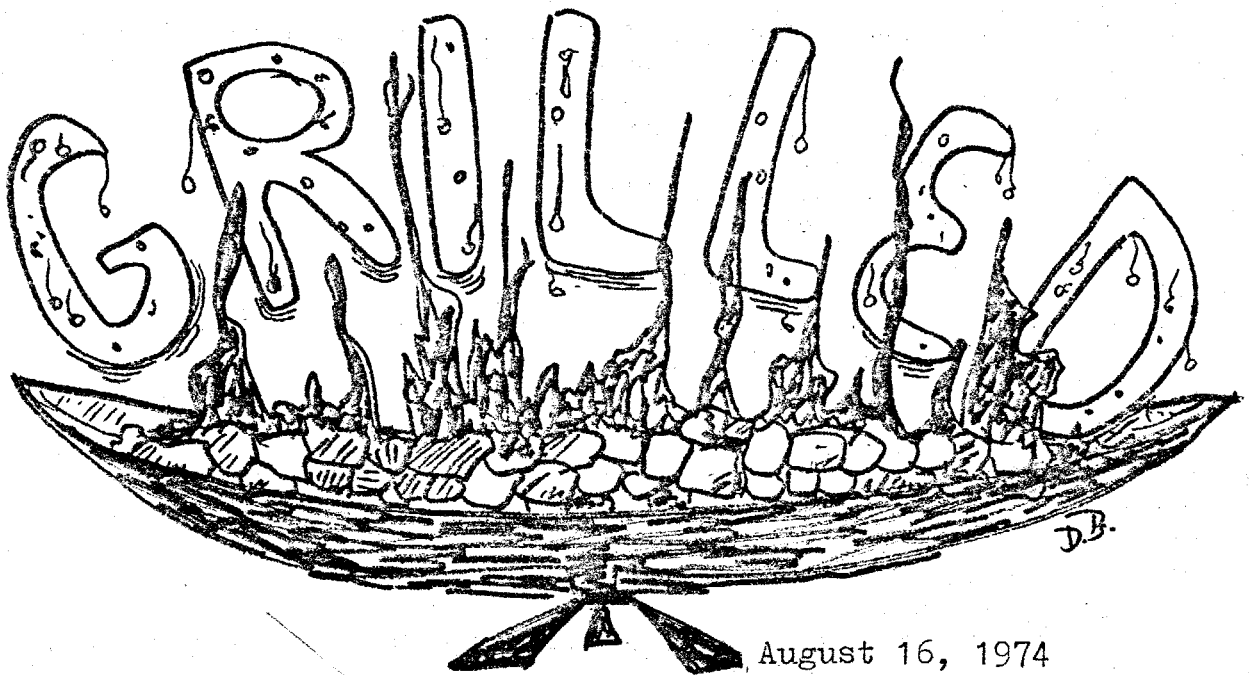
HERBANGELISM

"I can't claim to be either objective or favorable about Herbangelism, but anyway, here goes:

"Herbangelism is a fannish pseudo-religion centered around North Hollywood ("the Holie Citie"). The cult centers around Herbie, a fat superhero who blesses mortals by bopping them with a lollipop. They plan to incorporate and be authorized to perform marriages in California. Apa-H has been heavily (though not exclusively) permeated with Herbangelism. (E.g. Nordicism has also been popular.)"

-- Steve Beatty

Let's hear it for Bob Tucker's sock!
David Shank phoned me July 4th and said,
"Who'd want Tucker's sock?" Well, we
will soon find out!



August 16, 1974

Dear Donn:

I tried to answer some of the questions. 8 out of 13.
I didn't change the numbers. What will you call this new dept?
Grilled by dom DB?

Hope on, hope ever

Claire

CLAIRE BECK
P. O. BOX 27
LAKEPORT, CALIF. 95453

1. Would you please tell us the history of THE FUTILE PRESS, and especially what roles you and Clyde Beck played in producing SCIENCE FICTION CRITIC and other publications?
- a. Clyde Beck will be remembered for HAMMER AND TONGS and a few good stories in the stf. pulps. He's been a fan for half a century. I was a fan for less than a decade. Clyde was a great help with those early issues from Reno, for which we used a hand press and hand-set type. We had short articles by Jim Blish, "Karl van Campen" (John W. Campbell, Jr.), Ted Carnell, and several others. Here's an example, by "Karl van Campen" from the June, 1936 issue:

"The top stories today are unbelievably better ~~modern~~ than the classics of a few years ago. Not only that, but the ~~entire~~

whole market is changing the style of story. Heavy science stories are definitely declining now, because the heavy science story requires new science to exploit. The readers of the magazines, the old faithfuls, have learned so much about the basic concepts of atomic energy and interstellar flight that to bring new ideas to the fore requires highly technical and complex explanation, such assumptions of previous knowledge, that to any new reader it is utterly meaningless. To maintain the old readers' interest, exceedingly technical material is needed in the science story. To interest a new reader, simple material is needed. It is a ~~text~~ dilemma which means boredom for one factor either way you go, either lose old readers with simple ABC stuff, or fail to get new readers because of the text-book boredom of advanced material..."

2.If you didn't go into the span of years covered by SFC, some of its most valuable material and famous contributors, its circulation, and the kind of printing equipment used to produce it, would you do that now?

a.At the end of the school year, 1936, I had to go back to Lakeport, Toward the end of the summer my brother Groo Beck bought an old Pearl job press for twenty-five dollars. We worked the press over, bought some type, cases, paper, etc. and set ~~ourselves~~ ourselves up as The Futile Press. We printed nine more issues of The Science Fiction Critic under that imprint, as well as HAMMER AND TONGS. Roy Squires helped out by selling single copies and subscriptions in Southern California, we advertised in other fan magazines, ~~xxxxxxx~~ had circulars mailed to members of the Science Fiction Association, and sent out sample copies, but the circulation of the magazine never did amount to much, although we did have one subscriber in Surinam, another in South Africa, and one on Aruba. The longest press run was about 300 copies, but the average was less than that. We had very good columns by Louis C. Smith and Donn Brazier, excellent material by D. R. Smith, a milestone article by John W. Campbell, Jr. ("Extrapolation and Error") and one article by R. D. Swisher ("Science Fiction Analysis 1926-1937") which was more than a milestone - a veritable bench mark. Among the contributors were Larry Farsace, Fredrik Pohl, Robert W. Lowndes, S. Youd, and a number of others including, unfortunately, Sam Moskowitz. All the type was hand-set, of course. ~~xxxxxxxxxxx~~
a Who could afford a linotype? We couldn't even afford the press.

3. Harry Warner's ALL OUR YESTERDAYS touches much too briefly on you. On page 11 Harry mentions that you broke the news that Abdul Alhazred was a pure fiction created by H. P. Lovecraft. Can you add more information to what Harry wrote? I am especially interested in any reaction you received from your readers at this iconoclastic revelation.

a. Similar information had been published five years earlier in Hornig's FANTASY FAN. Our object was to show that there had been people who believed the fictions to be real.

6. How did you first get interested in the sf/fantasy field? At the beginning who was the author who wrote what you liked? Through the years have there been shifts of your interest in the wide spectrum of the field? Have you had periods of gaffiation?

a. Books of the genre and Gernsback's magazines were around the house before I had learned to read. During most of my grammar school years I was actually more interested in Edgar Rice Burroughs and Zane Gray than in science fiction, and didn't become an avid reader of stf. until I was 13 or 14 years old. Then I joined the Science Fiction League, became involved in fan activities for a few years, and was still somewhat interested in stf. when I was 19 or 20 years old. Two of the writers whose books had helped me to "taper off" during high school years were Knut Hamsun and Joseph Conrad. I haven't paid much attention to science fiction and fantasy since 1939 or 1940.

7. Have you ever attended any sf conventions? Have you ever visited or been visited by any fans? Would you characterize yourself as a "fanzine fan"?

a. Not many fans have come to see me, but when I was eighteen (1938) I travelled across the country and visited quite a number of fans and celebrities....In 1944 I had a chance to visit the Walter Gillings family and Eric Frank Russell in Essex, just at the time when the first V-2 were coming in but hadn't as yet been mentioned in the press....I attended conventions in 1964 and 1970....I'm not a fan, but I hope to maintain some sort of communication with the milieu.

8. I think you published HPL's COMMONPLACE BOOK and NERO AND OTHER POEMS by Clark Ashton Smith. How did you obtain this material? Are there any copies still floating around as far as you know? Were there any other such publications which you printed?

a. Both titles are collectors' ~~items~~ items now. Clark Ashton Smith made the selection of poems for NERO & C....~~Our edition~~

Our edition of Lovecraft's COMMONPLACE BOOK was suggested by R. H. Barlow. Except for the title page, we followed a typescript ~~which~~ he sent, and we paid a small royalty to one of Lovecraft's aunts. I didn't print any other non-stf. items, but my brother Groo went on to print George Sterling's AFTER SUNSET in 1939. That was a more substantial production than any single item from the Futile Press. Years later Roy Squires and Clyde Beck worked together on Clark Ashton Smith's HILL OF DIONYSUS - a very fine book.

12. Excepting TITLE, do you receive other fanzines? If so, would you care to name some you especially enjoy, and why? Since you have recently printed (by hand?) some poetry and have a concern for "eye-appeal" and the mechanically perfect, does this aspect of fanzines weigh more importantly than the content?

a. Content is what counts. Good material via hektograph is preferable to ostentatiously presented garbage, but a decent respect for typography and design on the part of the publisher is worth the trouble involved, not only to the publisher, but ~~namely~~ also to the contributor and to the reader. Aesthetic consistency, in other words. The match of TITLE is just about right....Yes, I set type by hand and print on a small hand press....Other fanzines I subscribe to are SCIENCE FICTION STUDIES, LOCUS, and RIVERSIDE QUARTERLY, and I've seen one or more issues of perhaps thirty others in the last two or three years, as well as the publications of the Esoteric Order of Dagon. Fanzines are interesting, sometimes contain excellent material and are useful in a number of ways. I bought MISSION OF GRAVITY and THE FIFTH HEAD OF CERBERUS, for example, after having read about them in fanzines.

13. This is the last question and deals with TITLE and significant in that you are one of the few who has received every copy. Is there one or more contributors whose work you especially look forward to reading? If you are fearful of offending someone that might be unnamed, would you care to name a few articles, stories, artwork, or whatever that appealed to you and which you still remember?

a. I especially look forward to reading more by Ayres. Also Grady and Spot the unparallel cat. Enjoyed Hogue on magnetism, Kenyon on geese and ~~Frankenstein~~ Jackson's metascient articles on cosmo-scintillamoeisis. Arthur Louis Joquel on Parsons and Cal Tech is something that should be saved and reprinted from time to time. Your headliners have all been good: Mayer,

Burgett, Szurek, Indick, Offutt, Glyer, Birkead, Larson, Brooks, etc. Sorry to see Summers, Hochberg, Leingang and Cagle go. The two items of greatest import to me have been Leingang on Vrill and Wertham on Lorenz. You manage T in such a fashion that the editor is a moderator among equals - so to mention every good item that you've run over the last era would require a list of at least 50 people 50. How about more stuff by Faig, Berman, Frierson? The only names I've left out in order to offend are what's his name, you know who I mean, and that other character and the ones who agreed with him.

I had to put this back in the machine because I left out good material by Lesko and Sween. I also noticed, in the above paragraph, that "you've run over the last era." Shame on you, Brazier. When I was your age I was eighty.

Thank you Mr. Beck. On July 4 I sent Claire a letter with a brief introduction, covering my intention and deadline to a series of 13 questions. My instructions to Claire were as follows: "You may answer none, some, or all of the questions. You may answer briefly, moderately, or at length. You may be witty, serious, comic, ironic -- but tell the facts. I will not edit any answers; everything will be in context, and the question as well as the reply will be printed in full."

On August 19 I received from Claire exactly what you have read. SF fans, being curious folk, might well wonder about the questions that went unanswered. Well, you'll have to go on wondering. Areas neglected are Claire's business, and to remain faithful to the "grillees", if there should be more in the series, I shall maintain the same policy whether I do the interviewing or whether some other fan wants to take a crack at it.

After this interview appears, I intend to send along a copy to any new "grillee" with his set of questions. It is hoped the new subject will be convinced of my serious search for data, and that he or she will contribute information of value in future histories of fandom or SF.

NOTED IN PASSING by Gary Grady

One item in the war between Tom Edison and Westinghouse over ac or dc was the electric chair. Edison sought to have one used to prove that ac was too dangerous for home use, and despite Westinghouse's protests, managed to secure the use of a Westinghouse generator for the job at a state penitentiary. He was concerned about a term for the mode of execution and wrote a New York attorney suggesting ampermort, dynamort, and electromort. Lewis, the attorney, said he liked electricide himself, but precedent (in the case of the guillotine) indicated the proper term was to "Westinghouse."

A line from the play Baba Goya is worthy of note: "Rape? I've got my pride. I don't have to rape. I can pay for it."

THE RAISED EYEBROW

BY ERIC MAYER

Terry Carr once wrote about a merchant who dealt in "extra-ordinary fan supplies". He sold fan success pills for only a dollar. The catch was that sooner or later the successful fan, besieged with requests for material and beset with publishing deadlines, would have to come back for the mafia potion -- and that cost \$5000.

No one really needs to take a fan success pill. The turnover in fandom is so great that to become at least a modest success one need only stick around. After a year in fandom during which I neither published nor feuded I find myself receiving more fanzines than can be loosed by anyone this side of Hagerstown. A mafia potion isn't the answer because, if anything, I'd like to see still more fanzines in my mailbox.

Thus, this column which will, I hope serve as an occasional substitute for that loc I was going to write "real-soon-now."

Now it is true that I don't have an extensive background in faanish history. I won't be delineating fan X's links to sixth fandom or making witty and esoteric references to the first crudzine BNF Y published ten years ago. But I have, at last, reached the point where I can try to be objective about the mimeographed wonders that find their way into the wild mundania of Falls, Pennsylvania. And that's no mean accomplishment.

There was a time when the merest glimpse of creamy twilltone revealed by inexperienced fumbblings at staples was enough to send me into transports of rapture. Now, however, I recognize the existence of fanzines that are less than totally satisfying. I may not be able to work up a real sneer yet, but I will at least try to raise an eyebrow now and then. But "almost imperceptibly" as the pro's always put it.....

....because I do enjoy a good fanzine, or even a not-so-good one, preferably every day. Though never on Sunday.

Just to get this column off, belatedly, on the left foot, I have to mention THE IN-COMPLEAT BURBEE which really isn't a fanzine but rather an anthology of the works of Charles Burbee, a BNF for three decades. First assembled in 1958, this collection is in its third edition. A grand total of 450 IN-COMPLEAT BURBEES have now been handed down to posterity. The total should be much higher. Most of the material here-in is better crafted and more worthy of your attention than the majority of sf stories. If you haven't sent for this yet, you may not believe me, but then, if you haven't sent for this yet, you haven't read "You Bastard, Said Al Ashley"six times.

One of the nice things about fandom is that many of its historical figures are still around and sometimes still doing whatever it was that made them historical, rather as if Michaelangelo were still painting ceilings. In MOTA #7 Charles Burbee, an actual surviving contemporary of Francis Towner Laney and Claude Degler, writes more brilliantly than ever about the morning he woke up with "a penis the size of a twelve ounce beer can." What Burbee does

I'd like to see more faanish fanzines. It's not that I dislike sercon sf. Some of my favorite fanzines are sercon. It's just that...well...20 reviews of TIME ENOUGH FOR LOVE are too many!

with this mundane material is both remarkable and hilarious. "I Had Intercourse with a Glass of Water" is sandwiched between two other excellent examples of faanish humor by Arnie Katz and MOTA editor Terry Hughes. Terry's "The \$6000 Fan" is faantasy with a cleverly logical ending. Arnie, writing about Brooklyn fandom slips closer than Burbee ever does to clique humor. "A Moving Story" won't mean too much to fans 25 years from now (unlike "You Bastard, Said Al Ashley" which bears rereading) but at the moment it's amusing. And it has survived four years. Like the Burbee piece, this is a reprint.

MOTA #6, you see, came out about two years ago. Terry Hughes claims he's serious about publishing and plans to put out an issue every six weeks. Looking at the fine Canfield cover, and reading the uniformly excellent material, I hope he delivers. But if Terry is not the Messiah who will lead us Trufans into the land of monthly faanish fanzines, perhaps Mike Gorra is. A little over a year ago, Mike published the premier issue of STARSHIP TRIPE (now defunct) in which he admitted that LOCUS was his favorite fanzine and asked readers what was meant by "the usual". Not only has Mike discovered what "the usual" is, but he is now getting it from the likes of such people as Bob Tucker and Charles Burbee. Yes, Burbee is here too, and in good company in BANSHEE #9, a special Tucker Fund Issue. Under a custom made cover by Ross Chamberlain (where Mike appears, looking like 2½ of most fans) the lucky Tucker Fund donator will find one of the finest selections of faanish writing to appear this year, along with topnotch artwork from more than a half-dozen of fandom's best. ((Ed.note: . Mayer is one of those artists and I revamped that sentence just a bit toward the superlative side.))

THE INCOMPLEAT BURBEE, Barry Gold, 2471 Oak St., Santa Monica, CA 90405 \$1.50 for 94 pages!

MOTA 7, Terry Hughes, 366 North Frederick Arlington, VA 22205; 50¢ for a sample but the usual is preferred.

BANSHEE 9, Mike Gorra, 199 Great Neck Rd., Waterford, CT 06385; \$1.00 - a donation to the Tucker Fund

In addition to Burbee's fine report on Westercon (and all material here is first rate; no Big Name castoffs) there is "The Life and Legend of Wilson 'Bob' Tucker" by Dean Grennel, articles by Jodie Offutt and her lower-case sidekick, Dave Locke, Terry Hughes and Susan Wood who wonders what the duties of a "Tuckergroupie" entail. (Probably just "the usual") My own favorite is Arnie Katz's reminiscence about balsa wood gliders, some that flew and some that flopped. It brings back memories and I wish I had written it. Like Burbee's MOTA piece this is not faanish in a strict sense, but it's the kind of thing you just can't find outside fanzines. As an added attraction, Mike reprints Carl Brandon's "The Purple Pastures".

He intends to continue this reprint policy in RANDOM, the monthly fanzine that will replace BANSHEE. But RANDOM hasn't arrived yet, so send Mike a buck and help Bob Tucker get to Australia, while adding one of the best fanzines of the year to your collection. (Some cynics might maintain that a reviewer who's had about 20 illos in the last three issues is incapable of objectivity. A scurrilous untruth and the transcripts I am releasing next week will bear me out. On a rail perhaps...)

((To be continued next month when Eric Mayer, RD 1, Falls, PA 18615 meets PRE-HENSILE 12, LEVIOL, and THE DIVERSIFIER. He promises to raise one eyebrow by an "almost imperceptible" amount

Now that's a
fanzine!



FROM THE SAFETY (?) OF THIS COL.

An Irregular and More or Less off the Cuff View of U.K. Fandom

by Dave Rowe, 8 Park Dr., Wickford, Essex SS12 9DH, England

EASTERCON ALL AT SEA: With a flood of hastily printed handouts and much bravado, including the waving of hastily drawn banners, the SEAcon committee decided on Easter Saturday night to bid for the next annual Great British Eastercon, and on Easter Sunday morn received the approval of the assemblage at Tynecon.

The main reason they had this 'noble' honour 'thrust' upon them was that they were "Rats", an anti-fan group formed when 'silly animal fandom' was beginning to decline. Most aptly named, churning up spit and venom and unleashing it upon every fnz and fan they could dig their grubby claws into (including themselves). Their fnz FOULER (again most aptly named) became a legend in its lifetime, but unable to sustain a joint fnz, they've gone over to individual personalzines.

The thought of this group, with a reputation of mocking every fandom product, putting on a con was too incredible. It had to be an all time hit or an all time flop (much the same was said of Tynecon - which was easily the former) but with Pete Weston in the background and stalwarts Malcolm Edwards and Pete Roberts at the helm (gaining experience for the '79 Worldcon) it seemed they couldn't lose.

The original idea was to hold the con on the South East Coast (Brighton, if possible, and SEA standing for South East Area.) Prices proved too high, so it was moved to the De Vere Hotel, Coventry, which is just southeast of the centre of England. And I do mean "just", a small part of Coventry lapping over to the southwest, but that's merely pedantic. The main, and almost shattering point is the Hotel Rate - L 6.25 a night for a single room! That might not be much in the states, but the charges at the past five Eastercons were: '70-L 2.25; '71-L 4.00; '72-L 3.30; '73-L 3.52; '74-L 4.00. Eastercon is too large for the 'average' hotel and too small to take over a really large one. But L 6.25!!! This makes "freeloading an economic necessity" as one of the committee's ex-members said in private. So far only Alan Stewart has had the nerve to metaphorically stand up in print and yell "Blue Murder!". The Rats, for once, are strangely silent. If any readers will be across here for Easter, but will find these prices prohibitive, then contact me beforehand (writes he, tapping the side of his nose with his forefinger - resulting in an ink-stained nose.)

DEATH OF A FNZ: A strange blight has affected British actifans for the past couple of years, resulting in the folding of several fnzs. FOULER folded as the result of Rats wanting to do their own thing, first communally, then otherwise. HELL went to its namesake as its co-editors drifted apart. VIEWPOINT was forever blunted after Fred (EGO) Hemmings took on "Ompacon". We have been promised the last issues (Real Soon Now) of MACROCOSM which didn't get the hoped for financial support of the BSFA. MAYA, finally annexed by the torrents of Tynecon. IURK, wounded by Ompa but finally killed by the over consumption of the editor's time, and SHADOW, Britain's leading fantasy fnz. We are 'promised' the continuation of SPECULATION, once Pete Weston returns from Discon, and finds a suitable litho printer, having been lured by the cheap rates of Jim Diviney's press which folded under pressure of work, thus causing mayhem for at least four other fnzs. ZIMRI is becoming even more irregular as it becomes even more arty-crafty. We may see EGG if Pete Roberts (who has lacked a typer for sometime) can find a cover. VECTOR, too, once somebody who volunteered actually does type the proofs (it wasn't Pete); and C (nee CYNIC) once Gray Boak settles down in his new abode, stops telling everybody how to make their fnz great and produces another one himself.

'Things', at the moment, are quiet... very quiet. The latest fnz to drown under this wave of apathy is BIJUNT, which I edited with Bob & Mary Smith. Forgive me if this sounds like a little narcissism, but it does help to illustrate just what's happening overhere.

The first death-throes started back in October '73 (altho at that time it looked more like a rebirth). I found duplicating BLUNT at work was taking up too much time, and the use of about five tubes of ink per ish were raising the secretary's eyebrows to quite astronomical heights. Luckily Jim Diviney was offering low rates for his offset litho press until he found the pressure of printing so many zines far too great for one man and his wife. Meantime, praise, locs & exchanges were pouring in, but not so the articles. When we finally clutched a piece worthy of printing, we had to then find an artist to illoe it. If anything, the artists proved more troublesome than the writers.

Added to this, paper began to rocket in price, and suddenly we were beset with a mountain of domestic bills-- gas, car, electricity, phone, every family fen-ed knows them. Bob & Mary knew the lot in one week. Now we literally couldn't afford to produce the type of zine we wanted. We did try sorting through the Mss to extract the best articles and go out with a last prestige ish, 'splashing out' with embossed purple card covers plus bold gold lettering (the latter, I should add, wouldn't have added an extra penny to our costs). Then we allowed for postage, recently 'gone up', it left us with enough for 8 thin sheets between two thick cards. We laughed, yelled 'fold it' and somehow held back the tears.

COMING YOUR WAY SOON: However there are some little signs of the apathy abating such as:

TTCCH 2 (46pp) Elke & Alan Stewart, 6 Frankfort am-Main 1, Eschenheimer Anlage 2, Fed.Rep. of Germany (free). This zine still displays the cradle-marks of its neo-hood like facial battle scars, eg. its editors still have to master their dupper - there's much fading (altho no illegibility) and they print fanfiction (in whose case illegibility would have been preferred). But it's one of those zines you have to get involved in to enjoy. Get it! And get involved!

SCOTTISHE 68 (24 pp) Ethel Lindsay, 6 Langley Ave., Surbiton, Surrey KT6 6QL, U.K. (3 for 40p or \$1) The strength of Scottishe lies in a) whether its article (s) and Ethel's Natterings are able to provoke/evoke enough reaction and b)

the resulting locs. It's very light, and this certainly isn't one of Ethel's better ishs, even if one can hear her scots drawl coming out of the Gestetnered pages. Please stay in London, Ethel, we all love you.

For what might be obvious reasons, I'll call the next fnz "Fans Against Roneo Troubles 1" (16pp) and if you note the initials you should understand why. This is a personalzine thrown up (free) in lieu of his "Inferno" by Paul (Skel) Skelton, 25 Bowland Close, Offerton, Stockport, Cheshire, SK2 5NW, U.K. I shouldn't really say "thrown up", for altho the title tends to confirm that it's a passing fancy or throw away idea, it shows Skel's writing to be improving by leaps and bounds and gives a nice little look into the mind of Skel and his Skel-tribe. Too bad about the title; even he is having second thoughts about it now.

MADCAP 4 (54pp) Pete Presford, 10 Dalkeith Rd, South Reddish, Stockport, SK5 7EY, U.K. (usual). This contains litho prints, plenty of paper, and an exceptional quantity of nice black ink (a rarity in British fnz). What it doesn't contain is talent, except in such remote sparks as Harry Bell cartoons, a Mae Strelkov loc- oddly out of place - and a reel-off cover by (pro) Jim Cawthorn, over which the editor gloats inanely. Pete, if you're taking this much trouble over the production of your fnz, why not get some contents of the same level?

And lastly, we have an actual Ratzine (altho a rather nice friendly one) in the form of BIG SCAB 2 (18pp), John Brosnan, Flat One, 62 Elsham Rd., Kensington, London, W14, U.K. (usual). It's a highly readable personalzine & a neat bit of fun, though whether this relies on your knowing the 'characters involved', I'm unable to judge. But how do you loc a series of in jokes and articles on activities of an 'ingroup' of ten? From the author of "James Bond in the Cinema"; I kid you not!

And please don't forget to support our Worldcon bid: Britain's Fine in '79.

-- Dave Rowe
1974 August 16th

Jane Breiding: "I really like and enjoy Title but for the life of me, I can't see what all the hue and cry is about. It's not the best or the least ...it's 'fair to middlin'..."

Jones: "Well, I must say the Title is interesting as ever. Have skimmed it twice - now must really read it."

Gilson: "...many months since I first wrote to request a sample of Title and I now deeply regret postponing further correspondence. Title remains among the best of its type I have yet seen, particularly with its personal and inspirational atmosphere, a quality which has been abandoned in many fanzines in favour of semi-professional format. I feel some regret when I view the complete collection of Title owned by Chester Cuthbert..."

Andy Darlington: "Enjoyed Steve Sneyd's poem, but then I could be biased - we work together on the Huddersfield 'alternative arts magazine' LUDDS MILL. We also read together at mixed media, and have been known to imbibe alcoholic beverage together. Personally I would enjoy more poetry and fiction in future Titles, but always find plenty of interest therein anyway..."

Terry Jeeves: "Poetry in T-29 (so-called...ugh..nuff said. I like very much your system of 'a bit of this and a bit of that'. It makes a much more interesting issue than two or three long (and boring) pieces."

Barry Gillam: "The latest Titles (27, 28 & 29) certainly look odd enough, what with the covers and the Shaver pictures and the other miscellaneous photo copied material. It is nice to get a fanzine so unpredictable."

Dave Rowe: "...it was great actually seeing the faces of the fen and titlers in the Xeroxed photo page. Xerox obviously isn't the best repro for photos but I was surprised just how well the printing came out. More please." ((I need some good, contrasty, small b&w photos to satisfy Dave-- and me!))

John Carl: "...where is the beloved TITLE of old? Sure, it's a nice genzine -- but we can get nice genzines any day. What we loved in the old T was its uniqueness...Bring it back..."

Rose Hogue: "I think you write editorials - you just don't editorialize - you're too much of a sponge and too objective too...enjoy Frank Denton's style- I like everything he's ever done. Ben Indick has to be one of the best all around fan artclers there be. Good old Ben, Fandom loves ya fella!"

Jim Meadows: "...I do like your editorial presence, and wouldn't mind more of it than TITLE usually shows."

Bruce D. Arthurs: "Bruce Townley was much more normal looking than I had expected from his writing and artwork; just your ordinary sort of street-bum face. When I met Glicksohn, tho', my first thought was, 'My God, Mike Glicksohn looks like Bruce Townley should look!'"

Richard C. Newsome: "I really enjoyed TITLE, very probably the most eclectic fanzine around..How did you produce that odd cover on TIT 27. It looks like two-color linoleum blocks and crayon." ((The cover was the 2nd silk screen effort of Magenta Hayes; I added the issue numeral with crayon on each cover.))

Tony Cvetko: "Will you be printing photos of Titlers as a regular or semi-regular feature? I hope so." ((Semi-regular, if fans send me small contrasty b&w photos, like Polaroid snaps.))

Karen Burgett: "Szurek sure is a weird looking dude." ((Dave takes a good picture!))

Robert Smoot: "How accurate is Eric Mayer's TITLEDOM? ((T28)) Are we really distributed in curves and apparently straight lines?" ((All of you dig out that issue and take a fresh look at the map; or connect the dots with a pencil and you will see!))

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Gene Wolfe: "'Menace' is a chilling and effective story beyond question. I would expect it to sell, if marketed professionally. The style reminds me strongly of Aldiss's Report on Probability A; but in that piece it was used to make the persons observed -- who were relatively normal people, actually -- seem alien. Mayer has reversed it here, to make the observer alien. It's the use of this technique, of course, that makes the story -- it would be nothing without it.

Now a few quibbles. The alien seems to know too much and too little about the people he is watching. He knows about the relief ship, he knows that the crumpled paper in the basket is 'garbage' and not garbage. He knows a NASA insignia by that name, he recognizes Martin before he has entered the airlock. But he does not know what to call a yawn, or the purpose of the aquarium, or why the men have come to Mars.

((I leave out, here, Gene's criticism of the muddled sentence about the reversed NASA insignia, mirror image, etc. which was my fault in condensing Eric Mayer's thoroughly correct, but longer, paragraph.))

But as I said, a fine story. (I suspect your cutting, however necessary, hurt it.) If Eric has not already sent it to the pro mags, he probably should."

Marci Helms: "MENACE by Eric Mayer was excellent, even at this edited length. (I fear few short stories would stand up to such length reduction.) I've passed this issue of T around so much, urging others to read MENACE that the staples have given way and left T a mass of limp pages. A group of us sat around here long into Tuesday night discussing what/who we thought the menace was. And what we thought happened. We never did come to any conclusion. How could we? Eric's story appealed so much to the individualness in our natures. ((What is in my nature that caused this story to frighten me so??))

If you continue presenting short fiction of this caliber, well, I guess we will just have to re-evaluate T. I must admit that at first, as you began laying the emphasis more & more on articles and stories, I thought T would lose something of its unique charm; but now I see that those fears were groundless."

Nesha Kovalick: "Enjoyed T 30 once I recovered from the ...lurid ...cover. Gads! Mayer's story was a most pleasant surprise. Little things annoyed me, but what I saw as the worst flaws may be the result of the severe cutting. Is there any way of getting the entire thing? Well, T was good, but was it TITLE? Are you going to continue the trend towards an all-column genzine? Why turn it into just another genzine? T's outstanding trait is a certain chaos and no one recognizes it when it's straightened up (like my room!)"

Jim Meadows III: "ugh, if you're going to print fiction, don't gut it. MENACE seems to suffer from that. As to T-30, producing a zine for month-later publication didn't work very well; the end result was rather impersonal..."

Terry Floyd: "I'm glad to see that I'm not the only one who didn't agree with Gorra's comments on DIEHARD. Tony Cvetko is a swell guy and DH is one of my favorite zines."

Mike Glicksohn: "Yessir, that Mike Gorra knows his stuff all right. A critic's critic, that one. One of the bright new lights in fandom. He'll go far, you mark my mumper. It's rare to see such perception in one so young. '..well written, insightful, and even amusing,' eh? What a way with words that young genius has. You simply must get more of his stuff..."

Randall Larson: "I like your comments on Hugo-voting in the fanzine section. As you said, a lot of con-attendees don't read fanzines, or if they do, may read only big-name ones like ALIEN CRITIC, ALGOL, or RQ, thus ignoring many of the lesser zines like SECOND DEGENERATE, that deserve equal honors."

Brett Cox: "...presenting fanzines to libraries depends on the fanzine. Maybe T isn't important enough (though I think it is) but many others are."

Sam Long: "You need a little more meat in your zine: fan does not live by bread (i.e. LoCs) alone."

Jodie Offutt: "The Rack Monster...I like that, Reed Andrus!"

Terry Jeeves: "...but please-- more illos!"

D.Gary Grady: "...a number of interested blacks swelled the audience at a University of NC physics lecture while I was still in school there. The lecture was: 'A Black Look at Black Holes'Gee, is Karen Burgett married? Her favorite things are a lot like mine."

Sutton Breiding:

"Have those damned shellfish come to yet?" asked Neptune.
"No," replied the mermaid, "they're not quite conches."

Steve Sneyd: "...then there was the guy who had a craze for pictures in the fire, and found throwing different liquor on the fire made the flames produce pictures of different film stars... fancy french liquor was the best for he could get the lovely anti-war Jane to appear: eg 'absinthe makes the hearth glow Fonda'."

Brad Parks: "I think I'm a cross between Adolph Hitler, Claude Degler, and Funky Winkerbean."

Chet Clingan: "I did a lot of writing before I got into fandom, even to the extent of selling my first pro story. I found that I can write, put out a fanzine, still read what I like, and have time for my family. I didn't say it was easy, but when you love what you're doing, it's not really work."

Rose Hogue: "Gads you of all people think fanzines aren't that important...well then what in life is? There's a new poll/survey question for you: in ten words or less list what in life is important!"
((The information/ideas that fanzines carry, and the people communicating, are important but not the paper/ink/fanzine; one might just as well collect old TV sets-- P.S. I'm not much for history.))

John P. Strang: "...it's too bad there isn't more demand for fanfic. Wotthell -- fen should take themselves SERIOUSLY? Or is fandom just fun?"

Gene Wolfe: "As a sidelight on 'Tacoma's Mystery Submarine' I might point out that Verne's Twenty Thousand LEAGUES Under the Sea was published in 1870. That's 23 years before the mystery sub."

Jim Meadows III: "I find it strange that people are pining over the lack of good writing in current fanzines, and yearning for the Good Old Days, when according to Mike Gorra, the Good Old Days were only 3 years ago. What are we worrying about if the cycles are that tight together?"

Jackie Franke: "I'd find it difficult to consider someone an 'enemy' because of fannish contact. Sounds terribly juvenile to me. You can't be friends with everyone, but an 'enemy' implies an active hating of another, a constant state of ill-wishing. I have no enemies by that definition. I ignore people I don't get along with. Hating isn't going to change a thing, so why bother? I think it's best that Warren gaffitates..."

Steve Sneyd: "liked the idealism of 'let a thousand fanzines bloom..only like all things in this hard world 'where's da money coming from?'"

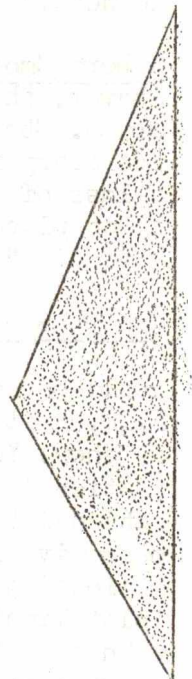
Chet Clingan: "Thanks

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for standing up for fan fiction; quite a few people in fandom think writing or reading it is one step below a cow turd."

Gary Grady: "I agree that most films suffer from an overabundance of dull CUs of genitals in action. There is an obvious reason why this is boring. Porn strives for psychological arousal. What produces this in most people is NOT intercourse but seduction. The whole PURPOSE of seduction is psychological arousal. Incidentally, men have a degree of built-in altruism, for few things excite a man more than the sight of an aroused woman."

Milton F. Stevens: "...dealing with machinery has an effect on the way humans think. Same thing for any alien race that builds spaceships. If you deal with machinery, you have to engage in cause and effect thinking and you pay pretty close attention to time. You could also assume that industry implies social order, so any alien space traveler would have a conception of social restrictions (otherwise known as morality or ethics). Even if aliens didn't share our taste in breakfast food, we could understand enough to be able to deal with them. How much in common do we need?"

Robert Smoot: "...all of four pages on Shaver, that one-of-a-kind dubbed Richard S. Shaver. I found it delightful, but scary in that should he cease being, a loss of sizable proportions shall have taken place. It's very evident that you love him." ((I won't argue that!))

Robert Smoot: ((diff.letter)) "If life were a film, a soundtrack would be appropriate. But life is not a film, a stage production, nor any kind of show. You might consider it improvisational, but you can't score improvisational theatre and hope to have a co-operative score." ((Maybe? As improvisational jazz is built on a memorized 'plot-line' -- simple chord progression with or without melodic frame -- how about a cast doing basic mystery, say, to pre-recorded soundtrack, etc.?))

Randall Larson: "I'd love to write a book about a man who, all his life, walks through doors and gates, and describe each entrance in full detail ('...and when he entered...')

and dedicate it to Mario Puzo. I got so sick of reading in his GODFATHER, "When he entered..."

Nesha Kovalick: "The Watergate mentality seems to be spreading all around us...those skin graft experiments of Summerlin..another sad man who just lost all judgement under pressure. Is this the inevitable result of the breakup of an all-embracing moral/ethic code? The late 4-6th centuries a.d. experienced what seems to me a parallel cynicism. I see dying spasms of the old world. Well, I always have been fond of gloom and doom."

David Singer: "I can't believe that we have come anywhere near to exhausting the potentialities that the Universe holds for discovery. Perhaps we can't catalog all the areas of ignorance that exist, but, in my opinion, there are still a hell of a lot of them."

Dorothy Jones: "How does a name like Arthur Wilson Tucker get a nickname like Bob?"

Sam Long: "One of these days I'd like to set up a bar using chemistry labware: decanters of vol flasks, makings set in automatic burettes to be measured out to the 0.1 ml, lots of spiral tubing and alembics, beakers as the glasses, etc. Ever heard of a philips screw-driver? Vodka, orange juice and milk of magnesia. Did FAHRENEIT 451 become CELSIUS 233 when it was translated into French?"

Barry Gillam: "...somewhere in T28 someone complained about Buck Coulson being dogmatic. What they don't realize is that, as Tucker so brilliantly showed in his GRANFALLOON compilation article, Buck is most enjoyable when he's being nasty. Yes, he's dogmatic. No, he doesn't consider other opinions. What do you want? A man who will entertain you or a man who will agree with you?"

Denis Quane: "...sorry TITLE didn't get nominated for the Hugo. But it's just as well - if you had you might have found yourself in the position of being the champion of 'fannishness' vs four 'semi-pro' nominees. And set up as a symbol by people who wouldn't care all that much about TITLE for itself."



an hum

9/16 Jeff May, Box 68, Liberty, Mo. 64068

"The PO cancellation machine tried to eat the stamp, and in the process it chewed up the bottom $\frac{1}{2}$ of the back page most considerable. My address was hanging by a thread, as it were." ((I wonder how other's T's fare??))

I have read all 3 of the Castaneda books. I find them extremely interesting, and I am inclined to accept them at face value, tho without much concrete reason for doing so. The 3 books are an initiation document: a guidebook to a path of occult knowledge, tho not one I'd care to follow. I don't find it any harder to believe in Yaqui sorcery that could cause a car to appear and disappear than to believe in hypnosis so strong it could create such an illusion. It really does depend on how you look at it, and I'm not willing to say don Juan's feats are impossible, or that his philosophy is too wild.

No one but Castaneda has ever reported meeting Juan Matus. Castaneda himself is real; he lives in California. TIME interviewed him (March 5, 1973). Not many people have seen Castaneda, because he has a thing about privacy, according to TIME. Carlos Castaneda isn't his real name."

((I know hypnotism works because I have done even post-hypnotic suggestion successfully and embodying even apparently physical phenomena, i.e. causing the subject's seat to stick so tightly to a stool that the stool hangs from the seat. And suggestion phenomena seems more rationally explained than sorcery.))

9/17 Dave Szurek, 4417 Second, Apt. B2, Detroit, Michigan, 48201.

Dave writes of his 'occult' experience (of which there were many some years ago) remembered after reading Karen Burgett's 'haunted house' tale. Rather than give it here in POST-31, I'm going to save it in

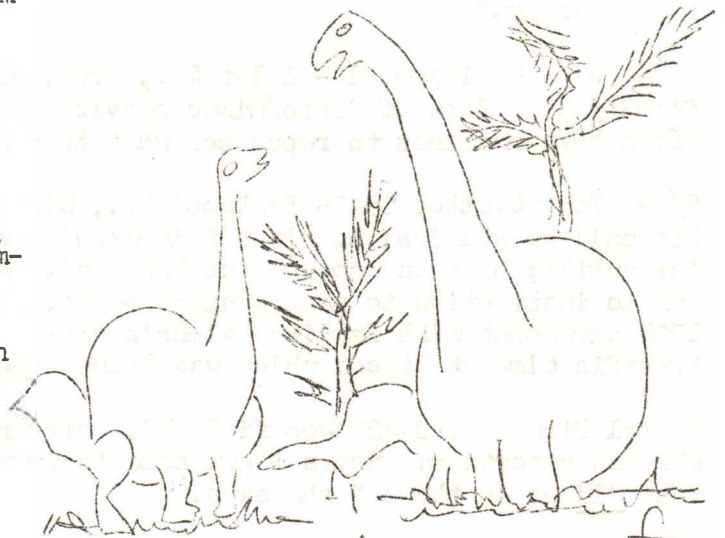
case other readers are similarly inspired to recount such stories that can be grouped as a feature.

In response to Steve Beatty's piece, Dave writes: "He reminded me of a problem I have. Sometimes I just can't find a lot to comment on, even if the fmz is damn good. Other times I could write a book-length l-o-c on a crudzine just because there is something more to comment about. It's a vicious circle."

Fredric Wertham, Kempton R#1, Pa. 19529
9/18

Dr. Wertham sent the cartoon about the dinosaurs below...take note.

Then he says about Ben Indick's advice that a writer should be helped with 'constructive praise': "...reminds me of a true story about the famous stage director Max Reinhardt. He had discovered a very gifted young actress, trained her and starred her in a new play. On opening night during the first act she got stagefright, was very nervous and garbled her lines. Reinhardt rushed out of the theater. During the interval he went to her dressing room with an enormous bouquet of red roses, embraced her and said: 'You were wonderful! You are making me famous. Just keep it up!' His method worked. Both play and actress were a huge success."



Look, son, we're aware of our problems & we're working on them."

9/19 Jane Breiding, 2240 Bush St., San Francisco,
Calif., 94115

* ART CREDITS

A cupid card just to thank me for sending her a
Title, or as she put it: "inclusion in the circle
of the Hearth."

*
* Cover.....Terry Jeeves
* Cartoon with Bob Bloch's head
* R.D. Hack
* Farmer..... Gail Clingan
* Handy Sheryl Birkhead
* Delivery car. Gail Clingan
*

9/19 Brad Parks, 562 Kennedy Rd., Windsor, Ct.
06095

* * * * *

First part of his letter shows pleasure at the
number of fans who've telephoned him. ((There's that communication aspect again!))
He says about Mike Gorra: "I think I know why he acts so hostile - it's a definite
case of mother rejection. Or he's mad at his Swedish sex doll." Brad asks if I know
why Cagle has come back. ((Actually, at this time, folks, he's only given his intent-
ions to come back; the actuality make take awhile because Ed has some things to get
in order first.)) Then in connection with Andrus' piece, Brad says: "Who cares what
sf is as long as it's good." ((One more time-- the point is that if you want some sf
and buy a book so labeled you don't want what's there no matter how good it is. If
I want a quart of milk and accidentally put a quart of orange juice in my bag, I'll
cuss when I get home even though I like orange juice; ever put orange juice on your
Wheaties?))

Roy Tackett, 915 Green Valley Rd. NW, Albuquerque, NM 87107 -- 9/19

Most of Roy's letter will be seen later as a short feature that might be titled....
"On the Importance of Fanzines." Then he agrees with Wolfe and Shoemaker that there
is "rampant illiteracy". Part of the blame is the penny-pinching of school systems
that don't hire enough teachers and enough competent teachers. About Karen Burgett he
advises: "She should believe herself when she tells herself it was her imagination.
It was." Now Paul Walker, listen to this from Roytac: "After Paul Walker's complaint
that nobody sent him fanzines I sent him a copy of Dynatron. He didn't even acknowle-
dge it. He didn't get another one either."

9/19 Sutton Breiding (same address as Jane, above). Sutton advises Chet Clingan to
use his story elsewhere and forget about the Mythopoetic Society and Laura Ruskin.
"I've found most phantasy-oriented editors to be slow. Weird, I say." Then to Rick
Wilber: "John Brunner said quite openly (I think in Alien Critic) that he does indeed
write certain works for the money to give him time (money) to write what he considers
to be worthy."

9/19 John Robinson, 1 - 101st St., Troy, NY 12180. John comments on N'APA's dif-
ficulty as a lack of ditto/mimeo service from the Official Editor, since neos do not
often have machines to reproduce what they generally are able to type.

9/19 Tony Cvetko, 29415 Parkwood Dr., Wickliffe, Ohio 44092. Tony's bogged down in
his college studies; he gives fair warning not to expect much in the way of loccing
for awhile; he even dropped out his band. Karen's voices in the 'haunted house' were
due to inattention to some genuine sound, then amplified with imagination. Tony is in
100% agreement with Pauline Palmer's attitude toward 'sample' fanzines. And he had a
terrific time at Discon which was "fantastic".

Sheryl Birkhead, 23629 Woodfield Rd, Gaithersburg, Md 20760 - 9/19. Sheryl enjoyed
the con reports and hopes I get some to print about Discon -- "I'd like to know just
what did go on there," she says.

Ned Brooks, 713 Paul St., Newport News, Va. 23605 9/19. Ned and I have a different
conception of what "inversely proportional" means, referring to my comment about the
note on population and newspapers that Sheryl Birkhead sent -- but we'll argue that
out by mail. He saw THE RULING CLASS which Balazs reviewed, and he wishes he could see
it again. "Good article by Pauline Palmer," he says.

BUGGING MILITARIA

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LATE (and maybe not so late) FLASHES FROM THAT WORLD OUT THERE
GATHERED BY THE TITLE NETWORK* - AN INTERNATIONAL SPY RING OF CIRCA 100
FULL PARDONS AVAILABLE ON REQUEST OR BECAUSE OF \$850,000 WORTH OF SUFFERING

- *The Ben Indick dynasty of Teaneck, N.J. (Home Office) has opened a second pharmacy, advertised in MAD MAGAZINE as "a clean, fine little professional store". 9/12/74 Janet Indick, tight-lipped but smiley toward husband, Ben, has up-coming dedication of big, metal sculpture at end-October: piece tentatively and unofficially titled by TITLE-master as "The Hoop of Time and the Whirl of Space." Actually, sculpture will be wired in as cyclic antenna for far-flung super-radio network linking Teaneck with mystery installation at Camp Garland in the wilds of Oklahoma.
- *Michael T. Shoemaker, member of 10-man track team, sheds tears of joy when team breaks meet record, state record, East Coast record, and gets ranked 6th on "ALL TIME U.S. LIST" and 9th on "ALL TIME WORLD LIST". Latter includes 2 U.S. Olympic teams from 1968. This event is unusual 24-hour relay, each man taking turns in rotation as yardage is measured. Team covered 280 miles and 1110 yards. Race run at Fort Meade, Md. on Aug.10-11.
- *A sudden increase in the dog population took place in Beecher, Ill. at the rural home of Jackie Franke (shared with Wally). Seven premature puppies, five surviving the ordeal - 3 blue-merle collies and 2 tricolors (like Daddy). 5/22/74
- *Ed Cagle has okayed use of photograph taken when he was "impersonating a three-day-old cow turd." Only stipulation is that I mention him in caption as second turd from the left. Watch TITLE for this "first"! (Permission granted 8/19/74.)
- *Chris Sherman admits to failure at the ragtime piano, says, "I can't play them worth a zilch." 2/7/74 ((All agents, attention: update this item.))
- *Don Ayres to fafiate for indefinite (short) period in secret location in Carbondale, Ill. in order to write research thesis and get M.S. degree completed. All faneds should continue to use home address (2020 W. Manor Parkway, Peoria, Ill. 61604) for mailing fanzines, which he won't loc right away. Any material to appear in near-future titles from Don Ayres reached this HQ before 9/10/74.
- *Jim Meadows III starts college at Southern Illinois University (SIU), HQ at Room211 Allen I, Trueblood Hall, Carbondale, Ill.62901. ((Jim, watch for a slim, redheaded fellow carrying a large snake or a fat toad - might be Ayres.))
- *Kevin Williams enters Lincoln Land Community College (Springfield, Ill.) who remarks on vast difference between it and Barbek U. LC² has, for instance, modern laboratories, new in 1967, with lasers, electronic balances, and space opera gadgets. But he's taking no science courses.
- *Terry Floyd, after long hours working in an upholstery shop in Canyon, Texas, says that Ben Indick should not have thrown out that rattan chair shown in the recent T-photo section; "rattan chairs of that design can be easily and inexpensively repaired." ((Terry, with Ben's 2nd store opening up, he couldn't sit in it anymore anyway.))
- *Tody Kenyon sent me some "TudyCards" left over from her greeting card business, a one-time "front" payrolled by Sigmund Void who said they weren't funny; they are! Funnier than her latest: drawing pics of a murder trial for the newspaper.

FINAL. ANALYSIS

Two items were sent to me recently without names-of-sender attached. One came airmail in a characteristically decorated envelope from San Francisco - a color pic of Duke Ellington. Thankyou Jane Breiding, I'm sure. The other came in an envelope whose postmark was obscured. A neat, handmade booklet of dinosaur poems. My thankyou shotgun includes Sheryl, Tody, Rose, Jane, Gail, & Dorothy; I show my sexist leanings, don't I?

TUCKER'S SOCK IS NOW GOING, GOING FOR \$6.50 TO BRUCE TOWNLEY. TIT 33 WILL ANNOUNCE THE HIGH, WINNING BID. LAST BID ACCEPTED NOV. 15

On September 16 Railee Bothman threw a MEET MAE STRELKOV BAGELBASH. Mae is a charmer! She was so enthusiastic about the U.S.; it's always such a pleasure to have a guest who's enjoying it all. And Mae brought me --all the way from Argentina-- five bottles of hecto ink!

Jeff May seeks convention suggestions for K.C. in '76: write Midamericon I, P.O. Box 221, Kansas City, MO 64141. In an effort to reduce attendance at the con, Jeff tosses out 3 ideas for your comment:

1. Elimination of at-the-door-memberships, i.e. no casual drop-ins.
2. Drop Star Trek episodes from the film program, i.e. an attempt to cut down on non-sfans.
3. Ban comics from the hucksters room, i.e. to cut down on non-sfan comic fans who have their own cons and dealing tables anyway.

Let's hear comment on these ideas or any others for reducing the attendance to people really interested in sf, or in ways the con could better serve the sf fans.

CoA's: Bill Fesselmeyer, 3035 S. 11th St, Place, Apt 901, Kansas City KS 66103

Richard C. Newsome, 300 B Sunset Dr., Midland, Texas 79701

David Singer, Buck 21 Box 264, RPI, Troy, NY 12181



*Eric Lindsay
6 Hillcrest Ave
Faulconbridge NSW 2776
Australia*

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