

AI-T-OI

There's just one thing statusquo-ish about this zine: it comes out monthly. Right at this moment (Wed., Jan. 22) I feel like rambling ahead on T-37-- somewhat in the mood and style of T-23, remember? AI-T-OI (as I think of it) will be the galloping stencil, in and out of the typer as "it comes in the mail", buzzes me on the phone, or backs up in the sewer.

BOW-WOW AWARD FOR 1974

Sheryl Birkhead -- you are something! Hardly have my eyes adjusted to the red, yellow, blue, orange, green of the 3-D plastic letters that spell out "donn's title" on a wall plaque, when there arrives a box full of plastic "peanuts". As I munched my way down through the rather tasteless peanuts, I discovered that they were merely packing for the pictureframe. Emblazoned in blue stitchery, matted in blue, the word FIAWOL, with crossbars on the 'F' and 'A' in red. This is Sheryl's Bow-Wow Award for "pubbing the zines 'n things" certain faneds did in 1974. I feel honored, Sheryl; but mostly & mainly I feel something toward you that is hard to put into words. I hope I haven't embarrassed you.

PHONE CALL FROM RANGER CAGIE

Last night I felt pretty lousy- had a cold on my chest and a bathrobe on my body, and was wasting the whole evening watching Hawaii Five-O and Barnaby Jones. Suddenly there was this voice on the phone saying, "Ol' Bone? Ol' Bone?". It was the Ranger making contact one more time with civilization from the wilds of Oklahoma. Seems he hadn't seen anything like "Let's Probe" in TITLE since the first year, and waxed cheerfully that I would now be getting enough material from that to last me a year. How right he was! He hinted subtly that Doc Wertham and I had cooked this up! Nope! Then I told Ed the first installment of his column was in T-36, "and I'm not telling you what I called it", I said.

You see, he had submitted the column untitled; I then sent back over 15 possible ideas, all of which he nixed and supplied some of his own in French and other incomprehensible Cagle-isms. So I used PROD, knowing that his favorite words come in four letters. I was a little afraid of telling him; he said, "Didn't you like any of those I sent back?" I said, "No." He said, "Why not?" I said, "You didn't like any of mine, so I didn't like any of yours!" Wild laughter...

BEN INDICK QUITTING FANDOM!

Man, I was worried! Today there was a card from John Robinson. It said: "I sent a card to Ben to express my wish that he forgive me for the 'millionaire pharmacist' remarks I made in KPSS. But he says you, too, are to blame for his decision to leave fandom to raise enough money to get back in again." I had made some remarks (in jest) in KPSS, and I hurriedly ripped open a letter from Ben that was in the stack. Had I really contributed to Ben's withdrawal, as unlikely as it seemed? No, nothing to worry about. Ben alludes to John's remarks and my own as 'funny comment'. And, quite the contrary, Ben writes the following good news: "I'm finally considering putting out a general zine, a run of 100 or so; I'm only toying with the idea still, and could not be certain. it'd be more than a -- what's a word for once every five years?" Ben, once you take that first step.....do it!

BRETT COX & TONY CVETKO SEND PHOTO

Official Discon banquet photo, 8x10, of table #2 (or maybe #12). Brett Cox has the names of 50% of the fans at his table: himself, Ken Gammage, Tony and Tom Walcher, and Chip Cox. Three female unknowns, one male, and one empty chair later filled with an unknown (not, of course, shown on the photo!) In order to conserve space in T (sometime) I may duplicate the important people as units-- not the entire 8x10.

FRANK BALAZS OFFICIAL EDITOR OF N'APA

Carboncopy letter from Stan Woolston, NFFF Chief, enthusiastically announces Frank, with the help from Tom Walsh, will be OE and bring the faltering APA off its knees. John Robinson seems to be mixed up in this somewhere, too. If you want to create a page or so and do not have duplicating apparatus, Frank, it is said, for something like a cent per side will photo-copy for you. If that's true, it's awfully cheap-- just prepare text and art as you want it to look on the page. 'Course you have to join NFFF (\$3/yr.) and N'APA (\$1/yr). Send NFFF dues to Janie Lamb, Rt 1 Box 364, Heiskell, TN 37754 and N'APA fee to Frank Balazs, 19 High St., Croton on Hudson, NY 10520.

SF FANS READ COMIC BOOKS

Bob Stein just sent me a Xerox of an article in The Colorado Daily that tells of "Lois Newman Books", Sf & Fantasy specialist bookstore in Boulder. Book collectors probably know all about it, but what I liked was Lois Newman's reply to the reporter's question as to why the store stocked comic books: "...comic book fans read science fiction and science fiction fans read comic books -- both are larger than life." I hadn't thought of it this way, but comic books and comicbook type Sf adventures do not appeal to me, and "larger than life" is a likely explanation for my distaste. There are authors who view life as large enough, mysterious enough, sinister enough....for any fantastic trip. If there's some other reason I like Fred Brown, John Collier, Kuttner, Bradbury, Nelson Bond, tell me about it.

A DEPRESSION IS NOT A NOSTALGIA ITEM

Claire Beck underlined a clipping just received-- "Some youngish people lately say they'd LIKE to experience a full-fledged depression, 'because we missed out on that and World War II, too, and it isn't fair.'" Listen, anyone reading this who thinks along that line...forget it! I was in 7th & 8th grade during the 1930-31 depression; I only brushed its deadliness. I remember a Christmas at which my one and only present was a used uke which probably set my dad - a school teacher - back about \$2. He was teaching still, but wasn't getting paid-- the city had run out of money. He was lending a little bit of savings to his brother, a home builder when absolutely no one was building. I sold newspapers on a street corner for 1¢ profit, making on a good night about 22¢. The man upstairs killed his baby, no food for it. A half an apple or a half a banana a week was a special treat.... World War II, in which I spent 5 years total and 2 years in the Pacific, was a veritable picnic in comparison.

CLARKE'S R WITH R #9 ON COLLEGE LIST

Pamela Swift's "Keeping Up With Youth" column in Sunday Magazine Sections has the results of a survey taken of 54 college bookstores to ascertain the popularity of non-required reading. REN-DEZVOUS WITH RAMA (the only sf book in the list of ten) is Number 9. For the record, here are the others, in order:

The Joy of Sex - Alex Comfort
How To Be Your Own Best Friend
The Gulag Archipelago - Solzhenitsyn
Plain Speaking - Merle Miller
Sybil - Flora Schreiber
Tales of Power - Carlos Casteneda
I'm OK- You're OK - Thomas Harris
All the President's Men
Once Is Not Enough - Jacqueline Susann

DESCRIPTION OF A MYSTICAL EXPERIENCE

Greeley & McCready surveyed 600 people who claimed to have had a "mystical experience". 55% described a "feeling of profound peace"; the next most common description was a "certainty that all would work out for the good." To me, the results indicate a troubled people, as do other barometers of behavior.

In some TITLE or other (or maybe in a letter) I happened to mention the worthy works of Max Frisch. Eric Mayer wrote: "Thanks for mentioning Frisch. I picked up I'M NOT STILLER. It is a magnificent book! And it really speaks to me personally. As a result I even read a critical biography of Frisch, in addition to buying HOMO FABER and some plays. I'm extremely impressed by him, and I never heard the name before." So today in the Feb. 1 local newspaper I noted a review of Wright Morris' book ABOUT FICTION in which the author includes a list to illustrate what good fiction is all about. The reviewer names some of them, and under the phrase 'but the surprises are...' he includes I'M NOT STILLER. What's the surprise about that? I read the book January 6, 1962, and HOMO FABER the next day. Of 137 books read that year STILLER and Faber came in #3 and #4, preceded by #1 THE INSPECTOR by Jan de Hartog and #2 THE ASSISTANT by Bernard Malamud. By the way, Michael Carlson (35 Dunbar Rd., Milford CT 06460) covers his best reading, in various categories, of the year (200 books) in his JAWBONE #11.

BELT BUCKLES AND JULIE ANDREWS

Harry Warner, Jr. suggests that someday someone should do a really exhaustive study of the topic of encouraging locs introduced by Steve Beatty in a recent TITLE. Harry's point of mystery is why certain topics, apparently without good reason, goad readers into voluminous chatter. Harry recalls: "Once in FAPA I mentioned in passing the friction type belt buckles. It was an unobtrusive line or two which bobbed up while I was writing about some other topic. But that side remark produced unbelievable quantities of mailing comments on all types of belt buckles, then came retorts to those comments, and it must have been 18 months or so before FAPA finally dropped the topic. About a year ago, I devoted half an issue of HORIZONS to a searing true confession of my mad passion for Julie Andrews. It caused only a dozen words of comment from one reader, nothing else. There must be some sort of common factor in the things locs seize upon; someone should analyze the loc columns of many fanzines, and maybe even delve into his

own mental processes to see which lines cause an impulse to reply while he's reading fanzines." Dr. Wertham has remained silent to my previous public hint in T that as a psychiatrist (and with an already demonstrated interest in fanzines) he would be qualified to tackle the investigation of what makes fandom tick. Harry's idea might be a chapter in that larger work. And since I have kept all responses to ideas in 3-years of T, a scholar could go through with ruler and measure column inches of response. Sound like a lot of work? Well, what else have scholars got to do?

NON SENSE BOOKS ??? ERIC'S IDEA

Eric Lindsay says he often feels that books are actually fakes in the same way as an actor speaking nonsense and being well received. He says, "I felt that way about lots of McLuhan's books for example. At one time I thought it must be simply that I couldn't understand, but I'm coming to the view of late that it is because they don't understand what they are saying." Eric, I've had that same sort of feeling, but it takes me a few weeks, months, sometimes years before coming-to; the author, at the time of reading, can generally weave his magic spell over me-- unless there's a very funny howler which comes about when he writes too specifically about something I think I know.

DON BRAZIER, STAR FIRE !!!

How in the devil or some more HPLish beast did R.J. Barthell credit me with a quote from Bill Brieding's STARFIRE ? See Vol II No 2, page 46. I don't do that sort of beautiful writing, as any one knows. So my apologies to Bill and his fanzine (which I hear is going to be t-h-i-c-k next issue) for being the unwitting culprit to Barthell's misreading of his 'journal entry'. Perhaps BRAZ... immediately precedes BREI in his filing system.

FANZINES & UMSL

I have loaned Wertham's book and a handful of fmz to the archivist of the Univ. of Mo. at St. Louis (UMSL). If she is interested I will donate some zines to the archives. Will she be interested?

IRK & COUNTRY

Paul Walker: "The typical 'Con Report' that begins with an interminable prologue on how the fan packed his bags, went to the bus or plane, what the food was like, how he checked into the hotel, and so on. If only the writer would pay the same amount of attention to the people they met at the con and the events as he does to the plane trip, it might be a different story. Secondly, 'fanzine editorials': an ordeal that is never fully endurable, in which the editor introduces himself and convinces us all that he has nothing to say. Nine out of 10 faneds believe that how they mimeoed, collated, and mailed out the issue is what fans are most interested in. Judging from the lettercols, I conclude few fans give a tinker's dam about the problems with the mimeo machine. An editor has a responsibility to make his editorial as interesting as anything else in the zine -- and as concise -- and if he has nothing to say, he ought to say nothing."

Sheryl Birkhead: "It irks me when a faned receives material, along with a note to return it if he doesn't want it and nothing happens-- NOTHING. Not even a follow-up query can knock action loose. Keeps me from ever sending anything else that ed's way again."

Sam Long: "My chief irk is faneds who seemingly pay no attention to spelling or grammar. Spelling especially. It may sound nitpicky, but to see 'it's' for 'its' and vice versa, or an absent or misplaced hyphen, is exceedingly irksome."

Bill Bliss: "Why doesn't everybody put a printing date on their zine?"

Terry Jeeves: "S-F dealers who don't reply to orders. Five times I have written to a well known dealer over here ((in England)) to get me Wertham's WORLD OF FANZINES. Not a word from him. Any fan who would like to trade books, hardcover or pbs, get in touch with me." ((230 Barnerdale Rd, Sheffield S11 9FE, England.))

Eric Mayer: "Fans who discuss the personality or general intelligence of a writer instead of sticking to what he's actually written."

Mike Glicksohn: "What used to irk me most as a faned was a fan who wouldn't respond to a polite and personal request for a contribution. I never expected every fan to fall over at the chance to appear in my fanzine, but I always thought a postcard with the words 'Sorry, but no thanks' was the very least called for. Time and time again I'd send a copy of NERG with a note and hear nothing at all. In general, you could say that what irks me is the lack of common courtesy sometimes prevalent in fandom. Fandom may be essentially a trivial pasttime, and rather unimportant, but the basic niceties of conduct should still be observed. Beyond that, anyone who gets really bothered or upset by any of the things that happen in fandom irks me too."

Harry Warner, Jr.: "I like Pauline Palmer's views on fanzine samples. But in my case, failure to comment on a fanzine doesn't mean I'm uninterested or unimpressed. Maybe the zine came just when I was particularly overwhelmed, maybe it's so small it got overlooked among bigger ones, or so big that I couldn't find time to read it straight through. Once in a long while, I've told a fanzine editor that it would be useless to continue sending me his publication, and I've never done it on grounds of quality. Usually it has been because his publication dealt exclusively with mundane current events, of which I know nothing and care less about, or because it was too esoteric in some specialized area of comics fandom, and I couldn't possibly write intelligent comments, due to complete ignorance of the field covered."

Chris Hulse: "The only way a faned can announce his new fanzine is to send out sample copies. I positively don't consider it an affront on my good nature to receive a sample. I'll have to side with Pauline on this. I plan on sending any fanzine I produce this way to prospective readers/responders."

Pauline Palmer: "I've received three personal responses to my bit about samples. One, although polite enough, I class as a put-down (and I admit it depressed me, especially since it was the first to arrive). The second was entirely positive (wanted a sample of WILD FENNEL and agreed wholeheartedly with my ravings). The third requested a sample but gave no reaction to the article itself, so I still tally myself as running fifty-fifty. In the meantime, I figured who cares anyway and sent out a whole slew of sample Fennels..." ((If you like the writings of Brazier/Cagle/etc. in addition to the wild Pauline in various guises, send for sample WILD FENNEL to Pauline Palmer at 2510 48 St, Bellingham, Wash 98225.))

Eric Lindsay: "Paul Walker. 'Sample' means the ed has seen your work, or your name, and wonders if you would be interested enough in what he is doing to respond in some way. If you don't respond he probably won't send you another so what is the problem? Don't expect to find someone saying 'I don't care if you loc or not' until they know you at least. I send zines to people who don't loc, but they do write letters on other things, or in some other way indicate they are interested."

Leah A. Zeldes: "Although I've received only a few samples, finding one in the mail is always a pleasure. To me it means that someone has noticed one of my few contributions to fandom. Nothing could flatter me more."

Ed Cagle: "My Dearheart Pauline was very diplomatic in her response to Paul Walker. She's Naturally Nice, and one expects that from her. I, however, would like to add a little something on a different level. There is definitely one fanned who regards any written words from Paul as undeserving of the term 'material', and therefore might not read anything he might submit to his fanzine... It is a matter of taste, as is the method of expressing one's reaction. Let us have calluses for everybody and get on to something else."

Don Markstein: "Hmph. I'll make sure I never send a sample copy of any of my zines to Paul Walker. It costs me money, and I'm damned if I'm going to give one to somebody who's going to act like I offended him. If there is anybody else in the world who takes such a bizarre attitude, it would be nice to know his name, so I don't waste any of my stamps on him, either." ((Not one single reader agreed with Paul Walker's objection to receiving a fanzine SAMPLE.))

Jodie Offutt: "I agree with everything Pauline Palmer says. Everything! Fritz Perls says that resentment is the result of guilt. I'll bet that is the real cause behind Paul Walker's irritation. He may not have the time, or sometimes the inclination, to respond to all the fanzines he receives. At the same time he is aware of his fannish reputation, proud of it, and flattered at the attention. Then comes the crunch, the conflict between the desire to respond and the lack of time. He feels guilty about it, which turns into resentment directed at the people who've sent him all those fanzines. The way to solve the problem (for Paul or anybody else) is simply to keep in mind that receiving a fanzine is in no way a commitment on itself, nor is it a demand for response-- except in the recipient's mind. Fandom is a hobby, dammit! When it turns into unwanted and burdensome commitments -- real or imagined-- the hobby ceases to function as intended. We must all avoid riding our hobby to death. I believe that one of the hardest things in life is to learn to say no. Also when to say it, and how to say it. We are so indoctrinated with the Christian way of guilt (Turn the other cheek; Do Unto Others) that we eventually find it impossible to say no without lots of 'because qualifiers'. (Children don't have any trouble saying no.) It is difficult to realize that each one of us is his own best judge of what he can and cannot do. To be able to say simply, 'No, I don't want to,' without guilt takes an integrated person who knows himself and his limitations. End of session. Next patient." ((Jodie, thank you for that wise advice. Beautiful!))

Mike Glicksohn: "I must get as many unsolicited fanzines as most fans, and I've always assumed that a loc was required. If the fanzine talks to me, I'll talk back to it; if it doesn't, it'll get filed. This is true for brand new or old favorites that don't spark any comments with a particular issue."

Denis Quane: "Pauline Palmer's 'answer' to Paul Walker's 'Irk' seems to be both misunderstanding his complaint and blowing it all out of proportion. From what Paul said in TITLE 20, he apparently appreciates getting copies of fanzines--else why would he complain about having his address left off articles? What he appears to be complaining about is not that he gets samples, but the lack of any indication of why he is getting the issue. I admit that may seem a strange thing to complain about, but hardly implying all that Pauline reads into it."

Steve Beatty: "I agree with Pauline on samples and mlg lists. I'd make my list available to a new faned, but I never hear about new zines until an issue's been published. Paul Walker answered a postcard but didn't respond to 2 issues of PHOTRON . He didn't get any more."

Jeff May: "I do have one tiny gripe with fans who don't put a return address on their letters. I hate having to look up an address."

Terry Floyd: "Pauline Palmer's 'irk' in T31 seemed entirely too malicious for the subject, but I agree with her just the same. Samples are a gesture of friendship and requests for response. I don't see how it could be taken differently. I'm not required to loc any fanzine (though I often feel guilty if I don't, and I know I won't be getting another issue if I don't.) But I usually do, even if it's only to exercise three things: 1) My right to Freedom of Speech, 2) My fingers and typer, 3) the mailman."

Marci Helms: "I share, in large part, Pauline Palmer's views on sample copies of fanzines. If Paul Walker is really so irked by faneds mailing him samples, why doesn't he just write to offenders and ask to be dropped from their mailing lists?"

Eric Mayer: "I'm certainly not offended by sample fanzines, or requests for stuff. As a matter of fact, I'm flattered. But I can't always deliver. It's a matter of chance. If I'm in the right mood to write or draw something I respond."

Sam Long: "How any trufanzinefan could not like to get samples, I don't know!"

ROBERT COULSON IN REVIEW.....

Devlins Review #1 is a 24 page fmz reviewzine; it also raises questions about why Buck bothers to review fmz. He has already announced his intention to stop the process, generally, because the whole fanzine scene ranks lower than other projects and other reading material.

I took a red pen and a black pen; I underlined all statements of displeasure in red, and any indication of interest, no matter how faint, in black. The red marks out-number the black two-to-one.

I gather from this one issue of DR that Buck takes a dim view of the following:

1. Fan fiction
2. Con reports
3. SF films
4. Fanzine reviews
5. Fandom news and doings
6. Comics
7. Poetic school of SF
8. God, astrology, scientology
9. Science-oriented fanzines
10. H.P. Lovecraft & Aldiss
11. College bull sessions
12. Getting fanzines
13. Rock music
14. Transcribed tapes
15. Apas
16. Mystery stories

From a classification of all his statements of interest (22 each), I come up with two categories:

1. Almost anything to do with world history
2. Certain personalities whose character exhibits the capability of being humorous, or who express firm, if not dogmatic, opinions with which he can either agree or disagree.

Robert Coulson always gives TITLE and its editor a pretty favorable mention. Thus, I write this only because Buck is a non-oatmeal man who attracts my attention. I have a desire to understand him; so far I have failed.

WALKER'S

UNQUIZ

Paul Walker's introduction: Being non-collegiate, and living in a provincial community, I have missed the finer points of culture and education. The finest of all being that refinement of language called *correct pronunciation*. As a consequence, I have been familiar with many names and words for many years, and used them on occasion, without any idea of their precise pronunciation. An invitation to embarrassment that has visited me more than once. Now, I should like to share my ignorance with my fellow Titlers, and invite them to embarrass themselves on behalf of the advancement of knowledge.

Editor's intro: Follow Walker's directions below, and let's see what happens. I'm especially interested in the pronunciation quiz, because in exchanging cassette tapes with fans I've noted that certain words and names are pronounced differently from my version. I suspect that confans will be more consistent in their pronunciations of fannish terms and people's names. Just recently I discovered from A.B. Clingan (via tape) that I have been saying Fritz Lieber incorrectly-- not Lee-bur but Lie-bur.

Paul Walker's directions: The names and words listed below are ones I either cannot pronounce or could not pronounce until recently. To play this game requires an integrity of steel. When you look at the name or the words, pronounce it aloud as often as you wish, then write it down phonetically as you pronounced it. Do not consult a dictionary.

Poictesme (*Editor- one down already as I never even heard of it!*)

Goethe (*Editor- two down and I can still recall my English instructor saying, with a very pained expression: "Who're you talking about, Brazier?"*)

Anna Karenina

Tchaikowsky

fin de Siecle

deus ex machina

Murray Leinster

Raymond Gallun

Good Soldier Svejk

Solzhenitsyn

Kornbluth

library

Sartre

Galouye

Yoknapatawpha

sirius

Bysshe

Nabakov

Tolkien

Richard Wagner

Edward Albee

Low:

Frank Balazs

Dave Romm

Richard Bartucci

Dave Szurek

Steven Beatty

Leah Zeldes

Moshe Feder

Cliff Simak

Ken Gammage

R.J. Barthell

Mike Glicksohn

Irvin Koch

Jon Inouye

Gerard Houarner

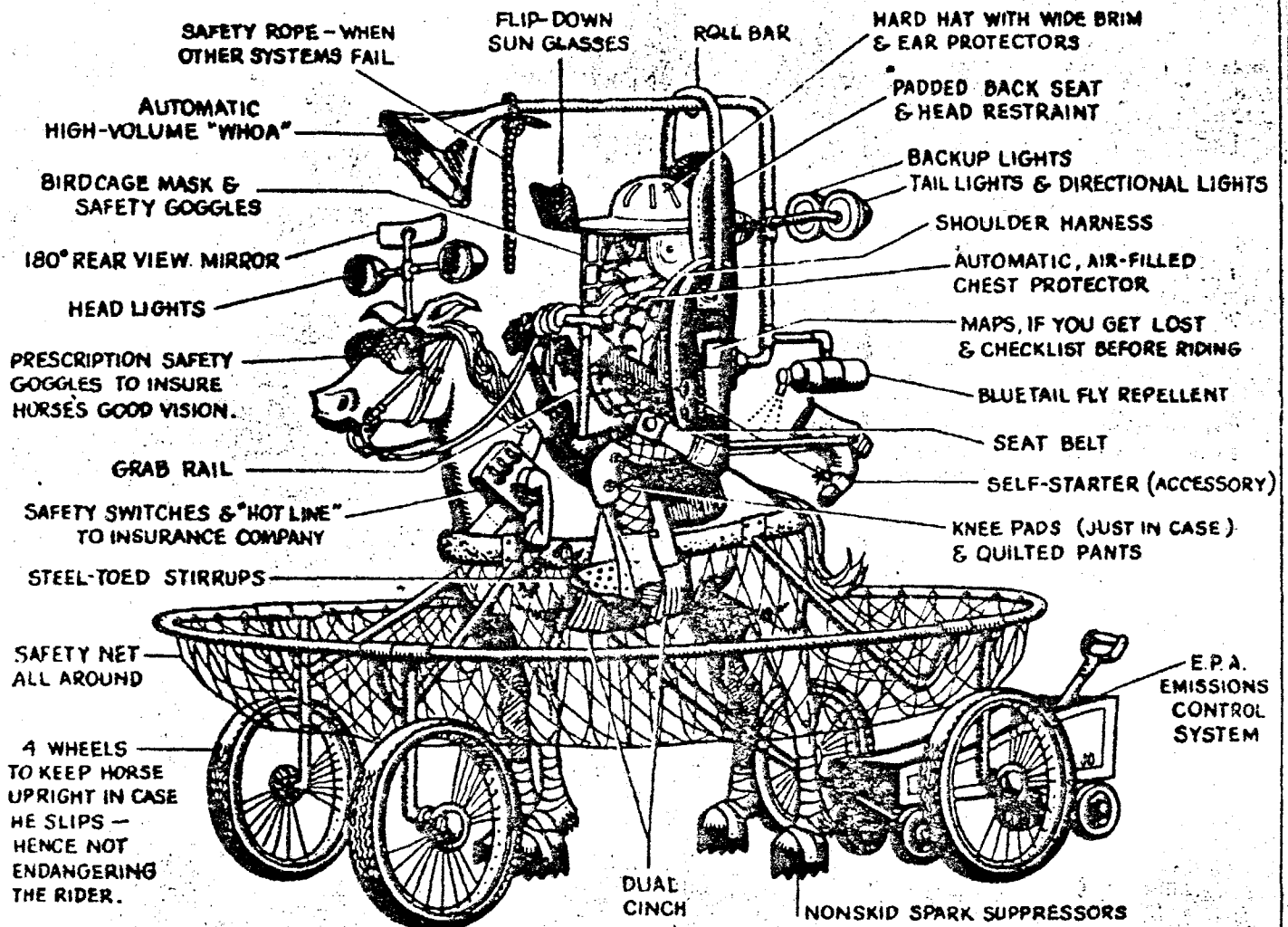
Vic Kostrikin

Joe Siclari

Brazier filling in here with some names of fans whose names I might be pronouncing incorrectly. One I once mispronounced was ED CAGLE-- until I was straightened out via the telephone. BILL & SUTTON BREIDING was another-- corrected by A.B. Clingan via cassette tape. So see what you'd do with names that fol-

Cagle's Probe #2

THE OSHA-EQUIPPED COWBOY



OSHA is the Occupational Safety and Health Administration, and as you can plainly see the standards they set down protect you at work and at play. OSHA watchdogs dangerous situations and equipment,...like requiring that we here at this camp put up steel guard rails around the loading dock at our Quartermaster building. This would effectively prevent the loading or unloading of supplies, which I assume would make it reasonably safe for everyone. I expect them to require safety nets under all trees next, to prevent falling limbs from clunking someone. Guard rails on the diving boards at the pool also seems likely. Not to mention fireproofing all the dead leaves. Handrails on all hiking trails might also prevent injury.

Certain standards and regulations are fine, but why must everything like this be pounded into the damned ground? I've had it with all this protection, and would prefer to be allowed to take my own risks if I have to put up with all this other baloney.

END

BLESSED ARE THE HORNY HANDS OF TOIL

What can you tell from a hand? James Russell Lowell, author of the headline above, assumes he can tell at least one kind of hand. I've heard it said that kings have white hands, but surely the "pale hands beside the Shalimar" must have been those of a lady fair.

But you will never convince me that my left hand, with its dimples, lines, and mounts reveals my heredity, or that my right hand shows what experience has done for me. One reason: my broken "life line" on the left hand foretells an early death, but my intact "life line" on the right hand assures me that by careful living I have sur-

I PREDICT: Due to organ transplant science, a rebirth of Dr. Brinkley's goat gland rejuvenation of sexual powers.

mounted my dire future. Perhaps it's the orange juice I drink.

I have not studied the arbitrary rules of thumb of astrology's "daughter"; for, as the Britannica author of PALMISTRY says in his concluding sentence, "... its discussion does not lie within the province of reason."

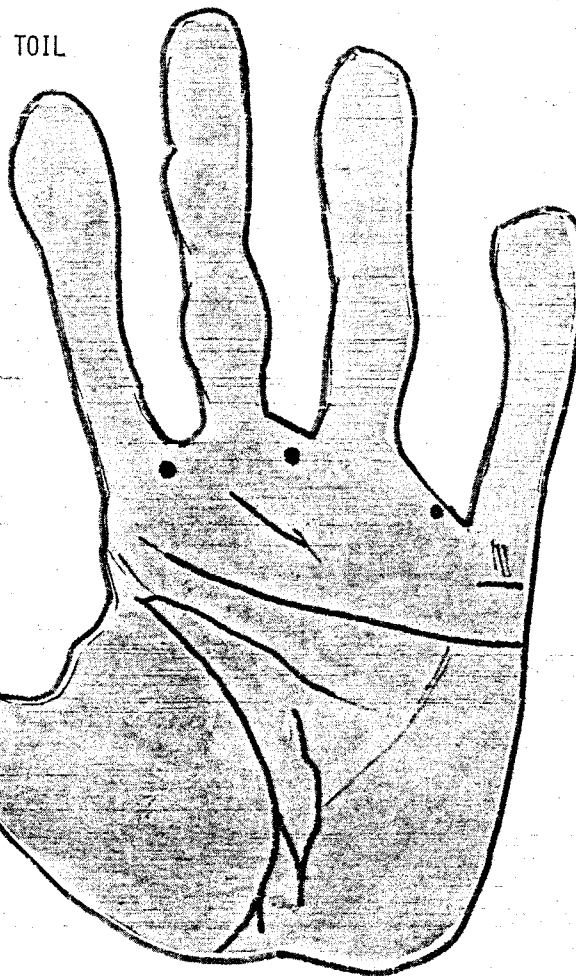
Many years ago I corresponded with a fortune-teller, LORETTA, who admitted that a study of hands, except for tell-tale callouses, grease marks, chewed fingernails, and the like, told her nothing. Her success was due to adroit questioning, total behavior, and then specific reactions to vague remarks on subjects of interest (money, romance, health) which could be expanded or forgotten to suit the situation.

Example: Had LORETTA seen the small callous on the inside of my right thumb, she would have been correct in saying that I like music, and especially jazz. Fellow sax players (notoriously jazzy) will understand the deductive logic of this bit of Sherlock Holmes.

I wonder along with Joseph Jastrow, psychologist, why "...such baseless notions (as palmistry)...not only continue but develop into yet more irrational assumptions in enlightened days..."

Dr. Jastrow says further (in WISH AND WISDOM) that "Such hospitality to older credulities reveals a flaw in the educational process."

His explanation is two-fold. First, the potent lure of wishful thinking that infects people of all strata, even to the scientist who



sees only what he wishes to see. Second, he says "this traffic in unreason is largely created to meet the demand for easy solutions of personal problems." I might remind you of the daily horoscopes in most newspapers, and the extended series on astrology begun in August by a local paper.

Last night at the County Library, I stood before the shelf where astrology books were said to be. Nothing. And just then a librarian arrived



"WHEN MY HOROSCOPE SAID TO STAY OUT OF TALL TREES TODAY, I SHOULD HAVE BELIEVED IT!"

with patron in tow, searching the same shelf location. Overheard were the librarian's words of solace: "Astrology is so popular now, we just can't keep any books in."

If you don't mind I am going to lump the following in one bag and remarks will apply to all: astrology, palmistry, handwriting analysis, bumps on the head, tea leaves, cards, electrical gadgets, numerology, ouija, and the future as told by the Great Pyramid and other foreign fakirs.

Dr. Jastrow has already been quoted as an advocate of the "wishful theory" to explain why otherwise intelligent people put stock in such nonsense. As a curiosity some may find it interesting (including this writer who would not be engaged in this effort right now). But to plan one's life ...???

Try my theory on for size. This is it: among the educated there are two classes of people (1) those who comprehend modern science, and (2) those who do not. The second class - intelligent, educated, and exposed to news media - are literally buffeted by so many stimuli (laser, maser, quasar, DNA, quantum, etc.) that they are ripe prey for all manner of old "wishful systems" embroidered with pseudoscientific gimmicks.

Example: the sun, stars, and planets radiate many more kinds of energy and particles than previously supposed before instruments were rocketed into space. Since one well known energy (ultra-violet) tans the skin, why could not some conjunction of maximum or minimum energy at birth cause a certain effect? I am willing to admit this possibility, but not that it - as my horoscope tells me for today - has prepared my mind, body, or character to "be very careful with money matters today."

This example brings out a final point. People say the "readings" fit them, therefore they must be true. But as Dr. Jastrow says: "The readings apply because they are vague and ambiguous and general to the point of vapidness, and believers fit them to their own knowledge of themselves. They overlook the innumerable instances in which they fall wide of the mark, or the still more innumerable instances which are not tested or testable."

Do you suppose that I could get a grant from NSF to bring all the world's fortune tellers (even the clairvoyant ESPers) together and give each one privately a series of specific questions to answer, and then statistically correlate their divinations? Would anybody come?

I'm afraid not. I could use the NSF grant to analyze their excuses.

IN AND AROUND SYDNEY, AUSTRALIA

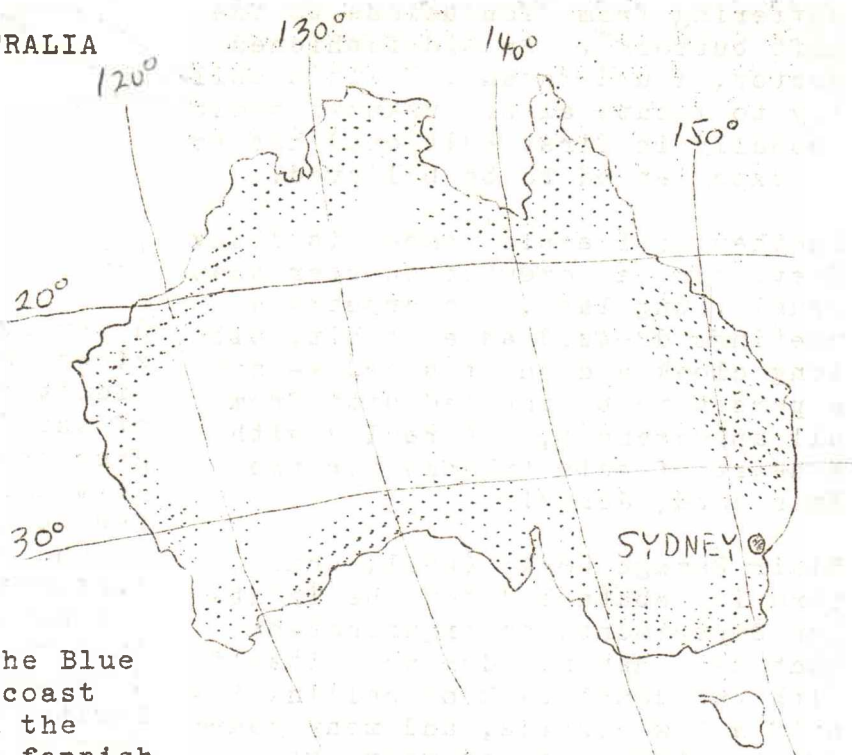
By ERIC B. LINDSAY

It is hard for me to imagine a worse choice of author for an article on any phase of Australian fandom, for I suffer the twin disadvantages of a lack of knowledge and a marked tendency to fill spaces best left blank with garrulous verbosity.

Faulconbridge is a small town in the foothills of the Blue Mountains, on the eastern coast about 50 miles inland from the state capitol, Sydney. Its fannish inhabitants consist of the writer, who publishes Gegenschein, and Ken Ozanne who teaches remarkable math to unremarkable engineers and in his copious free time reads books at several thousand words a minute, thereby causing serious inferiority complexes in most fans nearby at the time.

A few miles closer to Sydney is Warrimoo, temporary abode of Ron & Sue Clarke who plan to build a home on a block of land they have at Faulconbridge. When they do build, it will give this otherwise obscure town the highest proportion of fans to mundanes of any area in the world. Ron & Sue publish various fanzines: ARK, THE MENTOR, GIRL'S OWN FANZINE, FORERUNNER, and probably others whose names I have forgotten. They are active as well in the Sydney Science Fiction Foundation, and are almost singlehandedly organising a convention in Sydney in January, 1975.

The Sydney SF Foundation is an obscure anarchist group that meets on the evening of the first Friday of every month at the home of musicologist Peter Mills in the inner city suburb of Glebe. There, a minimum of three separate conversations occur between groups on



opposite sides of the room, with the active participants rapidly changing from group to group. Voices are often raised, but not in anger -- merely to be heard over the competing conversations and the music from four large loudspeakers in the same room. Naturally, it is considered an event of great import, and no little rarity, if sf happens to be mentioned. However, despite this, the club library is well patronized.

As an additional spur to those seeking to read sf, the club numbers among its members the (sole) proprietor of Tryffydd Books. He is a tall, thin gentleman named Keith Curtis who doesn't stock books (apart from a modest, room-bulging collection for his own use) but rather finds books you ask for, and resells them at a moderate markup. Keith recently distinguished himself by falling off his motorcycle while negotiating a tricky corner of the highway, doing two complete somersaults (bouncing on his hands, backside and other places) and landing on his feet -- before collapsing again. He phoned me the day this occurred to report that he was off work with a medical certificate stating that he was

suffering from "contusions to the left buttock". An old-fashioned doctor, I understand. Keith's ability to locate almost unknown books (usually in first editions) has to be experienced to be believed.

Another noticeable member is Jenny Stevenson, a somewhat shorter than usual young lass, who appears at meetings dressed as a Hobbit, with long cloak and short sword -- not a person to be tangled with from all appearances, but really with a heart of gold (thanks for the Xmas card, Jenny!).

Blair Ramage works (well, that term is debatable) for the Taxation Department, an organisation that here has not demeaned itself with the doubletalk of calling itself a Tax Service, and many years ago was inveigled by your ever-active writer into joining the assorted fans of the world. He has a stunning knowledge of the titles, main characters, and cover blurbs of every sf book he owns -- and when asked what the story was all about, almost invariably replies that he hasn't read (Spelling Reform One) it as yet.

Other groups are associated with the SSFF -- The Sydney University Science Fiction Association, The Sydney University Tolkien Society, and a group of younger fans at Barker College. I suggest that anyone who wishes to write to these groups do so via the Clarke's address.

With this I'll end my brief account of Sydney fandom. If Donn is willing, perhaps next tome (maybe leave this typo?) I can touch some of the other cities.

Ron & Sue Clarke (& SSFF) are at 32 Spurwood Rd, Warrimoo, NSW 2775.

((In view of the 1975 Worldcon, I'm heartily in favor of some more Australian background, fan-nish or otherwise.-- Ed.))

Eric at 6 Hillcrest Ave, Faulconbridge NSW Australia 2776.



WHAT'S SO ALL-FIRED IMPORTANT?

from a letter by
ROY TACKETT

A few issues back someone said fanzines were unimportant because they didn't discuss the important issues of the day. Objectively, I will agree that fanzines are unimportant. Certainly to me, to you, and to a few hundred other fannish nuts but, in the general scheme of things, fanzines aren't really important. Not because they don't discuss the important issues of the day - they do - but because they are of such limited distribution that their effect on the world at large is almost nonexistent.

One wonders what that particular reviewer of Wertham's book on fanzines considers to be the important issues? The stories that make the headlines in the mass media? As far as I can see the mass media considers the most important stories of the day to be the absurd pronouncements of some two-bit politicians. Granted that politicians are important because they control our lives (and let's not get into a discussion of who controls them...). History, generally, is an accounting of what the politicians have done through the ages. But are these the really important issues?

Fanzines have for years been discussing man's relationship with nature, with his civilization and with himself. These are important issues. I think that, on the whole, fanzines have contained more meaningful discussions of the important issues than have the mass media. Fanzines have, perhaps, helped a few people to reach a better understanding of themselves and their surroundings and of their fellow men and that is important.

Wertham is right: fanzines are probably the last bastion of the really free press. And it is too bad that they aren't important.

the SF Patch

ERIC MAYER, RD 1, Box 147, Falls, Pa. 18615

I read "The Adventure of the Devil's Foot" and I honestly can't see anything that prefigures Lovecraft. There are, indeed, a couple of sentences describing Dr. Watson's drugged visions, that are pure Lovecraft but since nothing similar appears elsewhere in the story I'd ascribe them to coincidence. Only the most rabid Sherlockian would dare ascribe the birth of the Cthullu mythos to a single paragraph in the memoirs of Doctor Watson! (But I'd love to see one of them try. The Baker Street Irregulars have a delightful way of approaching literary criticism in the spirit of the game it really is.)

Sherlock Holmes is, of course, often involved in weird doings. Even without having read many of the tales (such as the Sussex Vampire) I can point out a few examples. The Hound of the Baskervilles is a horror story, plain and simple, except that it ends in a naturalistic manner. Both the Adventure of the Three Orange Pips and A Study In Scarlet depend on pseudo history. (Neither the Mormons nor the KKK were anything like Conan Doyle imagined them.) Mycroft Holmes - a kind of living computer is a truly bizarre character and Moriarity is the eternal mad scientist. And consider the devil's foot itself. No such plant exists...and yet the whole solution to the mystery revolves around its peculiar properties! Is that fair? It reminds me of that nonexistent disease alluded to in The Dying Detective. I'm sure there are lots more examples but either they don't come to mind or I have yet to read the stories.

In Holmes' adventures an inexplicable death turns out to have a rational explanation after all. In Lovecraft, a situation that seems to have a rational explanation turns out, in the end to be humanly inexplicable and often results in a horrible death for the protagonist. Both writers employ similar elements but in precisely opposite manners.

NED BROOKS, 713 Paul Street, Newport News, Va. 23605

A StLouis fan named Walt Stumper showed me an interesting book he had picked up somewhere for 25¢ - I should be so lucky. It is a copy of THE GOLEM/Legends of the Ghetto of Prague by Chayim Bloch, published in Vienna in 1925. It dates the Golem legend from the late 1500s, tells how it was made and why and what it was used for. Illustrated with photos of the scene and one drawing of a Prague street scene featuring the Golem. Nothing like the old movie Golem, he looks more like the village idiot - and acts like one, in some of the tales.

Walt wouldn't sell me the book but - trusting soul! - loaned it to me. It seems that the Golem was made in response to a threat that apparently bothered the Jews of 16th-century Prague a lot, namely the 'accusation of blood'. They were continually being accused of kidnapping and murder by the Christians because the Christians believed that the Jewish religious rites required human blood. Where they could have gotten such a notion is never explained.

SF
patch

NESHA KOVALICK, 1004 14 St #13, Boulder, Col. 80302

As I move away from science work (I was originally a math/physics student) I find that I am less and less interested in hard science science fiction and more interested in the more emotional approach of Ellison, etc. This may well be only personal development, but perhaps it is a pattern that will be general. If there is a widespread disillusionment with science and a shift away from external orientation to an internal one, there must be a corresponding shift in the point of view of fiction. In science fiction, that implies a move from hard science to fiction concerned with people. We've seen a lot of it. Whether we see more must depend on whether our attitude change was temporary or part of a major trend. I think it is - and we will see a great decrease in hard science stories as those same people who scream for them now are influenced by the cultural trend.

ROBERT SMOOT, Three Churches, W.Ma., 26765

"Anyone liking Jodie Offutt's 'The Fanzine Thingie' is advised to get issue eight of Beth Slick's SF & F/TV for its transcript of 'The Tomorrow Show' featuring Gene Roddenberry, Harlan Ellison, and Ray Bradbury." ((Beth Slick, 9030 Harratt, Apt 2, West Hollywood, CA 90069.))

JEFF MAY, P.O.Box 68, Liberty, Mo. 64068

I think the real reason Marci ~~xxx~~ Helms can't stand the majority of comics fans, the real reason the majority of ~~xxxxxxsf fans~~ sf fans can't stand ~~xx~~ most comics fans, and vice versa, is the great difference in the outlook of the two groups. The main current in sf fandom is toward meeting people in print and in person, in particular by letters, fanzines, apas, and conventions. Sf fandom's fanzines are, for the most part, built around articles, columns, letters, and other expressions of a fan's personality. Art is nice to see, but it ~~xxx~~ ~~xxx~~ isn't ~~xx~~ the reason for ~~x~~ most sf zines' existence. Sf cons focus basically on meeting other fans and pros.

Nearly all comics fanzines focus on discussing comics, on art and strips, or on buying/selling comics. Comics cons focus almost entirely on huckstering comics, and the center of the con is the dealers room. The concern of most comics fans is with drawing like X---- and/or making a slick deal on comics. ~~xxxxxx~~ The comics fans can do this as much as they like, but when I encounter it I find it abrasive. ~~xxxxxx~~ I think a lot of sf fans ~~xxxx~~ find it abrasive. For their part, the comics fans don't see why we don't share their ~~x~~ enthusiasm, and they don't like our looking down on them, so they reciprocate this general dislike.

It isn't anything to do with comics and sf. I store my comics with my sf, and they get along just fine. I wouldn't like to store comics fen and sf fen together, though.

RICHARD C. NEWSOME, Box 241, Norman, OK 73069 (New Address)

"Star Trek fans are sf fans too, says Jodie Offutt? Egad! Hasn't she noticed by now that even sf fans aren't sf fans? ...the only fen who ever read sf are the Aspiring Writers..." ((You know, I used to complain about non-sf fanzines 40 yrs.ago!))

LETTERCOL - sample

745 Townsend Ave.
Winnipeg, Manitoba
CANADA R3T 2V5
January 18, 1975

1-24-1

Donn Brazier
1455 Lawnvalley Dr.
St. Louis, Mo. 63131



Dear Donn,

After finishing TITLE 35 (and a beautiful issue it was), it suddenly hit me full in the face, even though I feel I at least passively realized the fact before now ... TITLE embodies fandom at its fullest, for TITLE is people ... it relies on them to feed it, sustain it and forward it. Never have I read so communicative a publication ... indeed, it seems as though the whole zine pivots entirely on the personalities that comprise it, and for that fact alone it is much easier for someone to become involved and sympathize with its contents. I can readily understand why Bill Bowers suggested that TITLE would be a worthy contender for Hugo ... the fact is, your zine, Denis Quane's NOTES, and OUTWORLDS are the only true fanzines being published (although I have myself seen only a bare minimum of all the fanzines being published). whatever, the informal atmosphere and the widely varied human angles of TITLE go to make it, in my opinion, indeed eligible and deserving of a Hugo nomination... long may you Tempt our Interest with Tactful and Lively Expression.

The article on "Accidental Art ..." turned out extremely well (I refer especially to the photographs) ... if we were really endowed (certainly not blessed) with the ability to make dual observations in everyday life, things might become a bit confusing ... I find when I set my mind to it, I can distinguish an innumerable variety of shapes and configurations out of ordinary and quite mundane objects. I suppose that if we possessed the ability to discern a variety of patterns out of different objects, but that ability was independent from our free will, humanity would slowly go quite mad ... I wonder if such a bluntness is also reflected in our general thinking ... an innate reluctance to search beneath the surface of what appears to be obvious ... to accept the obvious without hesitation, so as not to overtax our imaginations. You might find interesting an article (and cover story) in the latest Scientific American (although I suppose you have already seen it) that concerns the weird morphology of art when its structure is intentionally altered to achieve a variety of patterns ... under "Mathematical Games" I believe.

A regular column I particularly enjoy in TITLE is "Hooked", especially since I am suprised at the extent to which my own experiences and opinions parallel those of the subjects. But what particularly absorbed my attention werethe various questions put forth by Reed Andrus in his article, mainly since my introduction into fandom and the arena of s-f center along the same lines he traversed ... "what if?" What becomes almost frightening to my mind is the different path I could have travelled in life, and in the process totally exclude myself from fandom and s-f, had not certain isolated events occured before which all resulted in my present situation. My own initial encounter with s-f fandom and the other "inner-circles" of collecting was a chance one, and if not for a few events which I nearly neglected to follow up on, I might not be writing this now. And yet, I feel as though my place here was unavoidable, my destiny predetermined ... if I would be correct in assuming that Reed has thought over the questions he raised, then might I not be correct in suggesting that he is a deep-felt fatalist? He is a Reed simply because such is his destiny, and as such, it is unavoidable.

before I forget to mention it, I hope that "Let's Probe" becomes a regular feature ... it was ritting that you should be the first "probe-ee". As well, I am happy to see that you seem to be continuing the policy of carrying articles on various fans with interviews, correspondence, etc. ... The Bliss section (and C. Beck interview a couple of issues back) combine to form one of the more memorable parts of TITLE that I remember in my short (thus far, only) association with you and your zine.

Lenis Quane's points were well taken, and, I think, he has hit the whole gist of the matter ... I don't feel that many of the allegedly s-f zines being published deserve to be called such ... I suspect that the words "science-fiction" attach themselves to the logos of many zines simply to attract a wider audience, even though the s-f content is minimal, or even nil. The voting system, however, can't get around the problem of having people vote who have little right to be allowed that privilege ... and what is the true injustice, is that the wider circulation zines naturally are more likely to win a Hugo than the small-cir. zines, simply because they extend their influence to a wider audience of prospective voters ... if 10% of ALGOL'S readers vote for it, and 10% of TITLE'S readers do likewise, I don't have to say who will come out on top ... and that is unjust because TITLE is a far, far better zine than the slick and at times, gaudy, ALGOL. Oh well, I imagine the readers of TITLE are far more appreciative of it than the readers of ALGOL are of it ...

Best of wishes,

Stuart Gilson

1975 FANZINE ACTIVITY ACHIEVEMENT AWARDS

INTRODUCTION

During recent years there has been a rising tide of dissatisfaction with the fan Hugos among fanzine fans — dissatisfaction with their tendencies toward popularity-pollism and with their loosely defined nature. Popularly-voted awards have inherent value, and the Hugos have tradition behind them that makes them indispensable. But the popularly-voted award is not the only kind that exists. People in many varied fields of endeavor value peer-voted awards just as much or more than they do popular ones — for obvious reasons. Science Fiction professionals have such an award, the Nebula. It is time that the actifans of fanzine fandom had one too.

There have been attempts in the past to separate the fan and pro Hugos, or to make the egoboo poll of a single fanzine the universally accepted index of achievement. They have failed. In the former case, they probably failed because fans were not willing to give up the Hugos' prestige. In the latter case, they probably failed because few zines survive long enough to give their polls the cachet of permanence. Also, thoughtful fans have always recognized that a poll run through a single fanzine is acceptable and valuable only to the regular readers of that zine (a circumscribed community defined by the editor), and that the results of such a poll are distorted by the fact that the only fanzine all the readers receive is the source-zine itself. These shortcomings can be avoided by creating an award that is carefully defined, administered by a committee specifically chosen for that purpose, and independent of any single group, coterie, convention committee or list of subscribers. An award that will belong to all of fannish fanzine fandom and to fannish fanzine fandom alone will give recognition to those persons who make fanzine fandom worthwhile.

The Fanzine Activity Achievement Awards (A nickname may develop spontaneously.) have been in the process of formulation since July, 1974. They have been the subject of extensive serious discussion by a group of prominent, hard-core, active fanzine fans and have undergone extensive perfection and revision. This process will continue in the future. [If you are interested in being a participant in this process, or in the administration of the Awards, please contact the Project Coordinator, Moshe Feder, at 142-34 Booth Memorial Ave., Flushing, NY 11355, U.S.A.; (212) 445-7171. You may also contact him if you have any questions about the rationale behind the Awards or on how to interpret the rules.]

The Awards will be announced and presented at an appropriate regional convention to be named later. The Awards are international in scope, and it is hoped that eligible fen from every corner of the fannish world will participate in and support them.

In their first year, the Fanzine Activity Achievement Awards will be administered by the Ad Hoc Committee for New Fan Awards which conceived and developed them with the help of other interested fans. This committee currently has a membership of twelve: Bill Bowers, Donn Brazier, Linda Bushyager, Don D'Amassa, Moshe Feder, Michael Glicksohn, Mike Glycer, Sam Long, Darroll Pardoe, Peter Roberts, Jeff Smith, and Harry Warner, Jr.. In future years the Committee members will be elected volunteers representative of the whole spectrum of fannish fanzine fandom. The Fanzine Activity Achievement Awards are, and will be, solely administered by the Committee and are not affiliated with any convention or any other body.

Rules for the 1975 Fanzine Activity Achievement Awards

PREAMBLE: The microcosm of Science Fiction fandom has grown so large and diverse that it is no longer possible for one person to know all other members of it, or to read all other members' publications. The type of amateur activity that originally made up the bulk of what was called "fanac" is in danger of being overshadowed by the activities of

semi-professionals, fans of more or less related genres and people generally unaware of and indifferent to the "fannish" customs and traditions. The Fanzine Activity Achievement Awards have therefore been established to give presently active fanzine fans who continue to publish in the "Grand Old Way" the chance for recognition by their peers — those who are best qualified to judge what such fans have set out to do and how well they have succeeded in achieving it. The Fanzine Activity Achievement Awards are not meant to replace, but to supplement, already existing popularly-voted awards and polls.

No criticism is implied to the other subfandoms and fringe fandoms that have grown up in our midst; indeed, we believe that there should be special awards similar to the Fanzine Activity Achievement Awards for each and every one of them. These awards, however, are for fannish fanzine fans only.

For our purposes, a fannish fanzine fan is a devotee of literary Science Fiction who manifests that interest by his involvement in publications dealing with literary Science Fiction and with the doings of amateur and professional literary Science Fiction personalities. Such publications are eligible for these awards if they are fannish fanzines i.e., publications which do not pay their contributors and which are published for enjoyment to which any financial profit is incidental.

THE AWARDS

Please note that the Fanzine Activity Achievement Awards have a structure different than that you may be used to — especially in regard to fanzines and faneditors. This structure was specifically designed to put the maximum stress on quality as opposed to quantity of either readership or issues published, to allow apazines and personalzines to have some weight in voter deliberations and to allow newszines and other special-case publications to compete fairly.

The Best Single Issue of a Fanzine award is intended to go to a really outstanding product which, ideally, should be unsurpassed in every way. This category is open to nomination by all because we believe that such an issue can only result when there have been outstanding contributions from all concerned (editors, writers, artists and loc writers). This award could go to a great issue of an established zine or to a one-shot or to a truly remarkable first issue. Keep in mind that this is a new category and it should not be thought of as analogous to the Hugos' Best Fanzine category. It is the Best Fan Editor category that fills that role — just as the Best Professional Editor category has replaced "Best Prozine" in the case of the Hugos. In making your nominations in the Best Fan Editor category, be sure to consider not only the best-known fanzine of a potential nominee, but also anything else he may have published in 1974, including genzines, personalzines, apazines or oneshots. Remember that editing is a broad-spectrum skill encompassing magazine design and reproduction, juxtaposition of articles, copy editing, selection of art and its combination with text, lettercol editing, etc.

In all of the following descriptions, the word "fanzine" means fannish fanzine as defined in the preamble, the word "fan" (or any of its derivatives) means fannish fanzine fan as defined in the preamble. In all categories, the work to be considered is that which appeared in the previous calendar year.

1.1 Best Single Issue of a Fanzine

1.2 Best Fan Editor: To the editor(s) who showed the most skill in every area of editing in his total fannish publishing output. This may be awarded to either an individual editor, a couple, or a small group working as a team.

1.3 Best Fan Writer: To the author of the best published fanwriting, including articles, essays, editorials, reviews, mailing comments or stories.

1.4 Best Fan Artist (Humorous)

1.5 Best Fan Artist (Non-Humorous)

- 1.6 Best LoC Writer: To the author of the best published letters of comment. The nominee must have written at least two letters which were published in different fanzines.
- 1.7 No Award: Because it is hoped that the winners of the Fanzine Activity Achievement Awards will be those who are not merely the best in any given year — no matter how poor a year it may have been — but also those who have reached a distinctively high level of achievement as defined in the individual minds of the voters, the "No Award" option shall be available to the voters in every category on the final ballot.

NOMINATIONS

- 2.1 Nominations will be accepted until April 19, 1975.
- 2.2 Nominators may not nominate themselves or their own fanzines. They may, however, nominate persons whose work appeared in their fanzines. Non-existent or hoax personalities may not be nominators.
- 2.3 Fans may be nominated in as many categories as they are properly eligible. Note that artists may be nominated in both the Humorous and Non-Humorous categories.
- 2.4 Up to four nominations (listed without order of preference) may be made in each category.
- 2.5 All nomination ballots must be accompanied by a donation of at least \$1 U.S. or equivalent local currency (to the appropriate agent) and a self-addressed, stamped envelope. Nominators need pay no further fee for voting. Those who do not nominate may vote by proving their eligibility to nominate in at least one category and paying at least the \$1 minimum fee.
- 2.6 For peer awards to have any meaning, it must be ensured that the nominators are actual peers of those they are nominating. To enable the Committee to determine eligibility, a space is provided for each category on the nominations ballot in which participants must cite fanzine appearances which qualify them to nominate in that category. In the eligibility specifications, the word "fanzine" means fannish fanzine as defined in the preamble, the word "fan" (or any of its derivatives) means fannish fanzine fan as defined in the preamble and the qualifying activity must have occurred in the previous calendar year. The specifications follow:
 - 2.6.1 Nominations for Best Single Issue of a Fanzine will be accepted from anyone eligible to nominate in any other category.
 - 2.6.2 Nominations for Best Fan Editor will be accepted from anyone who has edited a fanzine.
 - 2.6.3 Nominations for Best Fan Writer will be accepted from anyone eligible to nominate in the Best Fan Editor category and from anyone who has written one or more published articles, essays, editorials, reviews, mailing comments or stories.
 - 2.6.4 Nominations for both the Best Fan Artist (Humorous) and the Best Fan Artist (Non-Humorous) will be accepted from any fan artist who has had work published in either category. He may nominate in either category or both, regardless of which category his own work is eligible in.
 - 2.6.5 Nominations for Best LoC Writer will be accepted from anyone who has written at least two letters which were published in different fanzines.

THE COMMITTEE

- 3.1 The Committee has the sole authority to determine nominee, nominator and voter eligibility. The Committee may move nominees into more appropriate categories if necessary. The Committee reserves the right to disqualify nominees or nominators whose credentials do not meet the requirements of the preamble or which were obtained improperly, merely in order to nominate or vote.
- 3.2 Committee membership will not disqualify a fan from nominating or being nominated. The Committee will make every effort to avoid conflicts of interest in the settlement of eligibility disputes. The responsibility for counting ballots will be reserved to those committee members who have not been nominated.
- 3.3 The Committee will publish THE ZINE FAN to facilitate the administration of the awards. Because of financial and practical considerations, THE ZINE FAN will be available only at the Committee's discretion to those the Committee feels sure will make a contribution. No one will receive THE ZINE FAN who does not respond to at least every other issue.

PERSONAL COMMUNICATION FROM MOSHE FEDER 2/19 TO DONN BRAZIER

1. The award results will be made public & presented to those winners who may be present at MidwesCon, as Lou Tabakow has written to Linda Bushyager agreeing with this.
2. In addition to the 12 people of the committee listed on the ballot, Jim Shull has just joined as our first artist and our first west coast member.
3. We are trying to get more west coast members.
4. Copies of the ballot are on the way for distribution through Apa-L, Apa-Q, Minneapa, and TAPS.
5. As of 2/15, three completed ballots had been received.
6. Mike Glyer will be publishing TZF after Linda Bushyager.

*I'M HERE TO PLACE THE BLAME
WHERE IT RIGHTFULLY BELONGS:
EVOLUTION CAUSED POLLUTION*

by Kathryn S. Clingan
1254 Leah Court, Oroville CA

Now everyone knows, we evolved from the ape. That means you and I, sit up and listen to me, Sam, I'm telling you the truth, something you never heard before.

Now I ask you, did you ever see an ape driving down the freeway in a Continental? No! You can't say you have. I know for sure I haven't. You just think about it, Sam. If we all stayed the same sweet ugly apes we once were, there would be no such thing as pollution.

Just tell me this. How many apes have you seen fishing from a row boat? Never, right? So it stands to reason if you've never seen apes in a row boat, you couldn't have seen them throw their empty beer cans into the water, either.

Tell me, ever see an ape burn trash in the backyard? I never heard of an ape starting a forest fire. You say you haven't heard, either? Boy, these apes are beginning to look like angels of the Lord, ain't they Sam? You know what that means? Yes. We must be angels of the devil.

You ever hear of an ape discing up a wheat field with a tractor? I guess you and I haven't heard of any good stuff happening lately. I don't think there's ever been a case of an ape discing up any kind of field. So, no ape can be blamed for raising a dust storm, or for driving any kind of contraption that uses fuel that causes pollution, either.

Have you ever heard of an ape bar-b-queing chicken in the backyard for fifty guests? These guys were pretty smart to stay apes and watch us humans catch hell for every bad thing that happens. What's that, Sam? I've convinced you? You're going to find a beautiful princess who'll turn you back into the ape you once were. Send her to me, too!

A SHORT BOOK REVIEW
by John Robinson

Titlers might enjoy: *INVENTIONS NECESSITY IS NOT THE MOTHER OF: Patents Ridiculous and Sublime* by Stacy V. Jones, Quadrangle/The New York Times, 1973, \$6.95. Though patently ridiculous, you may nevertheless enjoy it. It gives minor details of 300 nearly-uncalled-for devices such as:

- An automatic baby-burper that frees the parent from a chore and the baby from gas.
- Parakeet and poodle diapers.
- A rifle with a curved barrel for firing around corners.
- A golf ball that sends out a smoke signal when it lands to help its owner to locate it.
- Glasses to protect a chicken's eyes.
- A racetrack for pigs (a tractor pulls a load of garbage to keep the pigs moving.)
- Fake money for bank tellers to pass over to robbers.
- A vertical casket to save space.
- Toe-cuffs to keep your big toes together so your legs will tan evenly as you sunbathe. Wiggle, wiggle, wiggle.

Ah, but this is only a sampling. It takes me a lot of looking around a lot of truss ads in newspapers to find those clippings that made Donn dedicate TITLE 30 to me, but you can have as much fun haunting the library for books such as this one. And it's a practical coffee table book as well. The only thing that will cause more talk is an illustrated guide to horror movies.

INVENTIONS NECESSITY IS NOT THE MOTHER OF should keep you laughing for at least an hour at a time, and think of all the friends you can spring it on so they'll say: "---- sure is a nut to have such a book."

April, 1975
Published Monthly

TITLE

Sam Long

Donn Brazier, 1455 Fawnvalley Dr.
St. Louis (Des Peres), Mo. 63131 USA
TITLE obtained through LoC, Contrib, Trade

*****ToC*****

Front Cover.....Bruce Townley
AITOI.....Editor
IRK & COUNTERLoChops
ROBERT COULSON IN REVIEW..Editor
WALKER'S UNQUIZ.....Paul Walker
CAGLE'S PROD #2.....Ed Cagle
(Mis-titled Probe #2 inside)

BIESSED ARE THE HORNY

HANDS OF TOIL..... Editor
IN AND AROUND SYDNEY..... Eric Lindsay
WHAT'S SO ALL-FIRED

IMPORTANT? Roy Tackott
THE SF PATCH.....LoChops
LETTERCOOL- A SAMPLE..... Stuart Gilson
1975 FANZINE ACTIVITY ACHIEVEMENT
AWARDS & BALLOT (insert)
PUT THE BLAME WHERE IT

BELONGSKathryn Clingan
A SHORT BOOK REVIEWJohn Robinson
FINAL ANALYSISEditor

FINAL ANALYSIS 2/26/75

Richard Brandt wants comments & opinions
on the Niven/Pournelle THE MOTE IN GOD'S
EYE to run as a column in the next VOR-
PAL, number 4 I think. Send to 4013
Sierra Dr., Mobile, Ala 36609 c/o Rich-
ard Brandt-- not to me....

I apologize
for the murky appearance of the FANZINE
AWARD sheets, but my Xerox wouldn't copy
the original on 'dandelion' paper any
better than what I got. The main thing
is that you can read it and, if quali-
fied, send in your ballot with \$1.00....
.....

The Feb/Mar BOOK DIGEST has three
articles of interest: The Bermuda Tri-
angle, Sherlock Holmes Scrapbook, and
one that recalls Mike T. Shoemaker's
epic article from a recent T, Will Amer-
ica Be the Death of English? The latter
by Edwin Newman is amusing as well.....



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TITLE #37

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First LoC about T36 was, believe it or
not, a Vocaloc on cassette tape from
Kevin Williams. Well, tied for first be-
cause a letter from Rich Bartucci came
the same day....

John Robinson keeps me
posted on polls. One of grade schoolkids
in Calif. found that they were most a-
fraid of dying by atom bomb, second, in
an airplane crash, third, being kidnapp-
ed. Fathers and teachers were tied at
62 place; mothers didn't make the list.
Another poll found that Univ. Students
& Republican liked Pink Floyd, Elton John
and Carpenters best. Democrats liked
Rolling Stones & Jethro Tull best. Con-
servatives: Alice Cooper. Liberal: Alman
Brothers. How about Socialists, Anarch-
ists, and Herbangelists, asks John R.....