

"Let's put out a month-  
ly fanzine and become the  
focal point of fandom and  
become BNF's, and..."

010  
14

FOCAL POINTS—  
OUR SPECIALTY

"GREG BENFORD  
"E. WHITE  
PROP



to J. White



# Scrawlings

BEING EDITORIALS—

TAKE TWO: THEY'RE SMALL...

WHATEVER HAPPENED, you ask, to the monthly VOID? Nothing has happened, really; it's just been appearing, regular as clock-work, at the beginning of every month. However, in order to avoid flooding the market (sticky quarters bug one, you know) we've been wisely withholding them from fandom's crass gaze, merely sending out issues every four or five months. And what has it brought us? Jeers, cynical, unbelieving comments about the Mythical Monthly VOID. Fandom shows small gratitude for our efforts.

So we've decided to really publish a monthly VOID; "we" in this case being not that team of Benford & Benford that produced the first thirteen issues of VOID, but a new team of Benford & White (or White & Benford)(no, you go first...). Ted is now co-editor of V, and will handle the horrible jobs of typing stencils, mimeographing, assembling, mailing, etc. I will relax and garner material from BNFs, deftly shuttling it off to Ted. Jim will still advise me on a number of things, but has more or less dropped out of the fanpublishing scene.

The monthly schedule will be kept, except possibly during convention time. This means letters and assorted contributions should be flung back at us with a minimum of delay, and yet still possess that flair and gay fannish abandon which makes fans such delightful people. (...)

Support us, huh?

THESE THINGS really do happen to me, unlikely as they seem. I arrived at a party and having nothing else to do, walked over to the record player where several people were picking among the various albums strewn about. A tune came from the machine which I recognized as being typical of Good Ol' Lawrence Welk.

"Playing some Lawrence Welk?" I shrewdly observed.

The nearest one turned to me, smiling and waving his hands.

"Yes man," he said, "we're digging the cool sounds!"

LETTERS THAT I somehow never finished reading (with apologies to Terry Carr):





Dear Greg:

I read a letter by you in a fanzine a few months ago in which you mentioned liking an article by Dave Mason. Although fandom's underground has put it against me, I want to warn you about Mason, as I possess definite proof that he is linked to the Commie Party and runs...

Geo. Wetzel

Dear Gerg?

Gretings, fello Dalas fan!!' Land tim no see ~~xxxx~~ & all thatt , haha. I amm doing all rite in shool, and ~~xxxx~~ hav time to put ~~xx~~ ot a fmmz now., I waswundering if you coulk fnd time to writ somthing or my magg. I...

Rich Koogle

Dear Greg,

VOID is here, and I notice quite a downgrading in the magazine since you went to Dallas. Your format and paper resemble the other Dallas fanzines closely, and you...

Alan Dodd

Dear Editor:

I read a review of your fanzine, "VOID", in another fanzine, and the reviewer said you gave away free copies for letters of comment. Well, enclosed is a letter about photography on the moon, a science-fictional topic. After all, you didn't say what the letter of comment had to be about, and you're duty bound to send my copy by...

Algraft Burles

Dear Friend:

As I know you are connected with the field of science fiction fandom, I find I must turn to you in OTHER WORLD's time of need. We have now here...

Ray Palmer

Dear Mr. Benford:

I saw in a old science-fiction magazine that you publish a magazine yourself and I would like to get a copy, so please make me a subscriber, and if I like it I will send you...

Jimmy Wheat

On which note, I turn you over to my other brain...

\* \* \*

This is the first 'new' VOID. Greg has already told you that some changes have been made. You'll notice others throughout this issue and future ones. Mostly these are simply products of a different publisher at the helm. I'm sort of proud of how VOID is being produced--we seduced young, naive, innocent Balto-fan Ted Pauls into joining our little group. Ted has agreed to tackle such chores as stencil cutting and like that for VOID and other

VOID 14 is edited by Greg Benford and Ted White, and is published by the unredoubtable QWERTYUIOPress at 2708 N. Charles St., Baltimore 18, Maryland. VOID is now a monthly, and still costs 25¢ a copy or 1/- to Ron Bennett, 7 Southway, Arthurs Ave., Harrogate, Yorks., England. Free in trade, for contributions and letters of comment appearing therein. We'd rather you wrote or contributed rather than subbed.

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INTERIOR ILLUSTRATIONS: Eddie Jones- 2,15; Jack Harness- 6,9,18; Wood- 11; Ray Nelson- 13.	
Art cut on Speed-O-Print Thrifts, typing on cheap Heyer Bulletins and ABD 1360's. FEB, '59	



QWERTYUIOPublications (like THE BNF OF IZ--bet you never thought we'd actually start work on that one!) all in exchange for egoboo. Some snide people have questioned the permanency of this arrangement. How long, they say, will Pauls stand for this? How long before he rebels against our pitiful pay in egoboo? To such Doubting Thomases, I say Fie! As Ted's demands increase, our supply will increase. For this issue, for instance, we have the following

EGOBOO FOR TED PAULS:

Ted Pauls, who lives at 1448 Meridene Drive, Baltimore 12, Md., has for the past couple of months been publishing at an alarmingly frequent schedule a newssheet entitled DHOG, which is not unlike my very own and considerably less frequent GAMBIT, and for that reason alone, if no other--and there are others--it deserves commendation. Seriously, DHOG represents Ted's first consistantly worthwhile efforts in fmz publishing, and I envy him the enthusiasm, time, and talent he is channelling into the zine. Occasionally his comments about me are a mite too egoboosting (in contrast particularly with his also overdone self-depreciation--stop condemning yourself, bhoy!), but even discounting this, I find DHOG a worthwhile publication; one of the first to interestingly and frequently represent the latest generation of fans. I think that editing (particularly of his correspondents' letters, a practice he is beginning) could and will improve the zine, and I think if Pauls works on the zine, he will have one of the better chatterzines going.

How's that, Ted?

I've been hearing--like all of you--increasing cries that fanzines are drifting away from the mother lode--science fiction. I don't think that's surprising. People have been making such complaints for a long time, and usually someone steps forward with the intelligent reply that we're also interested in the people we know in fandom, the people who make up the interesting personalities featured in many zines; and in other mutual interests and hobbies like jazz, sports cars, etc.

I absolutely agree. And I think a secondary reason for the de-emphasis of stf is that too often it is handled poorly as a subject by beginning fans, and this tends to give a bad odor to it. We associate it with poorly mimeod stories with titles like "First Rocket", and articles debating the relative merits of AMAZING and FANTASTIC. A word was coined for this sort of over-serious, badly-handled writing: Sercon. And it was applied gleefully to those fans who screamed that fanzines should only talk about serious, constructive things, like science fiction, or "What I Can Do for the NFFF".

But in days past, zines like QUANDRY, VEGA, and PSYCHOTIC found space to devote to serious articles--and even worthwhile stories--about science fiction, and at least two zines--SKYHOOK and DIMENSIONS (nee SCIENCE FANTASY BULLETIN)--were devoted to stf almost in their entirety. So you may very well see the subject not only mentioned, but--horrors!--discoursed on in issues to come. We guarantee nothing, but Randy Garrett has promised an article, and Larry Shaw would like to do one, and undoubtedly there will be others...even if I must write them myself.

On top of this, there'll be articles about any phase of fandom or the people in it that strikes our fancy, and an occasional piece of fanfiction or some other goody--like, for instance, Terry Carr's "Blues" in thish. Terry (who by the way, is running for TAFF--vote



for him!) will have starting in the next issue a new faaanish epic, the like of which has never been beheld by man or fan before, and which will run eight or nine issues in full, glorious Gestetnering!

Our policy in general, then, might be likened to that of Ray Palmer's when he was making OTHER WORLDS a going, swinging thing: 'Our policy is "No Policy"'. No particular over-emphasis (we'll over-emphasize everything), and the only axes ground will be our personal ones...

That seems like a decent policy for an aspiring 'focal point of fandom.' And in case you were wondering--as I've known some fen to do at times; a nasty habit--the cover thish is intended as nothing more than a gentle spoof at ourselves for deciding to go monthly and be 'focal points'. I've noticed that practically no fanzine which ever tried to become such a crittur. It is a mantle usually bestowed upon the unsuspecting, sometimes in retrospect.

But what the hell; we can hope, can't we?

IN THE PAGES IMMEDIATELY FOLLOWING, there is an article by the late Vernon McCain. And in it, he casually says, "Our fandom, actually, could more accurately be termed ayjay (amateur journalism) fandom than stfandom since most of its most worthwhile activities are centered around amateur publishing."

And there, in a nutshell, lies my personal belief as well. I once thought that this was an opinion universally shared by fandom. I mean, we went to conventions to meet the fans we'd been corresponding with and whose names we saw in fanzines. The only medium through which a national--and now quite international--fandom could ever form is fanzines and personal correspondence. And fanzines were and are a natural outgrowth of personal correspondence.

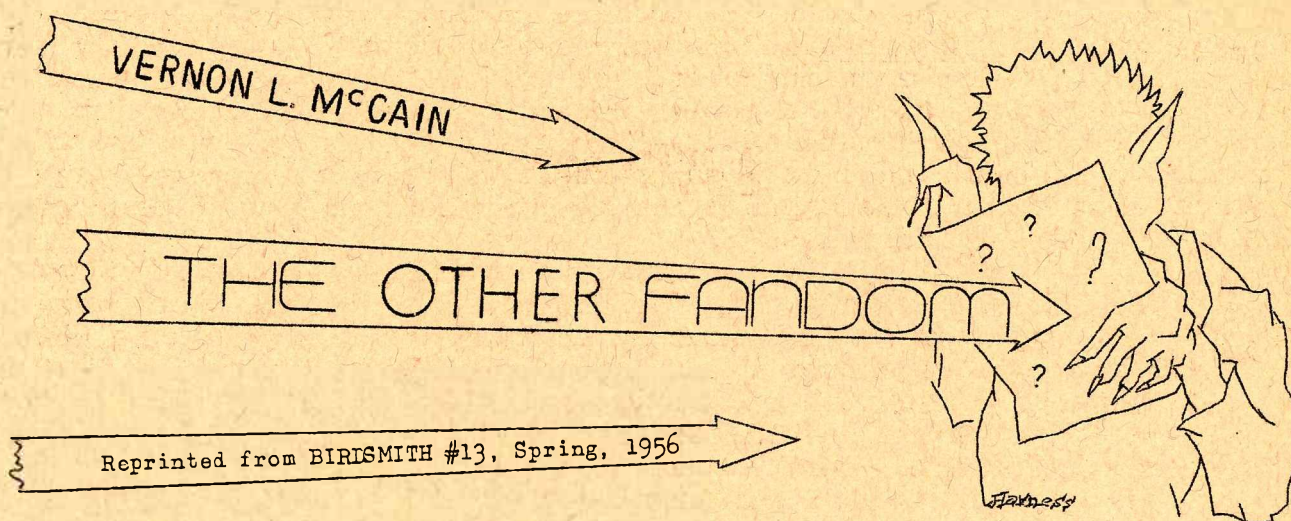
It amazed me when I attended my first convention, the 1955 Clevention, how few people I knew, even by name. There was a whole vast world of "other fans" who knew each other only because they met once a year at a convention. But I never seriously thought about this until all the stink arose first over TAFF and then over the WSFS Inc. Because in both cases the conflict lay between those fans who attended cons only and those who read, wrote for, and published fanzines.

Make no mistake: I consider the activities of the "fanzine fan" to be considerably more satisfying and artistically worthwhile. His range is broader. When I say "fanzine fan," I am probably summoning in your mind a meaningless stereotype, so let me define the phrase. A "fanzine fan," is someone who has enough interest in science fiction or allied subjects to verbalize about it. He doesn't necessarily publish a fanzine; but he reads them, writes letters to them, and almost inevitably contributes to them.

He's doing something creative, assertive, constructive (if I may use that word) about his liking for science fiction. He may be an old-time collector (after all, Don Ford--who is running against Carr for TAFF--publishes an OMPazine and thus qualifies as a fanzine fan), or just someone who enjoys the crowd he's in (Burbee, say), a young magazine reader (this category includes scores of fen), or just about anything else. "Fanzine fan" is not a restrictive categorization. And most fanzine fans attend conventions whenever possible.

I'm a fanzine fan, and Greg and I are producing this zine for fanzine fans. Any one who enjoys reading fanzines and can restrain himself from disparaging little noises about fanzines is wholeheartedly welcomed.





The above title was, I believe, the title of a little piece by Walt Willis in a 1950 SLANT which first indicated that gentleman's humorous genius to me.

For those of you who missed, or don't recall, it set out to prove that there was a vast hidden group of superfans (Willis called them tendrill-less fans) who carried on a fandom completely hidden to us more mundane ones.

Since then there have been many references, usually in British fanzines, to 'other' fandoms, of which perhaps the most popular has been streetcar token fandom. These are visualized as being made up of devoted followers, amateur publishers, completist collectors, historians, experts in fannish psychology and all the rest which we see in our own microcosmos.

Actually, I doubt if many fans have ever seriously considered that there might be other type fandoms devoted to other fields and functioning like stf fandom. Possibly because science fiction fandom has so little to do with science fiction. About the only close parallel lies in the Baker Street Irregulars, a small group of devoted admirers of Sherlock Holmes in New York City. This group is composed primarily of professionals of one type or another in the detective field and its activities are much more limited and its membership far more exclusive than in our fandom.

I suppose there probably never will be any other fandom which functions quite like ours; our fandom, actually, could more accurately be termed ayjay fandom than stfandom since most of its most worthwhile activities are centered around amateur publishing. Few other hobbies are apt to appeal to a large enough group of verbally oriented people for the phenomenon to be duplicated.

But in the past year, I've discovered a surprisingly similar version to the fandom we know, which has been operating for many years and has a very firm foundation.

It is record collecting fandom. This should not be confused with jazz fandom. It is true that jazz interests dominate record collecting fandom but only to about the extent that an interest in science fiction collecting is dominant in our



fandom. There are many side branches and parallel tracks and many have abandoned the main one. Also 'jazz fandom' is something else entirely; it could be said to include every jazz enthusiast, or at least every extreme one. Most of these probably purchase records but they cannot be said to be record collectors in the pure sense since it is probably merely a sideline to their main interest. The collector has a fascination to records for their own sake. He is far more interested in digging up a rare scratchy old record made twenty-five years ago by some artist than in purchasing the same tune in a super-hi-fi performed six months ago by the same artist on lp, even though the new version may be a better performance and possibly cost less.

I have been collecting records for a good many years now. I didn't pose for the portrait in the above paragraph, though. My interest is primarily in music and I don't care what form it appears in so I cannot be said to be an extreme example. However I do qualify to the extent that I am a completist on most artists I collect, old rare records do have a fascination for me, and I will willingly take a sonically inferior performance if it is the best I can obtain. However, I never take 78's in preference to lp's of the same thing, nor do I prefer the original issue to a more recent 78 reissue in better condition.

I started my collection in my teens, buying pop records. This was in the exclusively 78 days. Gradually my taste veered toward jazz, the balance swinging to the jazz side just about the time lp's first appeared. With lp's for the first time I found it practical to buy and listen to serious music so I came to buy it in about a one-quarter ratio to jazz.

In 1951 I switched entirely to lp. I retained 78's I was interested in in the vague hope of eventually putting them on tape or replacing them with lp's (a very large percentage of the 78's I then owned have now

This is the first in what I hope will be a series of articles on "other fandoms". I was discussing the idea with Bob Pavlat and Bill Evans, and Bill almost immediately (I only tweaked his arm) volunteered not one, but two further articles on the subject. I hope the series and idea will not die with him. If you are aware and informed on some branch of hobbiac which parallels fandom and about which you think you could write an entertaining article, why don't you? And try to remember that we asked first...

This article was written in early 1956 by the late Vernon McCain. At the time I was doing his publishing for him, and I asked for possible reprint permission. This he granted, but he asked that I mention that this--like most of the interesting and entertaining articles he turned out for his FAPazine--was written directly on-stencil, and is the equivalent of a first-draft. He suggested that I edit it where I felt necessary, and I have done so, cutting some record lists and other extraneous ramblings, but preserving the entire main thread of the article. I might add that I have on hand some other material by Vernon, some of it unpublished anywhere, and it will turn up eventually in these pages. -tw

been so replaced). Already I was becoming a far-gone collector. Then, just about a year ago (1955) I took the decisive step. There were three major jazz magazines. DOWN BEAT, the biggest and most prosperous, covered the whole jazz field. METRONOME (now MUSIC U.S.A.) specializes in the modern and experimental field. The third one, THE RECORD CHANGER, has always concentrated on traditional jazz. Now I've read both the first two with fair regularity for the past ten years and frequently had subscriptions to one or both. But only once had I ever seen a copy of the RECORD CHANGER. It was a slim, crude little magazine and looked completely uninteresting. At the time I was just edging into jazz and my interest and knowledge started with Stan Kenton and extended to Duke Ellington. A magazine which featured a picture of Art Hodes on the cover and which dealt with history and analysis of solos recorded by long-dead musicians on completely unavailable records did not appear of sufficient interest to warrant purchase. So I bypassed it. However, later as my interests expanded and I came to appreciate the earlier jazz and also find copies of earlier records more accessible it came to look more interesting, in retrospect. But the RECORD CHANGER is not available on newsstands. So I thought I'd subscribe. Especially as I knew that it had been giving much publicity to the bootleg companies which the other two magazines had self-righteously ignored. Having purchased many such records, I felt the need of more information about what was available on them and the source of some unidentified items. But it is one of those things you constantly intend to do in 'a few months' and somehow never get around to. Then when you finally do, you can't understand why you didn't do it long before.

I first decided to subscribe to THE RECORD CHANGER in the spring of 1952; I actually did so exactly three years later. The first issue I received was a revelation. I recalled the only previous issue I'd viewed as colorless and uninteresting. The experience I'd had in fandom in the meantime explained why. THE RECORD CHANGER, I discovered, was prepared in typewritten form and printed by photo offset. The articles interested me more than previously, although much the same as I recalled. In the front of the magazine were advertisements for various books available from the magazine's book department. Many of these were items I'd been vainly trying to get through normal channels. But what really fascinated me was the latter half of the magazine which was entirely taken up by an auction, in which the items were tightly spaced together in microscopic print--about the size of micro-elite. There were a couple of pages devoted to 'classified advertising'; readers who had something to dispose of or wished to acquire something else. Five or six more pages were used by firms running their own auctions or sales. But most of the space was devoted to the RECORD CHANGER's private auction: a total of over 3000 records they were offering for bid. I'd read of mail auctions at various times since becoming a jazz fan but had never before encountered one or knew where or how they were held. Many of the items were scarce things I'd never even seen, except listed in discographies. I was intoxicated. I promptly entered my bid on thirty records, mostly Duke Ellington, having no idea whether I was overbidding or underbidding. I won twenty-eight of the thirty items I bid on in that first auction. My bids have become more moderate, since.

Both DOWN BEAT and RECORD CHANGER had carried praise of and advertisements for a new small magazine specializing for record collectors, RECORD RESEARCH. An early issue had carried an article on equipping to play vertical records, a subject which interested me very much, so I subscribed asking for any early issues available.

RECORD CHANGER had impressed me as a rather elaborate and expensive type of fanzine. But when

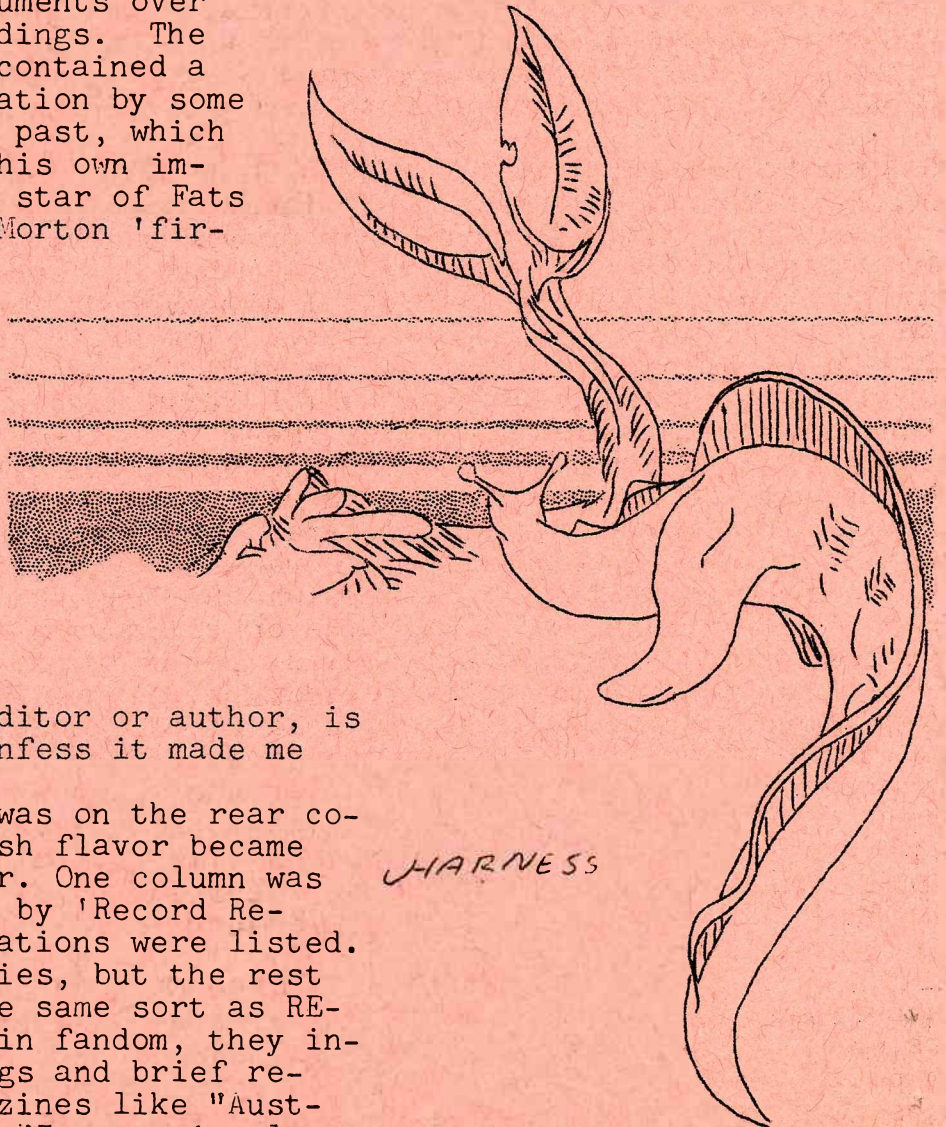


RECORD RESEARCH arrived there was no mistaking it. This was a fanzine, pure and simple. It was mimeographed for one thing (I never did get the issue with the article I wanted, but contacted its author and got the info direct. He said they might reprint early issues from the stencils if there was sufficient demand, but not the one I wanted because they had used the photo-offset process for that one, found it too expensive and reverted to mimeo. Sound familiar?). And while I doubt if RECORD CHANGER's contributors receive more than token payment, if that, there is no doubt that RECORD RESEARCH is completely a labor of love.

Like RECORD CHANGER, it carries a large auction in the rear of each issue. But the articles are more personalized and it has a smaller, more intimate, feel. The writing is less introspective than in the average fanzine and sticks closer to the topic and hand: records. (Although RECORD RESEARCH carries a department devoted to piano rolls and also occasionally lists them as available in its auctions).

There are attempts to list every issue of small record companies, discographies of minor artists, histories of various facets of the record industry; discussing who took a solo on what record, or whether an item is from a different master; arguments over the exact date of recordings. The first issue I obtained contained a long rambling dissertation by some artist's manager on the past, which went into detail about his own importance, how he made a star of Fats Waller, got Jelly Roll Morton 'fired' from a certain record contract, etc. Throughout it he remains totally unaware of the effect he is creating on the reader. The similarity to certain of our more egomaniacal fans who announce with great fanfare that they are editing some non-existent magazine or anthology, or giving intimate advice to some editor or author, is unmistakable. I must confess it made me feel right at home.

It was on the rear cover that the full fannish flavor became most pronounced, however. One column was devoted to "Recommended by 'Record Research'". Eleven publications were listed. Several were discographies, but the rest were publications of the same sort as RECORD RESEARCH. Just as in fandom, they indulge in free cross-plugs and brief reviews. Listed were magazines like "Australian Jazz Quarterly", "International Discophile," "Matrix", and several others.





Like in fandom, each step you take leads you to another one. I've already subscribed to "Discophile" (a British magazine) and "International Discophile" (which hails from California; RECORD RESEARCH is from the New York-New Jersey area). They are scattered more evenly over the world than are fandom fanzines. I believe I have all the American ones, but there are several from England and both Australia and Italy are represented plus one or two whose identity is still in doubt.

The pattern of RECORD CHANGER and RECORD RESEARCH is repeated with variations for individual editorial policy in others. All I've seen to date are offset or mimeod. Most, but not all, run auctions. They go in for discographies, frequently on artists of peripheral jazz interest who've been ignored by the strict jazz discographies or, sometimes, artists like Ruth Etting or Jimmie Rodgers of no jazz interest whatsoever.

The ayjay similarity is not confined to magazines. There are also books. Most, but not all, are discographies. These almost never gain support from professional publishers, but are usually subsidized by the compilers or friends. I recently obtained a small booklet (offset and neatly cardboard bound) called "The 'Wax Works' of Duke Ellington" compiled, edited, published and available only from Benny Aasland of Sweden. I later wrote him a letter asking for additional information and expressing my appreciation of the book. He replied, a few weeks later, enthusiastically, saying he hadn't had time then for a long detailed letter but would write as soon as he had. That was four months ago. Just like fandom.

And in case some are wondering why it has taken me so long to answer letters recently and why I've become so inactive in almost every fannish activity, save FAPA, it's because I am devoting more and more time --more than to stfandom, now--to My Second Fandom.

--Vernon L. McCain

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"I went to my first Beatnik party in LA recently... Some idiot female with an almost total lack of figure and wearing a sheath dress to make it worse and a huge medallion on a chain around her neck hanging between her breasts and dwarfing them was talking with some of the others: "Do you know what my mother said?" (They all laughed immediately, since obviously anything someone's mother would say would be hilarious.) "She said I should let my hair grow long and curl it! And I should stop wearing the kind of makeup I do, and dress differently, and move back in with my family! Can you imagine that? She wants to make me into a girl-next-door type!" They laughed again. "Can you imagine ME as The Girl Next Door?" she said with as much sex appeal as she could fake. "Well," leered an idiot in the group, "I can imagine you as the girl next door to me!" Much, much laughter again. This gal later paired off with a queer, and I remarked to Miriam that they damn well derserved each other.

Rotsler and Mina, later, said the crowd they'd hung around with a few years ago had been pretty wild, but at least they hadn't been phonies. "These aren't bohemians," said Bill. "These are the unproductive artists who just like to talk about it."

--Terry Carr

in VN, Fantasy Rotator #57

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TERRY CARR FOR LAFÉ

support

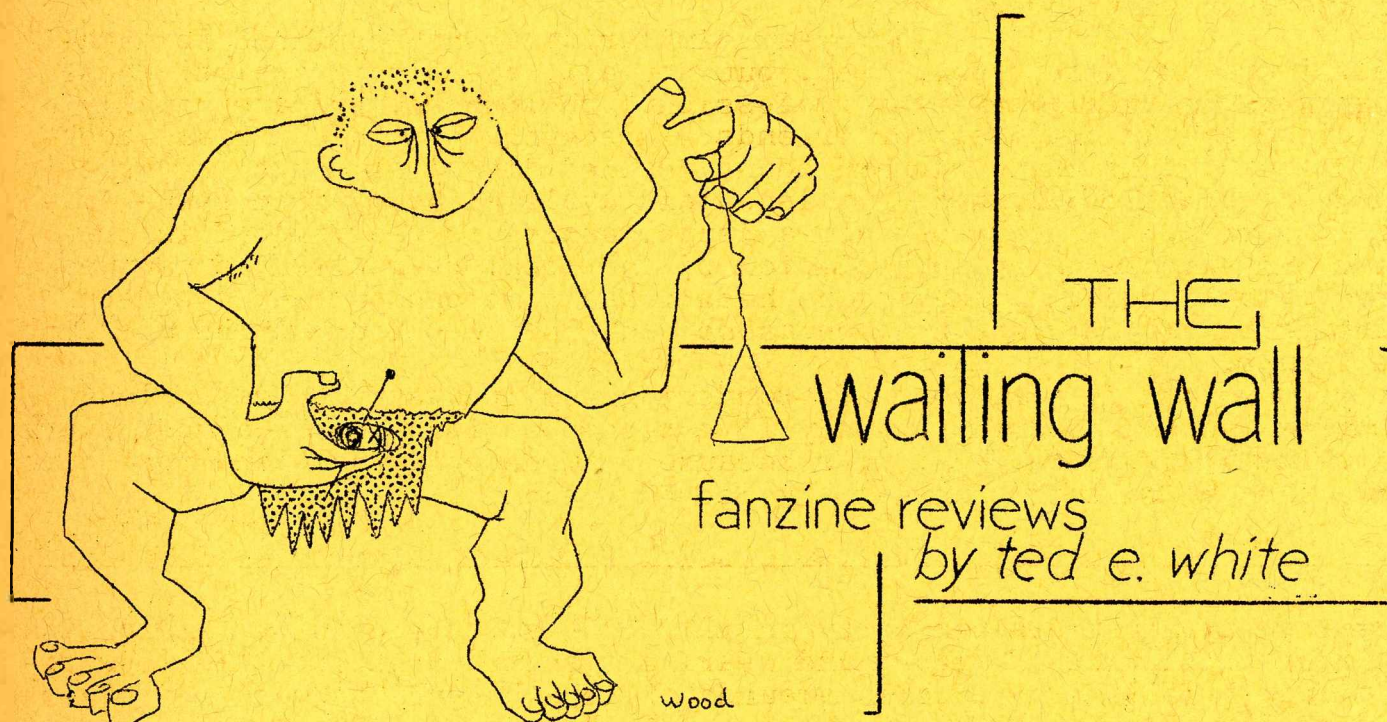
BRING BERRY TO DETROIT



Carter Little, when he took on this column, did not expect to have a monthly deadline, and it has taken considerable coaxing to even persuade him to continue it on an irregular basis. Therefore, when his column is not in--as with this issue--I will fill in for him. I don't guarantee anywhere near complete coverage, and sometimes I may devote an entire column to an outdated item, like...

PSYCHOTIC #25 ("A Letter From Geis"), Richard E. Geis, Apt. 7, 19 Wave Crest Ave., Venice, California. No price; 2 pages.

I have around here someplace a letter from the very same Richard Geis who



published PSYCHOTIC #25, in which he offers to sell us (VOID) an article on What's Wrong With Fans. A thousand words, he said, and if we wanted it, it was ours for Money--paid in advance. "I can't eat egoboo", said Richard Geis.

Well, I turned him down. I don't pay money for something which I can get free, and Geis--the very self-same Geis who wanted to sell me an article for this fanzine, and who, a couple of years ago, was selling PSYCHOTIC #24 for \$1.00 a copy; that very same person--has sent me free a copy of PSYCHOTIC #25 which is a very adequate substitute. And it must run just about a thousand words, too.

The theme of this letter-substitute thing which carries the label of PSYCHOTIC, is of the natural, don't-you-talk-back superiority of Richard Geis over his readers. Geis is In. He is Hip. In fact, he's further In, and Hipper than anyone else.

Geis has, he says, "considered writing just about every type of fiction known to man." But, "I have an enthusiasm for only one type, and that type is a combination of ultra-realism and pornography." I can understand this. Pornography is just about the easiest thing to write. Geis goes on to say that this is a



form of therapy for him, to verbalize directly from his dark subconscious. "I am not shocked by these id manifestations..." "probably because I have delved deeply into my own psyche and have read so much about psychology." All Freud, obviously.

It develops that Richard has been writing some Stories, and these are Raw. "Maybe I'll meet a guy who will publish them in this country and sell them as feelthy literature (which they will be, make no mistake about it)."

That sets the theme nicely. He's doing something which, by implication, you're not. Geis has guts; and he's writing from them.

Having made it clear that he has high, artistic, aims, Geis starts swinging at fandom. For a long time--since an early and controversial column in Denis Moreen's SPIRAL, in fact--Geis has been jumping on fandom, decrying fans as a bunch of psychoneurotics. Here he further frowns on the "incestuous mental masturbation that goes on in the Apas, the gentle and sometimes not so gentle stroking of the other fellow's ego to the point of id orgasm," at least displaying what should be a considerable ability to write purple pornography. Translated, he means, "They're not talking about me!"

Having dismissed the apas as unworthy of his talents, Geis praises the fanzine of his faithful and fawning acolyte, Lars Bourne. It is significant that Geis has eyes only for the one fan who has Heard The Word and gives Geis considerable space to write things equally as silly as, "JESUS CHRIST, men, the world is falling apart around your silly ass ears and to judge from your fanzines and letters in fanzines it is all none of your concern! Another Depression is shaping up and you guys blah blah about JAZZ all the fuckin' time!"

Yeah. Everybody stop reading this and fling yourself prostrate to the floor and moan three times for the state of the world. Absolution!

Comes the final pitch: "I'm just trying to find some people who like to read pornography, who know what the score is, so to speak, and who take an interest in the world." And if he can't find this sort of Higher Mind in fandom, "then I'll look elsewhere."

People, this is pretty sick raving. It would be silly and petty to rebut his specific points, since most of them are obviously fatuous, and they reflect a loss of contact with fandom. This slight publication seems to be Geis' last frenzied scream before he goes down for the third time.

And a pretty sad end for what was once an excellent fanzine.

-Ted E. White

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THERE WILL BE A DISCLAVE MAY 16, 1959 !!

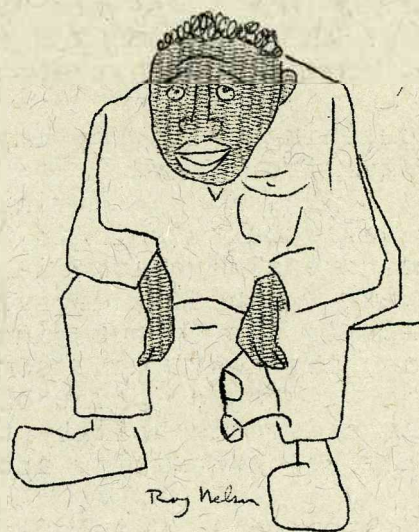
FOR INFORMATION, WRITE

BOB PAVLAT  
6001-43rd AVENUE  
HYATTSVILLE, MD.

washington in 60!  
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MORE OF  
ol' josh brandon's  
blues



Degler's Blues  
(original)

I've got a cosmic mind, so what do I do now?  
Yeah, I'm cosmic-minded, tell me what can I do now?  
It's got me so upset I can't think straight nohow.

Well, I'm star-begotten, I've got a very good family tree.  
I said I'm star-begotten, and I've got a fine family tree--  
Two parents in Newcastle, a fairy godfather on Deneb III.

Some folks think I'm conceited, but I act modest as I can.  
Some fans claim I'm conceited, but I act modest as I can.  
Well, I don't want to be God--just call me Superfan.

Well now, I travelled cross-country on a goodwill tour,  
But all the snob-fans said I was just a boor.  
My thinking's so advanced that I can't make myself clear--  
I've got a cosmic mind, so where do I go from here?

more



Convention Blues  
(to "St. Louis Blues")

I hate to see that mornin' sun come up.  
Yes, I hate to see that mornin' sun come up.  
'Cause by that time I feel just like an overflowing cup.

Well, my cup runneth over 'long about midnight.  
Yeah, my cup runneth over around about midnight.  
But by 5:00 in the morning I'm 'fraid that I am quite  
a sight.

If I'm feelin' tomorrow like I feel today--  
Feelin' tomorrow like I feel today--  
I'm gonna take me some seasickness pills and go away.

Those convention parties  
With their bheer and blog  
Put my stomach to churnin'  
Put my head in a fog.

If it weren't for the home-brew  
And the store-bought beer  
I'll bet half of these fakefans  
Wouldn'd even be here,  
no, no...

I got the convention blues, just as hung over as I can be.  
That liquor they served me has got me all at sea--  
And I swear in the future I'm gonna confine myself to tea.

TERRY CARR

from VN, Fantasy Rotator #57

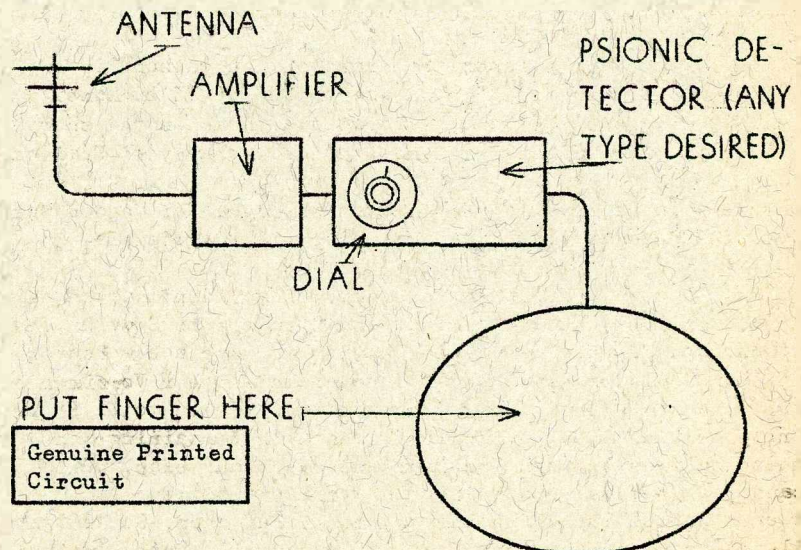
# PSIONIC MACHINE

## TYPE FOUR

### INSTRUCTIONS:

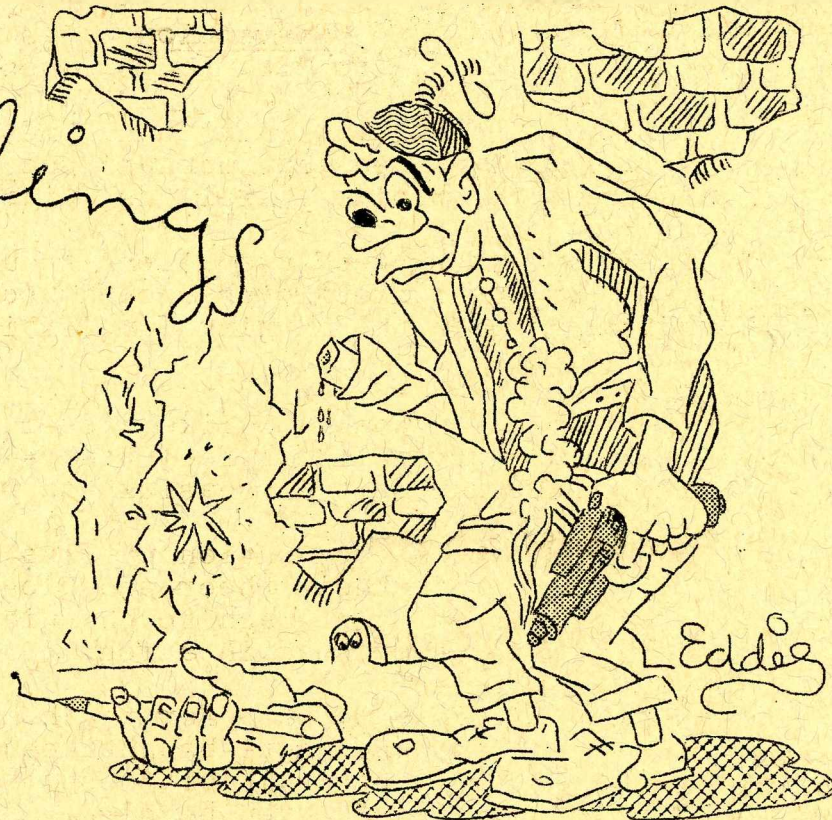
1. PICK RANDOM SENSATION  
TO OBTAIN
2. VISUALIZE DIAL SETTING
3. ASTOUND FRIENDS

Designed by Dr. John C. Champion of the California Institute of Technology





... and  
*Scribbling*  
 a letter a day from  
 all over...



**HARRY WARNER** The Kent Moomaw article gives a surprisingly different slant on an event which seems to have pleased most of the other fans who wrote about it. I think that there may be a clue to the trouble in his article here and there. Apparently the event wasn't planned to permit everyone who was willing to take an active part in the program. It looks as if Kent had been unhappy when he had to sit back and watch

others doing things, and I suspect that the same unhappiness threatens other passive fans at regional gatherings of this kind. It shouldn't be too hard to plan a program that will give everyone a chance to take part in quizzes or panel discussions or impromptu debates, when attendance is likely to be limited to fewer than fifty persons or thereabouts.

"Clayfeet Country Revisited" has a Brandonish excellence about it. I don't mean that disrespectfully to you; even though Carl no longer exists, I've pointed out to the hoaxers that in their anxiety to do a good job on the hoax, they far surpassed their normal level of creative ability with the material that appeared under the Brandon name. I think that there is a need for more debunking of the debunking trend that has recently had a fannish resurgence. I heartily approve of Laney-type invective when there's as much material to work with as Laney found in Los Angeles. But it isn't so effective when it's based on the writer's first impressions or hasty glance. [423 Summit Avenue, Hagerstown, Maryland]

**TERRY CARR** Your guesses are wrong on the authorship of Brandon's stuff. CotR was by me, with some help from Boob Stewart; BNF of IZ by Ronel and me; My Fair Femme by me; Pig, Ostrich, etc by Ronel. Rike collaborated with me on two short pieces in the Cult couplea years ago and in a recent Berry SPSzine. Complete bibliography of Brandonia in the next INN.

CCR--comparisons invalid all the way through. For a good paraphrase of CC, see Hitchcock's letter in INN 8. [3320A - 21st St., San Francisco 10, California]

**BOYD RAE BURN** Yep, CCR is a gem. If you don't watch out you're gung be a BNF, and then you'll have to Fight and Struggle to Stay On The Top. This is the finest thing you have written, and if this is any indication we have a New Benford on our hands. Are you taking over the Mantle of Gould by any chance? I never met either Vorzimer or Gould, but going by their zines and letters, I can't see how Terry Carr considers Gould to be an imitation Vorzimer. There was just no similarity between the two. ABSTRACT was an entertaining and lively zine, to a great extent due to the running battles between Vorzimer and everybody else. OBLIQUE was also a fine zine, but in this case because of Gould's personality and writing ability. ((No, I'm not taking on any mantle of Gould. I'm not even publishing a fanzine any more. But then, Gould isn't either. CCR was a one-shot, once-in-a-while-effort, more or less, but if Graham will write another article, things could develop. I was thinking of writing a CC type article on Dallas fandom, but everyone suddenly moved away. (Well, Randy Brown went to Austin.) Otherwise, there's nothing to satirize except the usual fan crud.))

Why no editorial?



Where is the happy Benford chatter? Surely you are not going to become a mere collector of material? You must have an editorial, if only to put some "personality" into the zine and make MZB mad.

Warner's article was enlightening and interesting. Interlineation at the end most fine. Whence? Who is this Carter Little? The guy is obviously familiar with fanzines, and yet the name is not at all familiar.

Last year Ellik used a neat stiletto on the Oklacon, and this year Moomaw wields a bludgeon on the Southwestercon. Always some nasty faaanish person making sneering remarks. Tch. To me the Oklacon has always sounded a fearful drag, and, as I guessed, the move to Dallas this year apparently didn't do it any good.

Yes, CCR is just beautiful. The reaction to this by various fans is going to be interesting. I wonder whether, when I visit San Francisco, I should rush out a CC on Graham before he does one on me. I can see "Clayfeet Country" becoming a general term for a certain type of article.

Dammit, I wish people wouldn't misuse the term "sercon". Its original meaning is as defined in Tucker's NEOFANS' GUIDE, and while one can understand some of the fairly recent arrivals in "fandom" using it as a synonym for "serious", Terry Carr has been around long enough to know better.

To go back to Moomaw's article, I sympathize with your nausea over the Ackerman-Hart-Bradley "fannish conversation" for TV. You'd think that people who have been around as long as they should know better than to seek out publicity at any price. In fact, they should have sense enough to avoid publicity regarding the convention. [9 Glenvalley Drive, Toronto 9, Canada]

**RICH BROWN** Warner's article was interesting. Of course, being a juvenile and not responsible for one's actions helps. So what if one's parents are responsible--think of the fun you have calling BeN F. Fann a homosexual!

I don't believe in Carter Little. Maybe it's you or maybe it's Rike or maybe it's somebody else. But I refuse to believe just a pippie exists as Carter Little.

And mainly, it sounds about the way I think you or Rike would feel toward those zines.

Moomaw's column interesting, as always before; as to the convention, from past reports I more-or-less expected this. So I don't blame Moomaw for being disgusted at all. I really don't.

"Clayfeet Country Revisited" is fabulous. This is wonderful. Man, I'd just love to see the look on Graham's face...

And isn't it a pity that nobody in the British Isles can put out a good fanzine? (Isn't it a pity that nobody in southern California can put out a good fanzine?? -gb) [127 Roberts St., Pasadena 3, California]

**BUCK COULSON** Must say that my comments on "central" zines seem a bit idiotic in retrospect, but how was I to know that you and White would both drop out of publishing as soon as I mentioned you? (Let's not be premature--we're still here; we were just temporarily shifted out of this Universe... -tw) At any rate, my guesses were well off...right now ((8-6-58)), I'd say that FANAC was as close to a focal point of fandom as you can get. (Now watch Carr and Ellik suspend publication.) (You don't know how close you came to being right! -tw)

"Carter Little" has me guessing...at first I suspected it was you or a fellow Dallas fan, but the only Dallas fan that I can think of who got YANDRO 66 was Reamy, and somehow I don't think he's "Little". My only other guess would be Moomaw, but I don't think he got YANDRO either, so I'm completely in the dark. (Well, I could have borrowed YANDRO, you know. But I'm not Carter Little...and I haven't seen Reamy in half a year. Dallas Fandom is not exactly a compact group of fans united in a single cause. In fact, I don't even know who threw the beer can off the Sowestercon hotel roof, and he's a Living Legend in Dallas. -gb) [105 Stitt St., Wabash, Ind.]

**TED E WHITE** Warner's article was topical and interesting, but a bit unorganized. I wish he had provided a simple list of Cans and Can'ts somewhere in it, since he qualifies the various 'rules' he laid down so much. Also I'd like to see a good working definition of the difference between civil and criminal libel. Perhaps Speer would be the best to approach on this. I remember when the petition to remove Wetzel from the FAPA waiting list was circulated two or three years back (nothing came of it) several fans declined to sign for fear of libel action.

I dunno who Carter Little is, but he writes suspiciously like Franklin Ford. Really. A number of similar mannerisms crop up in writing style and there are little hints that he's been around for quite a while, like the "mantle of Warren Freiberg" bit. I doubt if present-day fandom is aware that there ever was a Warren Freiberg, though some of us will remember him and his "fans are jackasses" well... He's pretty handy with the ploy, too. Notice how he says "Sweetness-and-Light White is being outraged all over the country these days." Now right there he's neatly forestalled anything I might say on the subject of "outraged howls". Pretty clever. Well, since I've championed "Ford" in my day (he's taken his wares to another fanzine now that STELLAR is gone), I can't really object to "Little's" reviews. In fact, they're pretty good, and if



getting a few more nicks in my already scarred neck will produce more outspoken columns of this nature, I'm all for it.

Moomaw has mentioned what a drag the SWCon<sup>was</sup> several times, so I'm glad to see the real lowdown on the con from him. This was a pretty good report, well within the tradition started by such as Elsberry back in OPUS...or was it FANVARIETY then...? Incidentally, the picture of Kent at the head of the column was quite good, as you're no doubt aware.

"Clayfeet Country Revisited" was priceless. Not merely as a devastating satire on Graham, but also for its familiarity with such bits as EEVans' downward slanting eyes, and all. And in addition to making amusing reading in its own right, CCR accurately exposes the flaws in CC--and does it better than any amount of long-winded rebuttle from these quarters might. ((I thought you would like CCR, although I had a number of doubts right up to the time of mimeographing as to whether I had written it as well as I could, and whether I should run it through the Cult first as a sort testing ground. From Moomaw's comments on your comments on CC by Graham, I gather he has no realistic memory, or just doesn't care whether or not his facts are necessarily true. I felt the matter could use a bit of humor, so worked up that satire. Thought, what the hell, if the readership doesn't especially care for the thing, at least Ted White might like it.-gb))

The letter column is interesting too. Like these discussions of focal points in fandom. I used to give considerable thought to such things, and even wrote an article about it once (CELSY 3). But if you ask me, INN will never be a focal point, good as it is, VOID won't be one, and I know STELLAR won't. Reason is simple: none of these zines are/were published anywhere near regularly enough. You must have a zine coming out on a regular and frequent schedule to keep things going. It's easy enough to trace the succession of focal points from SPACEWARP through QUANDRY, VEGA, and then PSYCHOTIC which were all at one time or another frequent and regular publications. After PSY, things sort of go into a muddle, compounded of ABSTRACTS, OBLIQUES and other zines which really didn't last long enough to be more than fleeting fads.

I'm tempted to call FANAC the current focal point, but for the fact that more often than not these days it doesn't seem to be saying anything. But of course predicting these things is a risky business which sometimes creates trends--like 7th Fandom... ((What do you mean, FANAC doesn't seem to be saying anything? I can think of few fmz that have ever "said anything", much less anything of import. -gb)) ((What I meant (oh, the sheer novelty of it--to be able to talk back) is that most fanzines have a Message--their appeal to a special group or way of thinking. This is inherent in the editor(s)'s own personality. And most zines "say something" to keep this message alive. In QUANDRY it was the constant reference to running jokes about people like Tucker, and--yes--even Laney. My quibble with last summer's FANAC was that it was largely devoid of Message, I think perhaps because the editors were not sufficiently interested in expressing themselves in it. Contrast those FANACs with the RURs which rode with them to see what I mean. Recently, though, this complaint could no longer stand. FANAC has become involved in things, and has been required to take stands, all of which compounds the Messages and requires more editor-involvement. -tw)) [2708 N. Charles St., Baltimore 18, Md.]

ETHEL LINDSAY In the light of recent events, Harry Warner's was the most interesting article I've read in some time. Very instructive and to be read and inwardly digested carefully! Mind you, some of the outspoken comments that US fans make about each other, makes me wonder why there hasn't been a court case before.

The Wailing Wall has rather too savage revs I think. Particularly against the N. Zealand fans, who are obviously good material for encouragement; dammit, everyone has to learn. Also I violently disagree as to the statements about Lynette Mills' drawings--I too think she is a great new talent.

The convention report...was it written by Moomaw? You don't make it quite clear. I am in no position to judge if the criticisms of the writer are true, but he presents himself in a very unsympathetic light to an outsider. I found the style with its echoes of 'Catcher' (and all...constantly at the end of a sentence) very irritating. When I think over the con report I find that I really cannot judge upon it, for all I know it may be done tongue in cheek, I know too little of the people involved. T'would help if such articles were labelled either 'serious' or 'not-serious'... Still, it seems a long time since I have read a con report where the writer said he enjoyed himself, has it become old-fashioned? ((Oh, come now. At least nine out of ten conreports are centered around how much fun it all was, etc., and in general reflect the opinion that Cons Are Great. Actually, few con reports are hyper-critical. Or at least I find them so. That last line of your letter sounds familiar...why, it sounds almost exactly like Bob Coulson. Yes, it does. -gb)) [Courage House, 6 Langley Ave., Surbiton; Surrey. England]

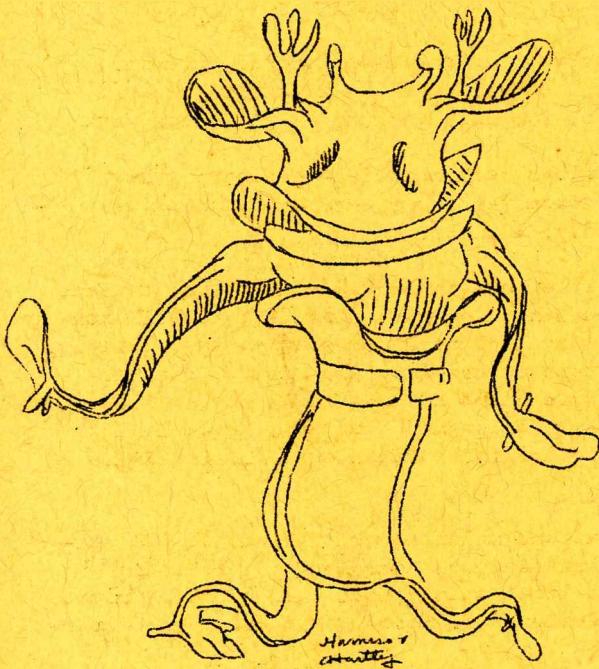
LARS BOURNE I'd like to question a couple of remarks Carter Little (pseudo?) made about a person, and remarks he made about an idea. Both comments I think are wrong and I'd like to ask Carter why he said them. Firstly he says that Lynette Mills is not a good artist. I wonder where This good fellow had his art training and whether he can recognize good art when he sees it. Furthermore, whether or not he has taken into account the effect of the bad stencilling and duplication of Lynette's work. I've studied art for over two years now and to my best knowledge Lynette is one of the



technically best in fandom. And as for the idea that Rotsler's art is primarily breast and buttock fetishism, I'd like to ask Little where he has studied Psychology. (!:-tw) Although there is a tinge of both in Rotsler's drawings, it is not at all overt. And there is no reason to believe that corset fetishism follows that of breast and buttock fetishism, the latter which is a great deal more natural than the former. Also fetishism is a rather harsh term. (Right. The correct term, when refering to parts of the body is partialism. I wish I had Studdied Psychology so that I wouldn't have to just find these things out in the course of my general reading... -tw) There is just not that much emphasis no matter what Carter Little says. [2436-1/2 Portland St., Eugene, Oregon]

## JOHN CHAMPION

Warner's article was a fine one, and should be made a part of the fannish Bible. This is the sort of thing you should receive much egoboo for publishing. However, I think that generally fans are safer from libel suits than it might seem. It depends on who you are insulting, of course--the Kyle-Raybin thing is different from the usual fan feud. And I imagine if most fans knew how much trouble is involved in suing somebody for libel, they would skip it--I've heard that Kyle's suit, for instance, won't get into court for two years. Plus the fact that most of the invective which appears in fandom isn't likely to really effect a person unless he is so completely wrapped up in fandom that being called a fugghead is going to haunt him until his dying day. Now, if I had a job which required me to get a security clearance of some sort and somebody called me a Communist, that would be a different matter. (This is what makes G\*o\*g\* W\*t\*e\* so dangerous...-tw) But if Joe Fann calls me a fugghead for preaching that Fandom Is A Way Of Life...it's too trivial to worry about.



"Clayfeet Country Revisited" on the whole was an excellent parody. The only false note was the "Goddam but Berkeley fandom is neat" attitude, which I did not find in CC...in fact, I went back and checked the article after reading VOID, and still don't think it was there. With this cut out the thing would have been just as good, if not better. It sounded as if the writer of the parody was a bit resentful at Berkeley and overplaying this supposed egotism because of it. Such things as using Burbee, Rotsler and Laney was very effective and would have been quite enough.

Letters: I hope Raeburn didn't get the idea that I was presenting the Fandom Is A Struggle viewpoint as my own...tho I think I told him this at the Solacon. At any rate, it certainly isn't. I like egoboo, which is the only reason I would want to be a WKF (Well-Known Fan--new term coined by White and Raeburn and myself). (With all modesty I must admit that I've heard of and used the phrase for several years at least, and that it probably antedates all of us...-tw) It's like being rich--it's not having money that appeals to me, it's just being able to obtain things I want to have with it. The term BNF has recently become a little vague...Raeburn was somewhat surprised when I referred to him as one.

to the Solacon...he may get another issue of OBLIQUE published yet. He said he had these stacks of mimeed pages which had been sitting around for almost two years... Cliff in person is certainly not loud and obnoxious; rather quiet and introverted. Apparently he isn't Beat any more either. Maybe Vorzimer wasn't loud and obnoxious, but when I hear somebody compared to him I get the idea they are l&o.

Which reminds me...support the "Carr for TAFF in 1960" movement--on the way back from the Lighthouse Sunday night of the con, White, Raeburn and I came up with the idea and managed to obtain a fair number of people to support us. (See the back page of GAMBIT 23 for their signatures...-tw)

I feel impelled to tell you about a new method of fannish cursing, which might be termed Fabulous Fannish Insults, that seems to have developed when we were trying to wake Dave Rike up one night. This consists of such statements as "Dave Rike wears a gray flannel suit," "Boyd Raeburn drives a Cadillac," "Greg Benford is a typical Dallas fan," "G.M.Carr is a Socialist" and like that.

And if you'd been there, you could have helped us applaud Anna Moffatt when she squashed Bella Dietz so thoroughly or cheer for Trina Perlson Castillo to get elected Sexiest Costume at the Masquerade (yes, there actually was an award for that, but Trina lost inexplicably) and like that. What a gas. (Ah yes, fond memories. Memories of greeting Pete Graham with a smile, and he quietly jovial in return, of hearing Al Ashly, after some coaxing, actually say, "You bastard," of seeing Dougherty strip Moskowitz to his shorts in an auction...a fine, fabulous fannish con...-tw) [Fleming House, 1301 E. California, Pasadena, California]



ARCHIE MERCER VOID the thirteenth being at hand (which is the direct cause of this letter--you don't suppose I just said to myself "Ah--Greg Benford--he's a Good Man, time I sent him a letter" out of thin air, do you?), I have it here in front of me--well, beside me then--and can only pronounce Harry Warner's article as serious and constructive and very much to the point--and only regret the necessity for the intrusion of such matters into the category of Things Every Young Fan Should Know.

"CC Revisited" I suppose felt itself called for (?--who wrote it) but wasn't nearly as thoroughly enjoyable as the original had been. Say what you like, Graham's original was a Good Well-Written Article. (Odd; even Graham thought it wasn't--he wrote a separately circulated follow-up article in which he defended his ideas but admitted them to be poorly expressed.) If it starts any serious feuds, I'm liable to change my opinion overnight, same as I did with a similar sort of case recently this side--but judged simply as an article, I found it (I think I've intimated up there) thoroughly enjoyable, and the takeoff isn't a patch on it. Come to that, take-offs--satires, etc.--seldom are, unless the writer himself is in sympathy with the original. (I should have thought the reverse would be true.--tw) [434/4 Newark Road, North Hykeham, Lincoln, England]

DICK ELLINGTON Warner gives a very interesting article with much valuable info--this particular article has been needed for a long time. I applaud.

Fanzine reviews quite excellent this time. Moomaw on SoWesCon most enjoyable and vitriolic. Thought it might be just a little overdone, but other reports I've heard echo this viewpoint thoroughly. Man, sounds like a gas-bomb. Oh well.

The satire on Clayfeet Country I found highly unimpressive. The angles satirized were far from being the angles Graham took in his original article which I consider an illegitimate and sort of silly form of attack. Far from idolizing the Bay Area group he was just looking at the thing with a rather icy and over-brutalized frankness.

Raeburn on Browne brings back memories--especially how Browne's attitude left him so vulnerable that a few little digs from the Insurgents were enough to break him completely--the weakness of taking anything so seriously, I guess.

Actually, of the three issues I think I like 13 best--you seem to be settled down a little more there and more definite ideas and a more solid publishing theme seems to be taking hold which makes for more readability. VOID continues to remain way better than average to me--even if I am a lazy slob about writing on it regularly. (CCR had all manner of little bits written into it, along with some material on the general impression California fandom has given in the past--such as the Vorzy-type habit of constantly saying "Gee, aren't we great!" or "Me and my fellow BNFs"--which is probably why it seemed that way. Actually I shouldn't have thrown in all that stuff, but then it was only another fan satire. -gb) [P.O.Box 104, Cooper Station, New York 3, N.Y.]

JOHN TRIMBLE Nicely informative article by Harry Warner, but one which I don't think will be taken to heart by too many fans. I just don't think that the average fan publishing today (or anytime, for that matter) is going to worry much about libel suits, etc. And, in my opinion, it takes a pretty low sort of person to slap a libel suit on a fellow fan. Sort of violating the "spirit of fandom" (if there is such a thing).

Sure glad to know that Carter Little likes YANDRO. He sure doesn't seem to like much else being published at the present. Of course, owing to the delay of this VOID, the reviews are a little dated, except for the one of YANDRO.

TOM REAMY Whomever or whatever Carter Little may be, he isn't too terrific a fanzine reviewer. He is evidently devoted to the same faaan ghods that you are and refuses to acknowledge any other. I wouldn't exactly say that CRIFANAC is aimed at the fringe-fans, but it certainly isn't aimed at the same audience as OQPSLA, HYPHEN, INNUENDO or any of the other "humor" fanzines. It is simply a matter of not having any (to print in CRI that is). What I am aiming at is (as the old cliché has it) a happy medium, if such a thing exists. Oh well, if people don't like it, I'll change. (A very constructive attitude. -tw)

So, I am defied to name a general circulation fanzine taken over by jazz and sportscars. Alright: SPACE DIVERSIONS. How's that? One item which remains vividly imprinted on my libido is an article full of awe and adulation for (Good Lord!) Little Richard, who is the biggest mass of untalented frenzy ever to reach the hit parade.

I suspect the reason for Mosher's not roaring back at Boggs is because Mosher doesn't have the foggiest notion of who Degler is. Mosher absolutely cannot remember names! Dale Hart associated with him constantly for almost a year, but everytime Mosher wanted to name him in a conversation, I had to supply the name. About the only name he does remember is Stan Woolston. It's a pity Mosher wasn't elected president of the NFFF. It would have saved me hour stacked on hours of wailings about the dirty deal he was dealt. Mosher has a terrible persecution complex anyway. You remember the first meeting of the DFS that you and Jim attended? I was unfortunately elected president. Mosher shouted "CONSPIRACY!" and walked out. To this day he keeps bring-



ing up the way you walked in and took over and how his Ideas Committee was thrown out. I patiently explained that the election was perfectly legal and no one was interested enough in him to conspire against him. But, the next time I have to go through all of it again. He can't remember your name, but he knows there was somebody there who challenged the Organization. (I don't believe SD is a general circulation fanzine; anyway, it seems to be put out on more of a spontaneous effort basis, and has a tendency to look like a oneshot. ... Ah, Mosher. One of the true Greats in Dallas fandom. -gb))

ROGER EBERT The mag fandom needs for a focal point (as if fandom could ever have a focal point) would be a monthly, 15-20 pages, long lettercol, much reviews, good gossip editorial, occasional pages in the life of John Berry, movie reviews in YANDRO's vein, and occasional punny ending stories. Matter of fact, YANDRO would be it if it weren't for the supra-all around quality it has. There is the ideal fanzine for an intelligent neofan. It is legible to the uninitiated, while so many fmz are comprehensible only after arduous and protracted study.

However, as Hamling has severed fandom's only tie with the rest of the world, perhaps such a mag as VOID would be the ideal central zine. ("We'll buy a little mimeo, Somewhere in San Francisco, And let the rest of the fans go by...") (I somehow doubt that YANDRO will become a focal point, if only because of Coulson's admission that he cares little for the approval of fandom as a whole. While this is admirable (standing by his ideals and all), it doesn't bring in letters of comment. A certain amount of personal compromise is usually necessary to produce a well-rounded fmz.-gb)) 410 E. Washington, Urbana, Illinois,

And that, people, finishes up for good the first monthly issue of the "new" VOID. Thish was due out at the end of January, but lack of supplies and time held it up. The March issue should be out in a couple of weeks--just as soon as one piece of material which we're waiting for arrives. It will be a "special issue", I can say that much. And from now on out, you can count on an issue a month until around Con-time.

ghos, Greg Benford & Ted White

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