VOID 16½

THE FANZINE OF LETTERS & LETTERS & STILL MORE...

VOID is edited by Greg Benford & Ted White, and is published by the QWERTYUIOPress, at 2708 N. Charles St., Baltimore 18, Md. We claim to be monthly. Copies may be had for trade, contributions, letters of comment, or cash. The cash required is 25¢ a copy, but then, who pays cash anymore? If you live in the Sterling area, it's 1/- to Ron Bennett (7 Southway, Arthurs Ave., Harrogate, Yorks., England), whom I trust not to confuse with the TAFF monies. Which reminds me: Vote For CARR for TAFF. Greg Benford's address--this is important: read on--is 10521 Allegheny Drive, Dallas 29, Texas. Cover symbol: VOID's poverty of art.

A FEW UFFISH THOTS: You needn't tell me, I know: this is a fill-in issue. You see, two things have come up which rather necessitate it. First, we have on hand over 35 letters to be printed. Yes, that's a lot, a hell of a lot. And even with micro-elite, it would be hard to cram into the normal lettercol. Second, I (Ted White) will shortly be moving to sootier pastures: i.e., New York City. This has come about through a number of circumstances including the possibility of a career in the jazz publishing and/or recording field. In any case, things are a mess around here as we pack, and generally close up shop, and while everything is ready for VOID 17, I haven't time for it right now. Rather than lose out on our monthly schedule, I'm putting out this special issue, a sort of GRUE 26, if you know what I mean, to help catch up on things. This'll only ease the pressure slightly; there'll be a VOID 17 out before or around June.

THE BNF OF IZ is already selling briskly, so I'd suggest that you order a copy soon. I expect to sell out at the Detention.

Despite FANAC, all mail to me will reach me if it's addressed to me at my Baltimore address. However, all letters of comment on VOID, for the time being, should go directly to Greg. The next ish should carry my new address and get us back into the old groove. —Ted

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BILL MEYERS: Enjoyed both editorials (in V 14), particularly the bit in Benford's concerning unwelcome letters, since it was so similar to the kind of mail I often get. Nearly all examples but the one by Wetzel I have received in one form or another, particularly that type which demands I send a sample of my fanzine post haste to a descriminating reader who, if luck is with me, might possibly approve and send a small remittance in return for the next issue. Back when I was trying to build up an interested mlg list from those who responded to the first couple of issues of SPECTRE, I'd begrudgingly comply to such requests in hopes that I might get an interesting letter of comment out of him or he might be an Old Guard Fan I'd never heard of who had come out of asylum for the specific purpose of procuring a copy of my humble fanzine. But neither of these hopes ever came to pass, and since I am now trying desperately to cut down on the mlg list, such letters as that are immediately discarded. One would expect to hear no more from the descriminating fellow, but recently I've been cursed by a neofan who becomes even more angry and hysterical with each card he sends reminding me in no polite terms that I have not sent him an issue of my zine yet and bighod I'd better send him one or he'd black-ball me from fandom,

and soon. After a letter and several postcards in which he'd become so mad he'd cut into the paper and practically ruined his pen in heavily blacking in the profanity, I finally broke down and sent him one when he promised Oh, most sincerely to send full comment on the issue. Actually, I might have sent him one much earlier if he hadn't become so enraged--I felt that his rantings were more entertaining than any letter of comment could possibly be.

There are a couple of interesting types of letters that apparently Greg does not receive as much as I do: the type which explains that he is an old-time fan who got separated from fandom quite a while back, is now Returning to the Fold, and is giving me the honor of filling him in on what the N3F has done in the past few years --he'd very much like to get on the Welcommittee again, and by the way, isn't it a pity that AMAZING went digest size? And finally, the type of letter which I'm sure Greg does not get because he never had has name and address printed in IMAGINATION's "The Cosmic Pen Club". Yes, head lowered with shame, I reluctantly mumble that I did indeed once seek pen-pals from the ranks of Hamling's many wild-eyed readers. Consequently, I am to this day (it was published more than three years ago) getting letters from people who want to be my pen-pal, who want to trade back issues of IMAGINATION with me, want to sell movie stills, play chess by mail, discuss satellites, movie magazines, wrestling matches, and the climate of my part of the country. I remember when my name first appeared Moomaw laughed raucously and predicted that I would be jeered in years to come. So far, I am being plagued far more by those inane letters than any cat calls. ((Retributive justice -tw)) Kent, by the way, sent weird-sounding poctsarcds with leering Rotsler faces to all the femmes on the list. ((No, I've never had any trouble with the n3f types, but I still receive subs (or did) from people who saw my name in MADGE. Yup, I once wrote letters to Hamling--although I'd appreciate it if none of you would go back and resurrect them. I believe this illustrates quite well why a prozine letter column of any kind is a Good Thing. -gb))

Nice to see that you will be publishing material dealing with stf in issues to come. Though I've gradually become less interested in stf over the past year, I've always felt that it was a subject to be dealt with as maturely as anything else discussed in fanzines; I always enjoy VARICSO (and especially SKYHOOK, whenever it makes one of its rare appearances) as well as any fannish zine. ((Bob Leman is now working on a comprehensive review and eulogy to VENTURE S.F. for us. -tw)) Glad to see, too, that you will be running material on other subjects also. A straight diet of any kind of material can become monotonous after a while, no matter how well done, as is usually brought out, in the age-old argument of stf vs. fannishness, and your "policy of 'no policy'" seems to me to be the ideal manner in which a fanzine should be edited. /4301 Shawnee Circle, Chattanoogo 11, Tenn./

BOB SILVERBERG: The sheer amount of mimeographed material that emanates from North Charles Street stuns me. I can easily understand people who write prolifically, but how you can endure all that stencil-cutting and crank-turning ((the Gestetner is electric)) and collating ans stapling and addressing and stamping awes and dazes me. If I were still writing histories of fandom, I would characterize the current fandom (fourteenth? fifteenth? seventh?) as jointly dominated by you and by the Berkeley folk...but I don't want to get into that again.

Anyway, the main point of writing is to express my delight with Terry Carr's DETENTION TALES prologue; I don't know if this is intended as a genuine pro-

logue or if the piece ends here, but I do hope there's more, much more. ((Originally Terry hoped to have it run in every VOID, a Tale an issue, but he's found it impossible to dash off that quickly. The TALES will, however, appear here as he writes them.-tw)) But like I mean, it's good! (Even though Chaucer might not have rhymed "foetus" and "completist".) The Moomaw story is also well done, though it has much of the same mole-hill magnifying that characterized a lot of the old STELLAR fiction. But the actual confrontation of MG Olds rings true 100%--as anyone who met GM Carr for the first time at the 1957 Midwestcon will testify. It's downright unsettling when people who are annoyingly cantankerous in print turn out to be agreeable and friendly in person. ((What's more, I find it difficult to disagree with people as violently as I do in print when they-'re standing before me. Most of the time I'm afraid of insulting them, and so restrain my comments until I get into print. You can easily see the good sides of a person's personality when he is present, so you temper your arguments a bit and neither of you wants to continue a hot debate over the subject.-gb))((Besides, it does no good. I thought GM had seen my point after I discussed an argument we had going in FAPA with her at that Midwestcon. She agreed with me. But when she got home, she wrote me up in a conreport and totally disagreed with me there. C'est la guerre...-tw)) /915 West End Ave., New York 25, N.Y./

ARCHIE MERCER: Looking VOID ((14)) over casually like, I cannot help but observe the general atmosphere of Tedwhititude about its production. It's not quite cast in what I've come to regard as typical Tedwhite format, true enough, but it's more the Tedwhite format than it is the Benford format. And as the best part of the pre-Tedwhite VOID was undoubtedly the Benford personality behind it, I'm very much afeared that VOID is not What It Was. The fact that Ted has the last word in the lettercol helps with this too. It's more White than Benford. Which is to say nothing against Ted--but there are so <u>many</u> White fanzines, but only one Benford one. And now less than half (in total effect) of one Benford one. ((Somehow, I doubt that my personality oozing through the cracks in the zine makes <u>that</u> much difference to most readers. -gb))

Tower for your support of British fanzines in answer to Rich Brown, by the way, even though it isn't true--I've seen several excellent Southern California fanzines recently. As to Ted's comment on my letter that he'd have thought the reverse would be true--let's recap I teenk. I said that I was of the opinion that the best satires and parodies and like that came from people who were basically in sympathy with the original. That is probably an overstatement on the whole, but the tendency's definitely there. Largely I think, because the hostile parodist-or-etc. tends to be altogether too savage, more so than his subject deserves. Also, because the hostile critic doesn't necessarily get the whole point of the original, so he's only parodying (or etc.) what he <u>thinks</u> is the point. As an example, there's this "Swordsman of Varnis" skit (I think that was the name) that's usually so highly spoken of. Makes fun of Burroughs-type romances in a very pointed fashion, by selecting what the author of the skit (and, to be fair, most fans apparently) consider to be a defect in that type of story. But to me, and to others who <u>like</u> that sort of story, that "defect" is nothing of the sort. It's simply part of the system of suspension-of-disbelief that enjoyment of that type of literature requires. If it were recognized as a defect, then that type of story would be impossible --and it's (to me) a worthwhile type of story, so it'd be my loss. Therefore one has to suspend disbelief to a slightly greater extent than the author of the parody was apparently willing to, that's all.

Anyway, I far prefer to see a <u>sympathetic</u> parody on a thing. ((Things like this make me doubt if I am truly a literary type person.-gb))/434/4 Newark Rd., N. Hykeham, Lincoln, Eng./

HARRY WARNER, Jr.: It's a bit difficult to comment about "The Adversaries" without feeling uneasy for saying things that the author can't reply to, and there's the added difficulty that this is a partial sample of an incomplete work. The principal reaction that I experienced to reading these eight pages (in VOID 15) will probably make you unhappy, too. The work seems to need cutting in the worst way: there isn't enough of a story line to support all this wordage, and there are too many characters who neither contribute to the action nor have any traits that give them real life. The contrast with the skillful way Marion Bradley handled a similar theme recently in two or three pages is pretty hard on Kent's story, too. I grant that he may have intended this to run to long novelette length (You seem to be laboring under the misimpression that Kent did not finish the story. He did, and it carries his note in the corner, "7140 words approx." -tw), in which case some of the apparent superfluities in this section might be significant. But the suspense over the meeting between Frank and Mrs. Olds could have been worked up more tellingly; and there ought to be some hint of a complicating factor in that meeting to retain the reader's interest: perhaps the suggestion that either Frank or Mrs. Olds was victim to inability to express himself on his feet while he was a whizbang behind the typewriter, or a chronic inability to say anything nasty to a person's face while retaining the ability to lash out with the most cutting remarks in correspondence and fanzines. Something of that sort would set up a real conflict situation. I hope I'll have occasion to revise my opinion when I see the rest of the completed portion. Your illustration seems to me much more convincing than the fiction.

On the other hand, "The Detention Tales" relieved a serious doubt that my mind had harbored, whether the Carl Brandon crowd will still be able to write like Carl Brandon now that the hoax has disappeared. This is as good a parody as anything that appeared under Carl's name, maybe better. And I'll bet that stencilling that letter decoration at the top of the first page gave you more trouble and took more time than any other four square inches of stenciling you've ever tackled; it ought to win some sort of prize for clarity of tiny detail.

I also enjoyed "The Wailing Wall", although I've not seen the publication under discussion. If you annihilate one fanzine editor each issue in such devastating fashion and VOID appears ten times a year, you're going to be an unpopular person after a couple of years. But there is much to be said for this minute analysis of one magazine in a fanzine review column, instead of efforts to crowd a half-dozen publications to the page. (If White and Little only possessed the power to annihilate ten fanzines of their choice each year, it would do a lot of good. Fans are pretty hard-shelled, after all.-gb) /423 Summit Avenue, Hagerstown, Matyland/

MARTY FLEISCHMAN: You are 100% correct: "The Adversaries" is one of the finest pieces of fiction about fans in recent years. Frankly, I think it's better than "Fantasy Blues" which I've read a number of times in both its original form in DAY*STAR and its revised form in STELLAR and which I've always considered the best of its kind. It's a rare exception that all the things an editor says about a particular piece of material are true...this is one of them.

Your review of TWIG ILLUSTRATED is one of the most cutting fanzine reviews I have ever come upon. A couple of years ago, Geis was tearing zines apart at length and in such a fashion, but from what I understand and from my own observations, much of his criticism was unfounded. Knowing you as a person who rarely makes a statement without evidence to back it up (at least in

print) I shall take your advice and steer clear of TWIG ILLUSTRATED. I haven't the time nor the inclination to read and comment on mediocre material. So, for people like me, reviews like this are a service. By all means, more in this vein, please. ⟪I've always been in favor of longish reviews, perhaps because I first saw them in PSYCHOTIC, where they were done so well by Geis. I know that Ted and I would rather have a two-page review of VOID with thought and analysis in it than a lot of short bits full of contents-page listings and a numerical rating. Perhaps the reason so few of the former are seen around fandom is the time and ability it takes to write them.-gb⟫

Wonderfully enjoyable stuff by Terry Carr. It utterly defies any sort of other comment from this quarter. /90-09 153rd Ave., Howard Beach 14, New York./

JUSTIN G. SCHILLER: Dear Mr. Hitchcock: It has come to my attention recently, in regard to a magazine known as FANAC #7 April, 1958 that a take-off, as they call it, will be published by you and Mr. Theodore White. The article went as follows: "Carl Brandon tells us that his take-off on 'The Wizard of Oz', which was recently printed in the Cult, will be published by John Hitchcock and Ted White titled "The BNF Of Oz', its been rewritten and expanded to something like 15,000 words. etc."

Can you please explain what BNF means, what is the Cult, has it been published, where can I get a copy of the Cult with the orig. story in, etc.

Please send me a copy of the book for our files and wholesale prices on the book in groups of a dozen copies.

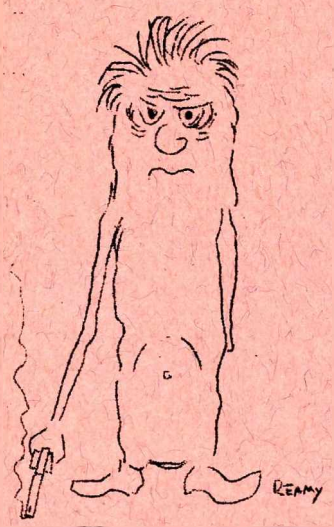
Please answer me at your earliest convenience. ⟪John sends this down with the comment that, "Man, they're crawlin' outta the woodwork!" The letter is typed on the stationery of The International Wizard of Oz Club, is dated April 27,1959, and the address is...-tw⟫ /2038 East 64th Street, Brooklyn 34, New York/

LARRY SHAW: VOID is developing beautifully. I'll wait for the end of the Moomaw story before rating it, but I must say that your review of TWIG ILLUSTRATED is a splendid example of genuine and intelligent criticism. I don't know whether or not I agree with all of it, since I only saw the issue briefly when Adkins showed it to me, and didn't get a chance to read it. But your arguments are all sound, your points well-taken, and generally this stands in relationship to the average fanzine review as Damon Knight does to the average writer of jacket blurbs. More, more! /319 East 9th St., New York 3, N.Y./

BILL CONNER: A monthly fmz a focal point? And with FANAC on a semi-weekly basis? You might make VOID the monthly-type-fmz focal point; but I doubt if you can compete with FANAC as a focal point. FANAC is fandom's #1 newszine, and as such, is its natural focal point. Of course, it may not be your intention to be a focal point of fandom in general, but a focal point of faaanish fandom. At any rate, I'm glad to see VOID in circulation once more. ⟪Why is a newszine a "natural" focal point? I can see how nonfans might regard FANAC as the best method of reaching fandom, but why should it automatically be the center of attention? -gb⟫ ⟪Actually, a fandom revolves about a group of fans and their publications, and I think we're close to Berkeley fandom in spirit if not geographical location. VOID isn't in competition with FANAC.-tw⟫ White's review of PSYCHOTIC was a gas. 'Tis sad Geis has fallen to lunatic-fringism. /155 W. Water St., Chillicbthe, Ohio/

TOM REAMY: Just got the new bi-weekly VOID. Read it through, which didn't

take long because it's pretty gaunt. The best thing is naturally Kent's story. Everything Ted said about it is true. One statement in it galled me slightly: "A few neos, undoubtedly up since the crack of dawn for fear they would miss something...joined our party in hopes of getting into the Inner Circle." Aside from the fact that Kent was probably being facetious, which "inner circle" did he mean? There are dozens. Actually, I know which one he meant because it happens to be the noisiest at the moment, and is accepted as the inner circle. ((Does not total acceptance of a thing like this make it so?-tw)) Practically every fan, especially fanzine editors and prodigous contributors, are in an "inner circle" generally of their own making. I even had the beginnings of one with CRIFANAC, but it wasn't much to brag about. I won't say I don't want to be in the Inner Circle, because that would be the ultimate in sour grapes, but I never will be. Because I don't think the same way as the accepted Inner Circulars do. I haven't as yet conditioned myself to sneering at and belittling neofans perhaps because I am one. I know I am according to the Inner Circle. Oh well, enough of that. Weren't any of you people ever neofans or did you sprout full-bloom? ((What is this Inner Circle you refer to all the time? Assuming you mean 'fannish' fandom (which is the target of 90% of your statements in fandom), I see little evidence of fans "sneering at and belittling neofans" (and I wonder how many times this has been used as an argument against 'fannish' fans?). I'm getting tired of people harping on the same old theme of fannish fans being mindless conformists who have no real personal opinions, and who follow like sheep the dictates of some 'leader'.-gb)) ((Let's face it, Greg. Tom is one of those fans who persists in thinking that as a 'neo'--which he isn't by now, I'm sure--he is being picked on by all of active fandom. Comes of having an inferiority complex, usually. I calls it "Paranoia Neofanius". -tw))



THERE'S ROOM FOR ONLY ONE FOCAL POINT IN FANDOM.

"The Detention Tales" is undoubtedly Great, but I've never been able to get very excited over any of Brandon's (whoever he may be at the moment) ((Try reading the byline)) stuff. Of course I haven't read it all. This was better than "My Fair Femmefan," though.

VOID is a Good Thing despite its Holier Than Thou attitude. I enjoyed it. Like, keep it coming. /4047 Herschel, Dallas 19, Texas/

G.M.CARR: No doubt I'm heartless to say it, but this story by Kent Moomaw, "The Adversaries", is the first thing I've seen by him that makes me understand the regrets other fans have expressed at "..the loss to fandom.." No matter how clearly and explicitly you insist that "..the two main protagonists...are not real fans with their names changed.." the fact cannot be side-stepped that it reads suspiciously like what happened to us--you and me--at the Midwestcon in 1957. Sure, he changed some details: Instead of your tall, dark & handsome-with-a-beard appearance, he clothed his "Franklin Ford" in the generally surprising dumpy-blondness of Isaac Asimov; bless his little fannish heart (and God give whatever rest there may be for his soul) he dressed up his MGOlds in younger years and pleasanter features than GMCarr could show. But the elements of tension, surprise, and fascinated enjoyment were accurately depicted from life--and nobody who attended the Midwestcon that year could doubt for a minute what he was describing. The little details were skillfully changed --the big ones were strictly from life! ((He didn't have MG fall into the

pool while inebriated, though, now did he?-tw》 I'm looking forward with high interest to see what else he wrote...so far, it's like looking at a roll of candid camera shots...a montage of you, and Raeburn, and Coulson, etc. etc. etc.

I'll grant one thing though. It wasn't just the two of us he pictured--there are overtones of several fannish astonishments at the difference between fact and fancy when it comes to meeting people in person that have only been names on paper before. The boy WAS good, no doubt about it. A pity that I didn't see it sooner.... 《Moomaw's story is filled with details which actually occured--such as the meeting between Olds and FHF, which was much like Kent's introduction to MZB at the Southwestercon. Moomaw remarked several times that after their disagreements he was surprised their meeting was so mild. Even MGOlds' description is much like Bradley, which leads one to comparisons. Apparently Kent picked up impressions from his entire experience in fandom and used them in the tale, so most people who had met him found something in it of themselves. -gb》/5319 Ballard Ave., Seattle 7, Washington/

REDD BOGGS: No fannish monthly since PSYCHOTIC? How about YANDRO--or don't you count that as fannish? Incidentally, the monthly fanzine I remember best--QUANDRY being in a special class in my memory but not especially recollected for its topicality--was Art Rapp's brilliant SPACE-WARP. There's been nothing to equal it as a regular monthly fanzine before or since. And before it came Harry Warner's SPACEWAYS which, I believe, came out every six weeks but which appeared regularly and had the air of immediacy that you are trying to receive. 《SPACEWAYS folded in the early forties, three or four years before SPACEWARP began, and, I thought, before your time. But how about Kennedy's VAMPIRE, which inspired QUANDRY later? I suspect you think highly of SPACEWARP for the same reason I think highly of VEGA: It was the zine which captured your fancy when you came into or began developing in fandom.-tw》 《I feel that YANDRO doesn't have the support and interest of most of fandom--I know I don't get it anymore, because when the time came to cut down on letter-writing, YANDRO just slipped away, somehow. It placed 11th in FANAC's poll, though, which could Mean Something.-gb》

I'd be more inclined to trust that you'd publish VOID regularly if you <u>did</u> shoulder full responsibility. With three fans involved --you, Benford, Ted Pauls--obviously one of you is going to fail to come through quite often. Cooperative projects don't last very long in fandom: for example, the NFFF worked best, I presume, in the days when EEEvans ran everything, before responsibility was divided and subdivided till there were dozens of key fans procrastinating actively. 《There have been few combinations of editors in recent years, but I believe that the n3f has considerably more avenues for a foul-up than a simple co-editor relationship. Then too, Sylvia and Rickhardt stand ready to relieve Ted Pauls should he fail. As for me--in V15 I wasn't even present, but the zine didn't suffer (Am I Expendable?).-gb》《I think the secret of VOID is that either of us can carry through in the other's absense without disrupting the zine.-tw》

VOID 15: I'm still a bit puzzled as to Greg Benford's present connection with VOID. Incidentally, I'll bet I'm the only one in fandom who habitually confuses Greg Benford with whoever it is/was who co-edited SATA with Dan Adkins. (Bill Pearson, I mean.) 《We might as well clear up our relationship here and now. In late 1958 Greg answered Ted's offer to mimeo VOID as he had ABERRATION for Kent Moomaw, with a counter offer: that Ted take over VOID with the understanding that he make the zine a monthly. Ted didn't want to take over the zine single-handedly, stepping fully into Greg's shoes, so he said he would--<u>if</u> Greg remained co-editor, handling the procurement

of material, writing editorials, and providing the Inspiration for Ted to labor in the cutting of stencils and other chores. (So far Greg has sent Ted several Pounds Of Inspiration, accredited and counter-signed by Greg.) Our feeling is that we make a good working team, and that our talents complement each other's. -gb&tw》

Kent Moomaw's "The Adversaries" seems to have been written for the Stark-policy of STELLAR. While quite good, I don't see that it's so original or unusual. I don't believe Marion Z. Bradley's fan yarn (what was the title? my memory went out with the tide) 《Fantasy Blues?》 was anything that might be described as an "allegory or an overlong joke"; it was simply "fiction dealing with human beings and their interaction."

I wonder if Kent knew that EN GARDE! was the name of Al Ashley's fapazine, circa 1944? ("Some of us are Bright Eyes...") 《No, I don't consider Marion's fan stories (which also fit the old-policy STELLAR, of course) allegories or overlong jokes, but on the other hand I felt that while her characters were people, they weren't always fans. Marion had to rely on con reports for her convention atmosphere, and it's the only part of "Fantasy Blues" which rings false (and I think highly of that piece myself), while Kent's conventions were absolutely real, and the fans behaved just as fans will at conventions. I've not yet seen another fan-story ring right on all counts as Kent's did. His story had verisimilitude, man!-tw》 /2209 Highland Place N.E., Minneapolis 21, Minnesota/

BOB LICHTMAN: You must realize, that, after an interlude of only two weeks, you have produced an exceptionally good second issue, one of the better zines I've received in the past week or so.

Your editorial was fine RAP-type stuff; not that I'm against it, but why don't you make your editorials more of an editorial, instead of a series of plugs? Better reading, you know... 《Matter of taste, I guess...but then, I think my editorial in V14 was more in line with what you want.-tw》

This illo that takes up all of page 4 is, I presume, the cover for the volume you are going to make of this story once it's run its course in VOID. I've boggled time and again since I first noticed the backwards signature on the Harness illo on page 7. Ted, you goofed! 《Intentionally, though. I cut many of my illos on good stencils and patch them into typing-only stencils. Every so often I decide the illo looks better facing the other way. I used to do this all the time in the old STELLAR. You're the first person ever to audably notice.-tw》

While I disagree completely with your review of TWIG Illustrated, I still like your idea of taking up great expanses of space in reviewing individual zines; still, I'd like it better if you'd use the micro-elite typer so you can review two or three zines each time. How about it? 《I hate to completely infiltrate the zine with m-e. However, I'll probably switch soon from pica to elite for the body of the zine.-tw》

"Dentention Tales" is the finest thing of its sort I've ever read, better even than "My Fair Femmefan." I hope that you plan to put this all in one volume when it's finished up in VOID. 《I think Terry has plans for this. -tw》《It's getting so that a faneditor is almost afraid to print lengthy satires or stories, for fear that reader reaction will be so good he'll have to run the whole series in a volume, which costs money. Is fandom going hardbound?-gb》

JEAN YOUNG: Despite my great admiration for Kent, and great sorrow at his death, I cannot in all honesty say that I think "The

Adversaries" is a superior work of fanfiction. Adequate, yes, but not outstanding. It sounds like Larry, for instance, at his ordinary, rather than at his best. And I have read much better things from Kent, and regret with a kind of futile anger that any possibility of having more of them is so definitely and finally gone. I have not read the discussions in TWIG--or elsewhere, except for your obituary and FANAC's--of his suicide or the reasons for it. I only know how hard it hit us--that I cried, that Andy and Larry were both stunned... I can't quarrel with anyone's right to do what he did; I just want to call out, "Please, please don't", when it is already too late. Courval's suicide hit me just as hard, because he was practically the first person to like my "fable" stories, to ask me to write for him and to print what I wrote, offering encouragement despite a goodly section of his audiences that didn't like them. These sudden losses have inspired, if that foolish, soppish word means anything, a kind of theme in writing and drawing for me which will last for quite a while before I wear it out. I only wish it could make some possible difference to them...

If this be ghoulishness, make the most of it. ((You know it isn't.-tw))

I thought your reviews of both Geis and TWIG quite good. I always detested SATA Illustrated, and loathe Adkins drawings. Very probably he can draw better than I do--he has control and skill (things which concern me much at the moment, and on which I am working reasonably hard). However, no matter how well he can draw, I am bored by what he draws. I do not wish to look at it. Damn foolish spacemen and square-jawed pioneers of the future! Fout. ((I've always found Adkins a bit too comic-bookish for my taste. Perhaps the reason some dislike his work is the sheer unfannish nature of almost all of it--I'm constantly reminded of Buck Rogers when I see his stuff.-gb)) /11 Buena Vista Pk, Cambridge 40, Mass./

VIC RYAN: Received BNF OF IZ today, and immediately read it. True, it cost me 35¢, but I'd say it was worth thrice that (no, I won't send you extra money). I'll recommend it to everyone I can.

I think this volume's worth will increase with time. This sort of a, well, to coin an oft misused and more overused word, "brilliant" satire is something that I'll enjoy for a long time to come.

Whatta ya got planned next? ((Testimonials like this are always welcome... Next? Well, THE ADVERSARIES is yours for 25¢, mit a few extra goodies not contained with it in VOID, and after that I have a couple of other projects brewing. Also, at long last, Dick Eney is readying the FANCYCLOPEDIA II. This monumental effort will probably run over 100 pages, and if the manuscript version is any indication, it'll be the top publication in fandom this year. Dick will probably announce publication and prices shortly. -tw)) /2160 Sylvan Rd., Springfield, Illinois/

RICK SNEARY: I will agree with most of what you say about "fanzine fandom". It is about the same thing I think of when I use the term "active fandom." To be active, you have to have some idea of what is going on, and to do that you almost have to read fanzines. Both yours and my term would of course cut a lot of people out who are regular members of local clubs. But, it isn't a love of ayjay that does it, or we would be reading deadly dull and flower tripe, as in the AAPA, and others. (("Ayjay" or "amateur journalism" doesn't mean amateur publishing; journalism refers to writing. So I think it <u>is</u> an aplicable term.-tw)) I suspect that you and a few others really enjoy the publishing end itself. But mostly I think it is a means to an end. And the end is communication. I think it

is a more common symptem of actifanism, to have a need to exchange ideas, than to put out a fanzine. So, fanzines answer the need, but are not the reason in themselves. Why we must exchange ideas and opinions is a subject to take up at a later broadcast.

As for "The Other Fandom," it was very interesting, but due to recent events I thought it referred to something else. At the present I'm on track of what might actually be an other science fiction fandom. One that might be as large as our own, and though 20 years behind us in time, very active. And not in another galaxy, but in another language.

I mean the almost mysterious International Science Fiction Society. I first read of it in Sones newzine from Australia. It talked about large memberships, with headquarters in Vienna, Austria, with branch offices in most of the major countries of the world except America and England. (The French Canadians have a branch.) This seemed hard to believe, so I wrote Pierre Versins, who was mentioned, for more details. And he writes that it is all true. There is a large, active fan network throughout Europe, and a number of other countries. The ISFS seems mainly to co-ordinate the branch activities outside of Austria, and run its own local. Its O-O is in three languages. Versins says it is much like it was here in the '30's. A great therst, and very little stf to be had. So they put out fanzines with their top people writing, just as Lovecraft, Smith, Kuttner, etc, did here. All this, and we--or at least I--never hearing about it. ⟪There was a five-issue series written in VOID by Julian Parr on the German side of that club--in fact, the German group expanded into the European society. You're right about the fans therein and their aims--it's almost like stepping back into the past.⟫ /2962 Santa Ana St., South Gate, California/

JOY CLARKE We faunch for your micro-elite typer--wish we could get one. John Roles of Liverpool was lucky the other month in picking one up for approximately five dollars! You should have seen our faces --envy,astonishment,etc. All we want now is one for the same price. ⟪I think bargains like that are what keeps fandom alive--and our fannish sense of wonder. I got my typers very cheap (traded a Royal pica for the LCSmith micro-elite), get most of my supplies wholesale, and generally sniff out bargains. (The Gestetner here, an electric 160, cost $40...) But envy fills my heart at Chick Derry's recent acquisition: over $1000 worth of printing equipment, press, type, etc., for free...! -tw⟫

I note you call VOID the 'fannish' monthly but surely we already have several monthlies going in present fandom that are quite fannish. Surely you do not think you're the only ones? But then, since Don Ford says we're always wrong, you probably do. ⟪I had rather thought it would be obvious that those slogans we run on the cover are not intended in dead seriousness. Like, you know?-tw⟫

I'm glad you added that comment about Walt's getting the Best Fan award last year: I'd felt myself that it was a 'vote of confidence' in Walt by the fen who'd felt he got a raw deal from GMCaw.

⟪At this point Joy devotes the better part of a page to criticising Bill Rickhardt's FLIP, which had been mailed with VOID. Because it has no place in VOID, I'm omitting it, but she ends with⟫: You will be interested to know that because of Rickhardt's shinwagging we three here have requested the Detention to return our subscriptions. We have no wish to support a con committee that believes drink and dope the be-all and end-all of existance, and who further believe that if fans get 'taken' by them it's their own lookout. ⟪And I must seriously object to the wanton, irrespon-

sible, and potentially dangerous charge made here. I have devoted an article on the subject to clearing the Detention of charges of "dope" being a "be-all and end-all of existence", and will only say here that these charges are unfounded and made from sheer ignorance.-tw》/'Inchmery', 236 Queen's Rd., New Cross, London S.E.14, England/

TERRY CARR: Moomaw's story is quite good, though I think you overrate it in your editorial. You seem to see excellences in it which just aren't there, like the contention that it accepts fandom as it is and recognizes the outside world fully too. From the first installment, this seems to be pure imagination on your part. 《I had the advantage over you of reading the story in one piece. I think you'll find the second installment bore me out.-tw》 But it's a good story, well-written, with just one major (and very major) flaw: the use of too many real fans as characters, complicated by the use of pennames and slightly-changed names to confuse matters. This seems to be the influence of one LStarkIII, and I've always been irritated by his use of real names and pseudonyms. I can't understand why fans persist in doing that: it adds nothing and detracts greatly. 《I think you've brought up a major problem in fanfiction writing, but I'm not sure you have the right answer. Moomaw was not following in Stark's footsteps, however. Stark assigns real names at random to ficticious characters. He may even give A B's name, and B A's, to truly complicate things. Moomaw however, where he used real names, gave them their real character, and the place they would most likely fit in the story. He told his story first person as it might conceivably have happened to Kent Moomaw. His protagonists were also well named. "Ford" was consistent with the background we'd given him, and "MGOlds" suggests both Marion Bradley and GMCarr, which she was. The names did not mislead--they gave a cast of authenticity to the story, just as the names of well known real people are often used in the background of mundane novels. I think the analogy is quite valid here.-tw》

I loooved your illustrated initial on "The Detention Tales". Man, like publishing such as that will drag in the top writers!

It seems I won't be able to get to the Tales for some time, and I'm sorry. At any rate, I've already revised my proposed schedule for the series, making it appear every two or three issues and to last for over a year, probably, at that rate. But I simply can't write it any faster.

Was it in VOID or GAMBIT that Raeburn said I'd misused the term "sercon"? As I recall, he was referring to my using it in reference to Laney, and I stand on my use of it. Laney at one time was sercon in the full sense of the word: overly serious, lacking humor and perspective, and so forth. Laney later acknowledges this himself. Fie on Boyd Raeburn, who says in a recent CRY that fans have been misusing the term "gafia" to mean getting away from mundane life by immersing oneself in fandom. Boyd doesn't seem to realize that that was the original meaning of the word, and that it's just gone through an about-face in usage since. So much for purists. 《I haven't heard anyone using it that way. Mr. Carr, sir, would you consider putting out another NEOFAN'S GUIDE, in the event Mr. Tucker...?-gb》 /3320A 21st St., San Francisco 10, California/

DONALD FRANSON: The TWIG review strikes me as a salvo in a continuing feud, rather than constructive criticism. TWIG has impressed me as one of the fanzines put together for the editor's own enjoyment--this is unfannish? Certainly it has its faults. I never expect any fanzine to be perfect. It's strange you didn't mention one of the major faults of TWIG, the eccentric English. 《Not a continuing feud, but perhaps

the opener to one.-tw》《Simply because an editor publishes for his enjoyment (so do we!) doesn't mean he can't strive to be entertaining in his editorials. Ray Thompson (whither now?) said he merely published for enjoyment, but from the horrible mimeo work in his zine, it was obvious he really didn't give a damn about the quality of his work. It's this attitude that gets on one's nerves.-gb》

Terry Carr's Chaucer parody is good. Glad he didn't copy the medieval construction; this way it's easily readable while retaining the Chaucer flavor. /6543 Babcock Ave., North Hollywood, California/

ARCHIE MERCER: "The Wailing Wall" on this occasion should never have been written. I let pass the previous installment, concerning PSYCHOTIC, because--well, I'm not quite sure why now I come to think of it, maybe just because it was the first of a series or something. Or, say, for the same reason that I tended to enjoy "Clayfeet Country"--because I was slightly predisposed to agree with it in advance, though I probably shouldn't have been. But on this occasion, I really must start to object. I see that towards the end of the article Ted comes out with the main thing he seems to have against Twig-the-man--that's he's taken up an attitude on the Moomaw business that Ted disagrees with. Fair enough--Ted has a right to object to this in no uncertain terms. But (I speak without knowing overmuch about either Moomaw or Twig-the-man, and never having set eyes on TWIG-the-zine) it looks to me as if Ted's just set out to be thoroughly unpleasant about TWIG-the-zine in retaliation for Twig-the-man's attitude to Moomaw. I may be wrong, but that's the obvious reading of the situation that occurs to me. 《And only to you, apparently. Those who have the inclination to either (a) dislike me, as you do, or (b) side strongly with Terwilleger, have all suggested that <u>obviously</u> it was a particular side issue, or personal grotch which lead to that review--but all of them have singled out different "obvious" reasons as the point which drove me to it. Nonsense. There was a great deal which irritated me about TWIG, and about Terwilleger-as-seen-in-TWIG, and all of these points led to my review, which pointed out each and every one of them. I feel I have as much right to releave my irritation in print as you do--and I might point out that your constantly slighting references to me in letters to Greg, repleat with "Don't think I'm trying to drive a wedge between you", when it's obvious that this is <u>exactly</u> what you have in mind, may change my formerly tolerant and friendly attitude towards you. You're letting <u>your</u> bias override your critical judgement far more than I, friend.-tw》 Colorless TWIG may be--I wouldn't know《it hasn't stopped you from passing judgement though, has it?-tw》--but this is surely better than the thoroughly nasty coloring Ted gets into the first two-and-a-half pages pf this review of his. Plus the end paragraph. And what the hell's "slightly silly" about the nickname of "Twig", anyway? A nickname's a nickname, which the namee can seldom help possessing, and "Twig" for Terwilleger strikes me as as valid a nickname as any I know. 《I believe Ted was referring principally to the practice of extending the 'Twig' nickname to every section of the magazine.-gb》 《And--while I grant that nicknames are hard to escape, in the mundane world of every-day contact, they're quite easy to leave at the portals of fandom. You can even enter fandom under a different name if you wish--as some fans have done. There is something pretentious, pseudo-Campbellian, and coyly cute about naming one's general-circ. subzine after oneself and then spreading the joke too thin to enjoy by extending the name or something of it to every section of the zine. Call it "slightly silly," if you will...-tw》

Which means, logically, that I was wrong about my attitude to "Clayfeet Country" in the

first place--such things should never be published. But if CC hadn't been written yet, but was to appear now that I've read Ted's review of TWIG, I'd get even more pleasure out of it than I did when I read it before. 《Nasty sob, aren't you?》

As for "The Detention Tales", this I found just so much wasted paper. I presume there's some point to them, and I admit I know nothing about the original Chaucer which probably helps 《Strange--here we had it in High School Senior English, a required course...-tw》, but as it was the thing struck me as entirely meaningless--and the lines don't even scan. What the hell anybody ever saw in Brandon's writings still beats me. 《My, aren't we full of Sweetness & Light today...-tw》《The main value, I think, in the Tales is the paraphrasing, as it were, of the original work into fannish terms, and incorperating current types and events into the structure of Chaucer's style. Since you haven't read the original tales, this understandably weakens your appreciation.-gb》

Anyway, now perhaps you see what I mean--it's a White zine, 100% proof 《You're being redundant》 Lip-service is being paid to your existence only. I sincerely hope you'll be able to recapture at least a half-share of the thing; I like BENFORD zines. Personally, I'd sooner have an annual or so Benford-zine than a daily Whitezine, however high the quality of the latter. VOID 15--with the exception I hope of the serial--is far and away the worst VOID yet. 《I am amazed by such senseless animosity. Because only I appeared in the zine, all the material, possibly excepting Moomaw's story, is bad, the zine stinks. No matter how good a zine I might pub, Mercer would prefer one Greg pubbed, even in an off day. This is prejudice the like of which I've never seen before. And I admit, it doesn't increase my appreciation of Mercer's critical abilities. -tw》 /434/4 Newark Rd., N. Hykeham, Lincoln, England/

JOHN TRIMBLE: "The Wailing Wall": I don't agree entirely with you as to TWIG's inferiority (or whatever). I've been watching the zine for quite a while, and have been seeing Guy Terwilleger emerge bit-by-bit from the anomity that characterized the early issues of TWIG, and which still pervades the scene. With the last few issues, Guy has speeded up this emergence, much to my liking. Unfortunately, I'm afraid for him. I looked ahead and could see a pretty good editor being built on the present foundations. Until, that is, this fiasco with Adkins. Now it truly looks as though Adkins will have a strong voice in the mag, and I don't like this. Dan Adkins' art might be a fan's dream (though not this one's), but as an editor, he leaves much to be desired. He is strong enough to overcome whatever good Terwilleger has/will accomplish, though, and to make TWIG over into a veritable SATA Illoed #2, as you stated.

I'll agree with you that people discussing Kent Moomaw's death, and equating it in personal terms should keep their mouths shut. But when you place it in the light of the fannish scene, and are discussing it as it (and the others) affects fandom, this is a different colored horse. Discussion of the latter is going to continue for quite some time, and it will center mostly around Kent, since Courval's death wasn't the first, nor as dramatic (I s'pose), nor was he nearly as active as was KM. And I think we're going to have to grow used to it all. 《We agree; as long as the matter is treated as an aspect and result of fandom, there can be no objection to it.-gb&tw》 /5201 E. Carson St., Long Beach 8, Calif./

TED JOHNSTONE: The two major items, Kent Moomaw's "The Adversaries" and Terry Carr's "Detention Tales" were both quite remarkable. Moomaw's was unlike any kind of fanfiction I've ever read, and I feel

14-- rather bitter about the moving finger of fate which moved a writer of this quality to take the Ultimate Gafia. Why couldn't it've been Claude Deglar or George Wetzel! I hear rumors of a Complete Collection Of Moomaw's Works being considered; I'd like to have a copy, if only for the reason that I've never seen much of his writing. ((Larry Borne mentioned something of the sort, but it would seem to me that only a few of Kent's best items could be collected, since he wrote quite a bit. At any rate, I believe almost everyone who knew Kent received the zines he wrote for, and would have little use for such a collection. Don't let me stand in your way, though. It just seems as though everyone is collecting and republishing these days, and perhaps it's become a form of mass hysteria--"Print it up in a volume, or it won't be remembered!"--and the Moomaw item would be a difficult one to compile.-gb))

****

Well, that takes care of twenty-one (count 'em) letters, and there's still a large stack for VOID 17. That ish will be coming out before long, and will feature, among other things, an Unusual Cover Photograph Of Particular Interest. Run, don't walk, to your nearest mailbox... Love + Ted

****

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