

MAYBE
18



Hayworth

MAYBE
Worlds of Fandom
18th issue

50¢ each, 3/41

15Apr-15Jun issue (...late) 2

PERPETRATOR: Irvin Koch, c/o 835 ChattBkBlg, Chattanooga, TN37402

POSSIBLE PUBLISHING "PERSISTANCE"

(HELP FROM): Eric Ferguson III, c/o 765 S. Atlantic, CocoaBeach, FL32931

A D in the circle by your address label means you got this on the whim of Hank Davis, F for Janet Fox, Fe for Eric Ferguson, a number is your last issue, a T is a trade (to Koch), and nothing means it's your last issue unless you do something (Cash, trade, printed, contrib, whim of editor--in order of reliability). We trade ONE FOR ONE and pass the zines around the country--fie on you editors (multiple type) of other zines who live in the same city with each other even and insist on a trade to each!!!

Hank Davis mysteriously disappeared, had mail returned from a strange address in NY his home forwarded it to, reappeared, stated his address in NY was the one he had had mail forwarded to except the middle digits of the street number were transposed, told me he would possibly get in a set of stencils for this issue as previously promised, and then was not heard from again. He now works for the Internal Revenue Service and since this issue was to go out on April 15--well maybe the stuff I promised for this issue will show up for the next. I suspect Hank may turn in that last set, completely edited by him for once as I promised, and then use some NY fan's mineo to do his own zine 125 MEXICAN LUNNIES. Janet Fox, my emergency editrix, kept getting letters and more letters forwarded from people by me for the lettercol; then in the Davis move confusion I asked her to come up with 18 cut stencils any way she could by the deadline; no doubt she is still in shock. That too will eventually show up in the next issue.

Fortunately the mail and the Apollo 16 deal brought in enough material for me to do a zine, for what it's worth, on the spur of the moment. The moment stretched out a week as I recovered from the parties (this is April 8 and it will be luck if the zine gets out this Saturday). And there is Eric to help with the new large mailing list....

The last feature this issue, I should warn you, was a last last last minute throw in. It was cut to length by removing material that would be redundant to the average American fan. It was also changed in places where I had personal information much newer than the authors (like listening to Asimov at the Worldcon myself etc). I will not cut or change the other article of his I have--it's much better to start with. You WILL note that I have bowed to the overwhelming pressure; there is NO more fan fiction--no one would read it. IMK

CREDITS AND BLAME

Cover by Adrienne Hayworth of Orlando and Carolina simultaneously
Page 2, Credits and Blames (blames above) by IMK ((comments without initials in double parenthesis are mine too))
pp 3-5, "Long Live and Prosper, She Said" Jacqueline Lichtenberg on ST
6th page, Space Filleo by IMK (in more ways than one)
7th page, N3F Story Contest, Howard DeVore (father of Susan I hear)
8-11pp, "Assorted Aussie Fan Assault", beyond description
11-15pp, "A Lot of Other Letters" by a lot of other people
15-18pp, "Friday Night April 14" is when the Apollo 16 Launch thing started...but I'm still recovering. The illos are by an unknown Knoxville Univ. TN artist.
18-20pp, "Appraisal of Asimov" article by Andy Darlington....read on...

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MAY YOU LONG LIVE AND PROSPER... SHE SAID... mid-april 1972...
("She" is Jacqueline, Mrs. Salomon, a.k.a. Jackie, Lichtenberg,
9 Maple Terrace, Monsey, NY10952)

I have authorization in writing...no mistake, no rumor...to start a letter campaign aimed at PARAMONT and the FCC. There must be no mention of #44's name, therefore, wherever names are needed, mine may be used.

The following is copy to be reproduced in zines or on carbons to all your correspondents. THIS SUPERCEDES ALL RUMORS.

NBC is interested in doing a ST movie. In order to keep this interest alive until we can secure a contract, all ST fans must begin AT ONCE to write to PARAMONT, TV GUIDE, NBC, and other networks, their local stations...AND the Federal Communications Commission.

The same rules apply as in the 1968 campaign (please reprint wherever possible). Briefly, no ST indications on the envelope or stationary, type neatly, be mature. No petitions. Use letterhead stationery if you can. Use no prepared wording. Get everyone you know to write as often as they can. Now is the moment in history to get the tsunami rolling. We may never have such a good opportunity again.

Here is why you should write to the FCC and send a carbon copy of your letter to the networks. The Federal Government Commission on TV violence has made its report which states that research indicates that TV violence DOES affect children and adults adversely. The report includes a strong recommendation that violence be reduced drastically. The networks are scrambling to dump action-adventure shows they've paid millions for. We don't know yet how this ruling will affect NBC's interest in ST. The greatest help fans can be RIGHT NOW is to write to the FCC and the networks pointing out the anti-violence of the show's premises...and how ST was AHEAD of this development regarding violence. Telephone and telegram deluges would also prove MOST EFFECTIVE.

We may never have such a good opportunity again. National press has been covering the SPONTANEOUS interest in ST, and it is truly astounding the network officials. Let's keep them rocked back on their heels, mouths agape at the idiotic blunder they made in cancelling ST. They have indeed begun to see this error. Let's drive it home good and strong!

Write: FCC c/o Dean Burch, 1919 M St. NW, WashDC 20354

Senator Pastore, 301 PO Annex, Providence, RI029031

Your Senator, Senate Office Bldg, Washington, DC or

Senator Pastore, New Senate Office Bldg, WashDC 20510

Newspapers and local news shows are good targets. You can find your senator's address by phoning your local library. Let every public mention of TV Violence hold ST up as the prime example of what entertainment should be." ...IN PEACE AND DIVERSITY

Jacqueline Lichtenberg

+ + + +

Koch again: Don't any of you accuse me of being a trekkie or fanatic Trekfan. Trekkies are cute girls and not what they sometimes get insulted as. As for Trekkfans, Davis, Fox, others with this zine, and myself are general SF fen. Startrek is merely the best SF, nearly

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the only tolerable SF, ever put before the general public--not to mention ourselves--in dramatic form. Of course there was THE PEOPLE on a TV movie, and there were some other possibly sincere attempts at decent SF on TV. Some of these were just as big duds as RETURN OF THE MONSTER FROM BEYOND IDIOTLAND, but they were not the usual unthinking trash. People, fans, fens, and readers--SF started all this! SF has a producer and some writers that are actually SF writers. Either all the general SF fan get behind the Trekfans on this or go on voting No Award for the Dramatic Presentation Hugo from now on.

And now, courtesty of your very own National Fantasy Fan Federation Membership Activities Bureau Head, I turn the zine back to the head trekkie for some activities.

+ + + +

In recent weeks, it has become apparent that STAR TREK is on the brink of revival. All that should be needed now is a concerted push from the loyal fans, and our show will be back on the air.

Three large organizations now exist which are providing that push. ST Con NY, Equicon (ST Con Calif) and S.T.A.R. (ST Assoc, for Revival). The Con info flyers will be available soon. STAR flyers are also on the way together with info packets for people who want to start STAR chapters. STAR is now trying for the largest possible membership enrollment (having topped 6,000 several weeks ago and still growing exponentially). I will have STAR flyers, newsletters, advance info and chapter starting packets within a few weeks and will distribute them for the price of postage (send stamps not money, to 9 Maple Terr., Monsey, NY10952).

Here are the direct lines of communications to the heads of the STAR organization.

Phone call message service is being handled by Mrs. Nickie Franz, 313-769-1193. She will take messages and give out the numbers of workers you might need to reach. Hours 9AM to 9PM unless emergency.

Permanent mailing addresses for STAR//Mail funds for STAR to:

Sept-June
ATTN: Laura or Margaret Basta
Wayne 3rd Foundation
Box 102
University Center Bldg.
Wayne State University
Detroit Mich. 48202

June-Sept
STAR
c/o Carol Lynn
11524 Nashville
Detroit, Mich. 48205

Questions concerning publications and contacts with club heads and zine eds to go to Laura&Margaret Basta, 8043 Pinehurst, Detroit, Mich. 48204.

Authority at present delegated in this fashion: George Christman...Head of Ann Arbor Chapter, Pres./Founder and in charge of publicity. Laura and Margaret Basta...in charge of publications and contacts with club heads, zine eds...and other central fans. Diedre Mathews in charge of organizing out-state and Kalamazoo. Box 364 Kalamazoo, Mich. 49005. George's secretary-typist volunteer, Jan Donaldson, 311 Thompson, Ann Arbor, Mich. 48104. Send carbon of all communications to her. She handles technical people's support and organization of chapters.

First publications may consist of STAR flyers, general info, membership cards, 3pp newsletter with reprint of 1968 letter writing rules. This will be sent to all dues-paid (2) members. Others may not get all info. A second newsletter will be in preparation for organizers only. ...IN PEACE AND DIVERSITY...Jacqueline Lichtenberg

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STREKZINE QUESTIONNAIRE #3 5/72 Return to:
Jacqueline Lichtenberg, 9 Maple Terrace, Monsey, NY 10952

Name of 'zine(s):

Name & Address of 'zine(s)' publisher:

Name of editor if someone other than publisher:

Date of Issue #1 (pilot issue):

Date of Final Issue/# of final issue:

Total # of issues published before 1/1/73:

Total # of pages published before 1/1/73:

Price per issue:

Subscription rate:

Availability of back issues:

Affiliated with a club?

Total # copies run off (highest/lowest#):

Total circulation volume (highest/lowest/current):

Deadline/publishing date of next issue:

General contents of 'zine (stories, ads, articles, news, etc:
mixed; all ST?):

* * *

Would you be interested in joining a Strekzine apa (amateur press assoc-
iation)?

If so, do you have any conceptions of how such an organization should operate? What should its function and purpose be? What criteria for membership? Is there any particular person you feel is qualified to organize such an endeavor? Would you* be willing to publish a letterzine for such an organization? Under what conditions? Use a separate sheet if necessary.

Are you a collector or trader of ST material?

* * *

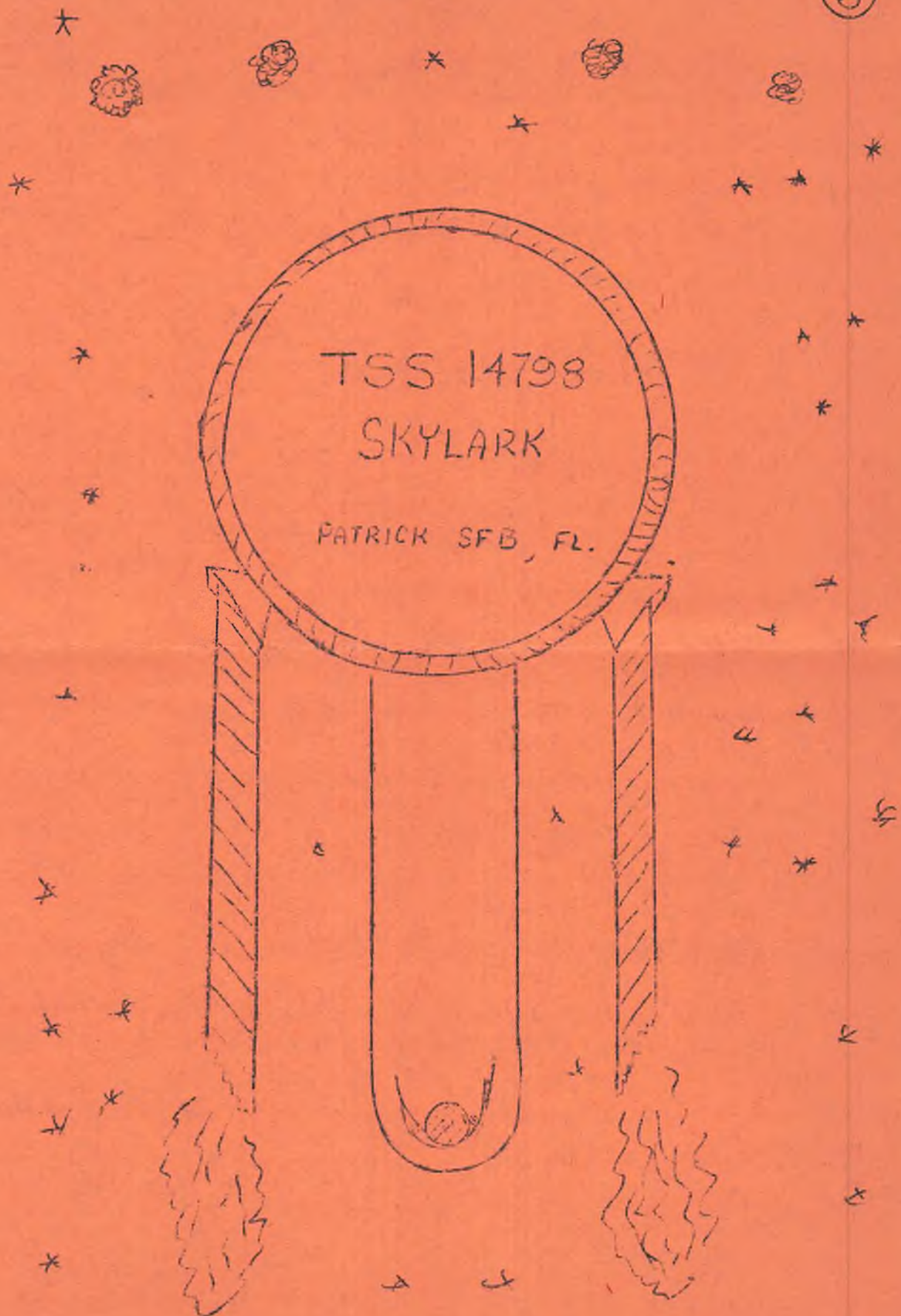
COMMENTS: Please append any comments you may have on this questionnaire or any previous ones. Please make suggestions for data you'd like future questionnaires to collect.

NOTE: The circulation data disclosures requested above are roughly parallel to those required by law of prozines.

*I(IMK) have already given Jackie a set of operating rules for an APA and my qualifications to be first Official Editor are as good as anyone's. I can see such an outfit having its first mailing about September '72, but write Jackie for the info. I didn't keep a set of the rules and in any case there will probably be a lot of other ideas. Jackie has been in constant touch with highly placed ST Pros for the last several months and it looks like a push, as described in the foregoing pages, may get ST renewed VERY soon--then the APA....

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NEFF STORY CONTEST

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And about the same time Jackie L. was filling me in on the latest activities and adventures of the SF types, I received a large letter with the numbers "2 & 3" on both it and the enclosed stories. I got in to the 1971 NEFF Story Contest early--that kind of #2 and #3. I've been entering the thing since 1963, it's what got me into fandom, but I've never won anything. There were, I recall, \$15, \$5, etc. prizes for the first three places. There is supposed to be a small entry fee for those not members of either NEFF or BSFA, but DeVore, as activity head may be doing things even looser. With the rejects was the following:

Hello there,

Enclosed with this letter you will find the manuscript that you entered in the NEFF Short Story Contest. If you're one of the winners we congratulate you, and if you didn't make it this time ---bear in mind that there were almost 60 entries in the contest---and that, according to Ed Ferman, the standards were much higher this year. We hope you'll try again.

The stories were mailed to Ferman early in November((the letter was dated 5 April 72...IMK)), due to the number of entries the judging took longer than anticipated. Mr. Ferman, recently informed me of the winners, and I notified them at that time. I have waited until now so that you could all be informed as the manuscripts are returned.

First place winner: Gail VanAchtoven
270 E. Algeria Av.
Sierra Madre, CA.

Title: "Lady Bountiful"

Second place Winner: Thomas Montelone #301
5921 Cherrywood Terrace
Greenbelt, MD

Title: "Agony in the Garden"

Third place winner A TIE BETWEEN

Doris Beeten
4161 W. Eastman
Denver, COL

Judith Brownlee
1556 Detroit #1
Denver, Col

Title: "Some Say in Ice"

Title: "A Question of Perfection"

Special Mention to... Thomas Montelone (as above) "Coming of Age".

In the meantime, while awaiting the results, Gail Van Achthoven has sold one story professionally and has another that's under consideration by a publisher.

I want to thank each and every one of you for entering and to encourage you to enter again this year. I will be conducting the contest again, and entry forms will be ready in a few weeks. Send me a stamped self-addressed envelope, and I'll be happy to supply the forms. You can enter more than one story.

Sincerely yours,
Howard DeVore
4705 Weddel St.
Dearborn Hgts, MI

He's a good guy even if he does leave off zip codes and not have a word on the faults or RELATIVE RANKINGS of stories beyond the first five. IMK

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ASSORTED AMAZING AUSSIE FEN ASSAULT

The first thing I got from Australia in this batch was a blue fanzine mailing wrapparound. It is postmarked 18Jan72, Nortland Centre, Victoria, Australia. It arived about the first week of April--about normal for third class mail from down under. BUT: B.R.Gillespie, GPO Box 5195AA, Melbourne, Victoria 3001, Australia, YOUR ZINE DID NOT MAKE IT!!! Only the wrapper made it!!! Now you know why I staple this zine all in one piece. About August72 this should be reaching you, and with luck, next January I may receive a replacement for the zine the Post Awefullis lost on the way up here.

On the brighter side, in mid-Feb.72 I mailed MAYBE17 to AUSTRALIA IN 75 LAND, third class of course, and an airletter dated 4Apr came back:

E.B. LINDSAY, 6 Hillcrest Ave, Faulconbridge, NSW 2776, Australia

This letter is directed to you rather than to Janet Fox because I want to comment on layout etc rather than on contents. First MAYBE15. If you are going to use coloured paper (and there are good reasons to) don't mix it up in the mess that 15 was, either stick to one colour all through, alternate like BEABOHE, or use one for the covers and illos and the other for typed pages. This mixture of colours is terrible. Second I don't like the actual colours - it is bad enough that you use that horrible paper with hair all through it (this would only be of advantage if you could use the texture of it to advantage to mesh with the drawings etc)but that damn colour is just too much. Something brighter for a cover is needed, for this is the most important part of a zine, because it determines the first reaction of the reader to it.

The layout needs improving. First the typed portions are far too low on the page. Look at a good book. The square of typed matter is centered slightly higher than the center line of the page, there are reasons for this relating to the way human beings see things. I suggest that you see a good library and borrow some books on typography; they have good ideas that can be most useful if you don't follow them slavishly.

Headings are next... where are they, usually burried in the text so that you don't know where one story finished and the next one started. If you can't afford electrostencils (I assume they are rather expensive over there as well as here)try hand cutting them. Gestetner has a nice range of stencil cutting tools (some of which appear to be used for your illos) they also have lettering guides at 1/2 or so. If you can't afford these try some of the stores selling school equipment, you can often find similar guides at a fraction the cost. That is unless you want headings etc. that look handcut; if you do, make them more obviously elaborate than the heading on the cover of MAYBE15.

Margins are the next thing I ~~attach~~ mention. You have a nice left hand margin on the left hand pages and then take the right hand page margin to the edge of the paper almost. Do your duplicating of all left hand pages and then take the right hand pages (this lets everything dry also). Ideally the center margin should be the same size as either side margin, and you should have room to hold the magazine without your thumb covering part of the type. That is how books are designed. The word is designed not just assembled, altho this is usually happens these days I must admit.

Fig 1.



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Now for the offset version. In my view if you are going to use offset the appearance should be better than a duplicated zine can offer. MAYBE17 isn't. Sure the paper is nice, but no better than stuff you could duplicate on, but the important point is that the reproduction is simply not good enough for offset. If it was done by a professional printer I would tell him off, if a fanish source, well... I don't know how much offset costs over there (I would however be very interested in finding out) but here it is about 3 to 4 times the cost of duplicating if you have your own equipment (for duplicating I mean). If that is all they can do, with all the solid letters blocked up you should forget offset. While on this point, why not use some really good illos, since you were using offset?

MAYBE16 was okay from the colour front, headings were still a no however and the illos shouldn't have been there.

Apart from these few comments I enjoyed all three issues. I hope you will continue to trade for GEG (I've found some people don't like my comments, wonder why?), and that you can keep MAYBE coming.

Might get time to send a LoC on the contents to Janet Fog (I know that is difficult to explain, but I miss the x and hit c, and then reach for the backspacer and hit q) ((I tried to duplicate your typo, Eric, but it didn't come out the same)) or perhaps something for Hank to consider, but at the moment I doubt I will have time.

Anyhow thanks for the zines and best wishes for the next issue (probably out by now I imagine - I wish it didn't take so long for zines to arrive from the USA).

+ + +

REPLY: Your first mistake was directing the letter at me instead of Janet with the letter section--altho it worked out for the best--, both 15 and 17 were jointly done between Hank Davis and myself. MAYBE16 was done 100% by myself many months in advance of its mailing for use as an emergency issue--the emergency didn't come so it went out as an extra. I may as well take the blame, tho, for most of your complaints are my fault.

Both the color and the amount of each color are controlled by what is available; I use what I can get and usually don't have enough at all. It's even worse in Florida (where I am right now despite the Chattanooga return address) than in Tennessee. I did aggravate the situation by not alternating page colors where I could in some instances; this was due to trying something different. I will argue to the death about texture tho. The kind with hairs in it drinks up ink and at least doesn't smear to hell like the other kind does. The only other kinds available are also much more expensive as well as miserable for repro.

The layout is primarily controlled by getting as much material in a zine as possible in a limited number of pages. The second consideration is that my paper eating mimeograph tends to produce three inch margins on one side and cut the text off in the middle some place on as much as a third of the paper used--crudsheets unfit even for my low standards. The top and bottom margins are designed solely to minimize this working against the peculiarities of the damn machine that cause this.

Hank will probably take your advice as much as he can and add a batch of ideas of his own. He may even succeed in getting a machine to use in New York which is more reliable. That goes for headings and all that hooraw too.

Electrostencils cost \$3.60 down here in FL when a

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dealer can be found that handles them at all. Every bit of the artwork in MAYBE15 except pages 3A and 6A were done on electrostencil. The first problem with electrostencil is getting art that is easy to reproduce--no great problem for letter-guide drawn headings altho it does run up the number of electrostencils used and the work of cutting up more places to paste the electrostenciled part on to the typed stencil (the only recourse to spending \$3.60 on every last page). The second problem is that 75% of the dealers I've seen can mis-set their electronic cutting machine controls in ways both unexpected and disastrous even to simple line drawings. The last problem is the inking qualities of my accursed mimeograph type duplicator; it can ruin anything.

With hand cutting art or heading on to stencil the first problem is SEARS stencils such as both Hank and I usually use. They aren't too good for this. The other kind I have (and can't get anymore) is better as witness the fair reproduction of pages 3A and 6A in MAYBE15; these were done on the spur of the moment to correct a minor disaster. Actually they were more luck than anything else; look at the drawings in 16 (I warned everyone to brace themselves for my horrid art. By the way, the one I did in this issue is primarily to allow people to fill out the questionnaire and send it in with no fear of losing something on the other side of the sheet). The second problem, for art only, not lettering-guides, is getting someone who can draw or trace onto stencil. The machine will do that in if the miracle occurs. Eric Ferguson had a zine run off on my machine with art by a pro artist who knew how to work on stencil and even had the equipment--too bad the work was wasted...

In so far as designing zines instead of just putting them together--assuming a person was interested in that instead of just the material, which Hank Davis is and which is why I'm hoping he starts in on that as soon as possible--and assuming he had access to both the supplies and equipment, which may soon be the case in New York with its large large fanish population--then you hit the WHO CARES barrier. This is caused by good zines getting just as little return as bad zines. The reason I went to offset on MAYBE17 was not that I thought it would do any good, but that I had that special story to do and given Hank's typer, and the usual troubles with repro, it would have been unreadable otherwise.

The sole reason for what you think was bad repro in 17 was bad copy to offset; Hank doesn't have an electric typer with special ribbon as is needed.

On costs: 100 copies of both sides of a sheet of paper done by offset cost me \$4.80 (this rate for 10 such sets--the less you do, the more it costs) which was about half of what I thought it would cost. The normal professional pro who did it lives nearby and is a one man shop. Everyone else wanted much more. This consisted of ordinary white paper and no collating or anything. The same thing done by mimeo using whatever stencils and paper I could get (getting any is sometimes a problem) would cost about \$.35 for the two stencils and \$1.50 for paper if the machine didn't eat too much; ink is trivial but add \$.05. As I mentioned before, add \$.360 for each side of the sheet done wholly by use of electrostencil; I use about 2 or 3 cut up per 20 or 30 pages of regular stencils. The illo on the previous page will probably be illegible so I'd better describe it (it was hand cut).

Lay two pages out side by side. Draw lines from corner to corner of the double sized block created. On the right hand page the top margin is drawn so that the side margins

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start where the top margin intersects the diagonal lines. The bottom margin then begins where the right margin hits the diagonal again. This results in the left margin being the smallest, the top and right being equal, and the bottom being largest. The smallest margin can be made large enough to put staples on etc by increasing the size of the top margin also. Of course this assumes you have an idiot patient enough to justify the left hand margin to begin with.

Anyhow, 17 was done entirely for the benefit of the story so there was no room for illos; the cover just happened to go with the story and the other two pieces were fillos in the truest sense of the word.

I hope everyone has skipped both your letter and my reply; this is even duller than fan fiction except to the usual few who will be hanging on the edge of their seats for just such haggling.

#+ #+ #+ #+ #+ #+ #+ #+ #+ #+ #+ #+ #+ #+ #+
An American dollar is worth about .75 Australian. Am.\$ above.
#+ #+ #+ #+ #+ #+ #+ #+ #+ #+ #+ #+ #+ #+ #+
AUSTRALIA IN 75

Meanwhile, there is an Upper-South SF convention in Johnson City, Tennessee (that's up in the NE corner of the state) on 8-11 June 1972. It will be at the Broadway Motel I think, but write: Len Collins, box 148, Churchill, TN. for info. He said he will run it somewhat like a Midwestcon with no programming except a dealers' table and many informal get-togethers. If you happen to be in that area of US highway 23 at the time, you might want to stop by and see Andy Offutt, Keith Laumer, and others. Oh yeah--ask 'em who started the Upper-South Claves (This one is called Tri=Clave, the first one was Gnomoclave).
oOo

A LOT OF OTHER LETTERS



JAMES HALL, 236 Lansdowne Av, Winnipeg, Manitoba, Canada

Although I received MAYBE 16 a while ago I did not wish to write you until I had read it and this was impossible due to my finishing a term at school. But I have read it now.

At the time I received your fanzine it was the first one I had ever seen so I shall not try to tear anything apart.

Am quite surprised with your fiction fanzine. Someone told me no one reads fiction in fanzines. Oh well, I am still a newcomer and have lots to learn.

-oOo-

Reply: James is/was a new member of N3F and possibly a NewFanzineAppreciation society member (they pledge to LoC EVERYTHING in return for their name on a list people are supposed to send zines to).

He is dead right. Practically no one will read fan fiction. I spent a year and couldn't even get 85% of the fans who saw the zines to even look at the pages with fan fiction on it.

STEVEN UTLEY: 1919 Walnut Plaza #238, Carrollton, TX 75006 1 April 1972

The date above notwithstanding, this letter is not a joke, not a put-on or a figment of an imagination forever corrupted by years spent within a few hundred miles' radius of Andy Offutt's home digs. You hold in your hands a real, live, actual, honest-to-goodness letter from the prodigal son.

And, if I know you at all, you are not a little unhappy with me.

A year or so ago, I wrote a letter which you immediately turned around and published in BABY OF MAYBE, and in that letter I announced before all the world my intention to send you (1) a story and (2) some drawings. I tried, Irv, I really did -- but it turned out that I'm not such a hot-shot fiction writer, which meant that everything my machine disgorged proceeded directly to the trash can and did not pass Go and most certainly did not collect two hundred dollars. Too, I was busily looking for a job at the time; the promised artwork got shunted off into a folder full of doodles dating back in 1964 and remains there to this day.

In short, it's been a helluva year since I last bugged you about anything.

I have a favor to ask, at any rate, one which you may or may not feel that I deserve to get. I have tried to locate a copy of MAYBE #1 through advertisements in NOSTALGIA NEWS (the once-upon-a-time DALLASCON BULLETIN: the icky new title was Larry Herndon's idea), to no avail, but I would still like to have the final version of our Pellucidar pastiche to wave before my grandchildren's eyes in accompaniment with the warning, "Never let anyone see what you've written unless you KNOW in your heart that your ego's healthy enough to withstand what must inevitably follow." If I offered to pay all such costs as postage and so forth, could you and would you be forgiving and kind enough to photocopy MAYBE #1 for me?

A SASE is enclosed and awaits but your YEA! or NAY! on this matter. Please let me hear from you soon.

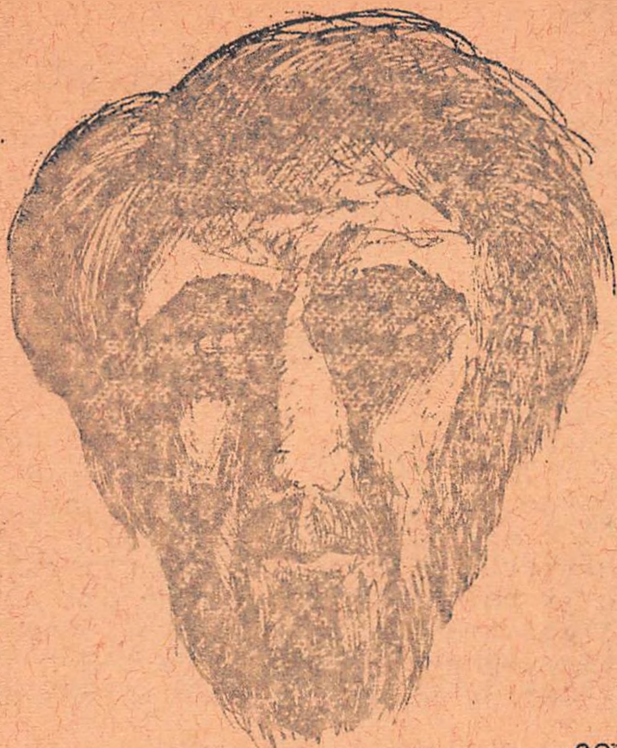
- o o -

Reply: I think it was some time in 1968 when I met Steve in person for the first time. We had been writing back and forth starting with ERB after he or I saw the other's name somewhere with TN addresses. In those days the fans in Tennessee could easily be counted on the fingers of a mutilated hand. I got back on leave from the Army and took off for Murfreesboro; where I got a story from him which in a somewhat changed version appeared in MAYBE #1 circa Oct 69. I mailed it to his last known address, it being one of only 48 thashy copies, and by then he had dropped totally out of sight--the zine must have hit someones trash can. Then in Dec 70 I went way way cross country to Dallas Partycon I. Much to my astonishment, there were Steve and also George Proctor, each with a pretty wife named Lana. Now if I could only find Tim Eklund, the other early fannish friend who vanished...

In any case the only known copy of that zine lies under a pile of junk in Chattanooga while I am in Florida, for a little while longer anyway, and couldn't get at the zine to duplicate it no matter how badly I wanted. I have promised him that "something will be done" by my third anniversary...IMK

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The following two letters came in too close together for comfort. I am putting them in EXACTLY as they came, with no changes for uniform format what-so-ever!!!IMK

April 4, 1972

(done on notebook paper)

Dear No. 224

Its been a while since I wrote to/heard from you. What are you up to? Need any more contributions? I was waiting to see if you would use the first CROSSPURPOSES. Or has MAYBE come out yet?

As you may notice above, I saw your name in Progress Report #2. So you're coming out? I guess you will be sharing a room with No. 230 or someone else - however, if you want a room mate (and cost sharer) I'm available. I am determined to

come whether I can afford it or not,

even if I have to sleep under a table. Its

going to be good to see you, 230, and 357 again.

I never did meet 231. Its going to be good going to a con where I know a few of the faces. At Westcon I was really the invisible man!

Do you need any more contribs? Or should I be asking Hank Davis?

Wash DC in '74 (Ghod! What am I saying!)

Sincerely

Member No. 754

P.S. Did you hear about the "Loch Ness monster"? April Fool...!

REC, 1217B SanPablo Ave, Seaside, CA93955

((it came in a red envelope with, "This is a red letter day" beneath my address. I won't say who any of these numbers are---you can read the LA CON membership lists. The character is a mad punster who was with WSFA before he came to Knoxville and then went back to CA. Contribs may as well go to me until Hank unFAPitates---anything but fiction. I do have a single room confirmed at LAcon but am holding off on roommate commitments until I get there; if YOU have a room or want to share one at any con or have a car or need a ride or want to charter a bus--as N3F MemAcBu I am acting as a clearing house. Gary Mattingly, 207 Marlatt Hall, Manhattan, KS66502, has info. on the charter bus leaving from KansasCity for LAcon. I will be going by car from Atlanta(DeepSouthCon) th Chattanooga to that area to Osage City to LA and back. I'm for DC in 74 too, and the Nessie monster was one of the best Aprilfooljckes.))

BUT, then I had on my table another letter, commercial postprinted type. Inside was an officious looking check for \$.75, an order slip which defies description from State of New York, Clinton Correctional Facility Commissary, Dannemora, NY, and a letter with a censor's stamp on it and done one a printed form...well...read on:

Sir:

Please find enclosed a check for \$.75 for which please send me issue 17 of MAYBE, WORLDS OF FANDOM. I recieved this copy #16 from

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Florida. There was a circle next to my address but no initial. So I am writing to you. I am interested in all stories about Morgan Smith. Do you have back issues of MAYBE #6-9-10-12? If so, could you send them with #17? I enjoyed all the stories in #16. Answer me one "??". What do the letters "IMK" mean? You have me curious. I didn't think too much about #16. I would like to read stories on Sword and Sorcery.

Thank you
Respectfully

LEO J. MURRAY JR 42703

Box B, Dannemora, NY12929

m. j. Murray

((I answered him another letter from FL with a TN address on it and a batch of other things which I am sure puzzled the prison authorities to some extent. There are Morgan Smith stories in #6 and #10 altho there may be no #10's left shortly... Irvin Meyer Koch)) ((it was being addressed as #224 after getting a letter from the REAL #42703, who appreciates any fanzines he gets by the way, that got me)). One more letter to print.

TO:((I just got a copy)) University of Montevallo SF Club
PO Box 2659
University of Montevallo
Montevallo, ALA 35115

University of S. Alabama SF Club
c/o Rick Fuller
200 Williams Street
Mobile, Ala. 36606

Folks: We (Southern Fandom Confederation) are trying to get the next bulletin out after personal delays occasioned by the material you will find enclosed ((some of Meade's own stuff was adv on a flyer)).

Toward this end, in preparing the next SFC Bulletin we want to be able to report news from your organizations as well as the others in our 10-state south ((LA, AL, GA, MISS, TN, SCAR, NCAR, FL, VA, KY)).

In addition we would like member's addresses for the roster and to assure that all interested persons receive directly the information on this area's two conventions this summer, Triclave in Johnson City, TN, Jun 9-11 and the Deep South Con in Atlanta in late August. If you are willing to accept delivery of more than your copy of the bulletin and can distribute several to interested persons, please let us know how many we can send you for distribution.

I should mention that a number of southern fans (and fans from other regions) have made plans to attend the Apollo 16 launch and we hope to have everything ready to go to be able to insert a last-minute report on the activities at the launch (Procs, parties, etc) with this bulletin. In addition, it will contain reviews of the area's publications (so if you have any, send them on) and information on nominations for offices and projects for the ensuing year. There will be a June Bulletin with a ballot for paid members to vote on things for next year.

Please let us hear from you on these matters as soon as possible. Fan-tically yours, Meade Frererson III, 3705 Woodvale Rd, Birmingham, Alabama 35223, President, SFC. ((and a note to me:)) This has to be done quickly after the launch. *((I will, I will))*

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A full report of the launch (a day and a half off as I type this) will be in my SEPazine if it isn't added to this zine. Anyone else in the South with info on zines, clubs, fans, etc. should get in touch with Meade.

I also heard from Ed Cagle (cash), Bill Marsh (a SLA Napa zine--I never know if I'm still on their waitlist or not), Buzz Dixon (a small personal zine), and numerous fanzines.

END OF EMERGENCY LETTERS COLUMN. BEGINNING OF LAUNCH TIME VISITORS.

FRIDAY NIGHT 14 April 1972

Last night I wandered over to the "Greens" to see who had come in so far. Someone made the remark that the front of the house and nearby street was becoming a camper park. The Freas camper was unmistakable; it's BIG. Frank Kelly F., non-fan son Jerry, fannish daughter (also quite cute) Jackie, and his wife made up that contingent.

They still have the "Save Our Space Program" poster sets available; I forget how much they are selling them for but Polly Freas, Rt 4 Box 4056A, Virginia Beach, Virginia 23457 will know--she handles their \$. After the sets are exhausted, they MAY sell individual posters from a batch in which the "Isabela could have said no" poster is missing due to a failure during their duplication.

Hal Clement (actually a chemistry teacher and AF Reserve Colonel named Harry Stubbs) was staying at the Greens w/ sleeping bag or something. The Greens were really crowded. Hal/Harry was representing Conde Nast (ANALOG) while I believe F. Kelly was the "pictorial" half of the Conde Nast team.

Nita (Mrs) Green was representing UPD (GALAXY) in order to get into the press area and tours. Since she is also an artist a la Kelly Freas as well as an expert photographer, maybe we can look forward to another instance of a "fake" press representative sending in some good material which is used.

Chris Moskowitz was there with a QUICK FROZEN FOODS press accreditation and, surprisingly, Sam H. was supposed to be coming through on his way to a business meeting and would stop to see his first launch. Chris usually has features in several other specialized magazines after each launch. Chris was part of the contingent booked in at the PingPong, Merritt Island's only motel. Sad she at the Friday night get together, "where do you think Campbell got his information for the editorial about ecology on Merritt Island-Cape K? (The area is a wildlife preserve as well as a launch area.)

Also at the PingPong but at the well-fed non-party were Poul & Karen Anderson from a Berkley, CA. newspaper and Astrid with her own credentials from the LAFFEYBITE SQUIRE, another local paper near their home.

The smaller camper in the carport belonged to Mary and Dany Frolich of New Orleans, with papers from an N.O. adv. agency.

The 4 Haldemans and friends with campers had not yet arrived nor had Rick & Lynn Norwood of N.O. who were to be at the main "crash pad."

Ella Parker, an oldtime British fan, had flown in and was to represent no less than DAW books, the new Wolheim enterprise.

Supposedly in the area but not there that night was a friend of Arthur Clarke's and ex-CBS newsman.

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Another regular not then arrived was Gordon Dickson.

Danny Plachta with Dave Kyle (another flown in from England) and some others were to be at Banks Nebane's in Melbourne Beach, 20 miles to the south. Roger Zelazny and family did not make this launch and their planned move to Melbourne Beach seems to be stalled pending negotiations for movie rights on DAMNATION ALLEY.***

As I write this, the neighborhood mean tom cat who I lured into the apt two nights ago is finally starting to stick his nose and paw out of the woodwork. He's been in the space between the walls of the building ever since!! I've heard of mice in the walls and "men in the walls", but this is the first cat I've ever seen in the walls.***

Back to fame, NOSFA, the New Orleans group plus some characters from other parts of LA and MISS stayed on my floor but didn't get in until Sat night. That group consisted of Don Markstein, Lara Sellers, Dave Dalia, Norm Elfer, Peter Bezbak, Jim Mu-le, Robert Dankin(?). The obnoxious terror, or so I was told, of New Orleans, is a character they call "fat Albert:" he WAS fat but he wasn't any more obnoxious than the average obnoxious person. They claimed he was an extraordinary good behavior. In any case he ended up sleeping on the Greens' floor instead of mine. Rick and Lynn Norwood seesawed back and forth as Nita Green and I divided up the bodies but eventually stayed with the Greens. Of course Rosy Green ended up shoved out of her own room so she stayed with her friend, Frankie McDonald. Frankie was at the Sat nite party only; she and Carol Sparks, local femme-fen, were both unable to be at anything but that one due to slave driving parents for whom they work.

One of the first things I remember from Friday night, there were many too many interesting people and events to remember with the kind of group THAT was, was asking someone, "have you got any info. on DeepSouthCon?" Hal Clement quickly answered, "Sure. I'm GoH and that guy (pointing at Kelly Freas) is MC. It's the weekend before the Worldcon, in the same hotel as last time in Atlanta, and that's all I know." The guy in charge is Joe, Celko, box 11023, Atlanta, GA 30310---write him and console him about not making the Apollo 16 launch.

Celko has a fanzine, now defunct, called METRO MAGAZINE. Would you believe that Sellers and Mu-le got press passes/badges and the whole bit, not only off a fanzine, but a DEFUNCT fanzine. I forget who the Norwoods got credentials from but 4 NOSFans got in as their dependents---also ludicrous.

The paragraphs since the bit on the cat are being written Monday evening. I came and went and drove over 1/6th of the state and it has all run together in my mind. I took notes as I went (as did Astrid) so it won't all be lost.

Saturday afternoon no. better start Sat morning--there were a few hours of rest I think. Anyway, about 10AM I went over to the Greens' again. Jackie Freas had made the fatal comment the night before, "I'm interested in putting out my own fanzine," so I got her to show her how this one is done. I had the expert help of Markstein, who then conked out on my couch while Jackie & Jerry, the Frolichs, Rosy, myself, and one other went swimming in the ocean next to my apt. Also, sometime that morning I took Don to get his PressPass (the PressCenter is near my apt also) and we ran into Hal Clement again. I also seem to remember something about the Frolich's discovering they couldn't go diving anywhere near the area because the water was so shallow until you needed a boat to get out far enough. I lost a pair of glasses in that ocean that morning--what I get for girl-watching while swimming instead of watching the breakers.

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Also Sat, before 10AM, I started in on this. I really did wait past the last minute for stencils from Davis and Fox.

Saturday afternoon found me staring at Joe Green's complimentary copies of MIND BEHIND THE EYE, DAW book #2. Turns out Wohlheim is having NAL do his sales and distributing. In the back of the book was an add for SPELL OF THE WITCHWORLD--yep, Andre said she had a collection of shorts coming out. More on that later.

About that time Joe went after Sam Moscovitz with Gordon Dickson and other people started drifting in. There's still a few of them over there tonight(MGH). Eventually I went 20 miles or so to pick up Eric Ferguson(who also ended up on my floor Sat night)and his latest girl friend, Susan Kernon--a non fan brave enough to come.

Then when I got back from IndianHarbourBeach, the Greens' really started getting people in. I never did find out who all of them were---the hard core of fandom from Boston on South and also Ohio and England would have been able to say they sent delegates---looked like a representative group of leaders. The Northerners had to stay in Daytona Beach, 50 miles N.

Russel Sietz and Grace Mason among others from(it said...) the BOSTON GLOBE, Ray Rayendaar(that can't be the correct spelling) from WSFA, 5 or more Haldenans plus frineds, the infamous Ron Bounds(the WSFAan with the barbarian outfit), Janice Ososky(a girlfrined), Jack Chalker(Baltimore), Sam Moscovitz(shanghied), Jim & Doreen Webbert plus two smaller(very small)Webberts and Doreens FL almost fringe fan sister, (she had driven them from Tampa after they had flown in from Ohio), numerous non-fan friends of the Greens' headed up by Charlie&Joni Wise(he is a Kelly Freas art fan anyway), Don Sedgewick(that's not correct either) (pres of Phila SFA)and his wife(both of them representing a paper too), Sue Miller(Ohio and first fandom--she doesn't look anywhere near old enough to be a first fan), and even a real full fledged reporter named Jerry Greene and his wife(turns out the local 62,000 circ. paper had a hard core fan on the staff and nobody ever knew it). In fact there were so many oddball press passes that the few people with real WORKING press connections were outnumbered, badly. Defunct fanzine..... scream!!!

There were so many fans with press passes from one outfit or another that the plan to use the Freas' camper as a vehicle to get in the KSC workers' dependents area was abandoned. We took two cars with Joe driving one and Jim Webbert the other. Then we took a 60 or so mile swing to avoid the traffic and commenced the Sun afternoon/night party. I was sent out for ice and additional food; when I got back the driveway was blocked by Dave Kyle's brothers RollsRoyce with ACK-1 NewYork plates. This was not nearly as bad as the Russian real VIPs that showed up that night: the nobel prize winning poet Yevtushenko or whatever his name is came in out of nowhere for no reason along with escorts, translator, local girl reporter(too bad they didn't assign J. Greene to the story)and bigwigs from Doubleday&Co. Fortunately I had gone to Orlando with the NewOrleans group to see Andre Norton add her five cats. I could and should do a report on that alone.

The least interesting part of any of that weekend is fantastic but there is so much of it that the bits that stick in my memory lumped together like this will get boring because there is so much of it. Suffice it to say that Andre Alice Norton(her legal name) has just finished a book of SF stories which she edited for use as a highschool readings book. She has five cats which are just as peculiar as cats get(the stupid black and white

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that was in my wall/woodwork finally got hung ry and came out one night, unlike most cats he didn't know what the litter box was for--we let him go or Doc did anyway). She has a house full of books and curios. She answered some questions I had too. Sequel to MOON OF THREE RINGS is EXILES OF THE STARS, out now. Next WITCHWORLD BOOK, concerning the HIGH HALLECK area, will be CRYSTAL GRIFFIN. Then GREED TO COME, another post human race book in which evolved cats, dogs, and rats fight for control of the world. This is not all that new an idea, usually they give it to the dogs--I have a feeling the cats will win that one.

That just about gets it--now to long distance phone it to Meade Frierson so the SFC Bulletin can get printed soonest.

Don Markstein has promised a 10 page article on his adventures during this thing. Rose Green is supposed to do one too. Lany & Mary Frolich of NewOrleans may also.

Two last anecdotes(I could tell a huddred). Kelly Freas, "The Greens do a great job on these conventions. These Apollo launch parties have become conventions you know."(They started out as one night parties and are now the size, length, and complexity of, say, a small MidwestCon). Hal Clement:(On being adressed as Kelly Freas by an unnamed person who should have known better)"I wish I could paint like Kelly Freas." He DOES paint it turns out; the matter he describes sounds like Morris Scott Dollens' style or something that could illustrate his own writing.

#

APPRAISAL OF ASIMOV

by

ANDREW DARLINGTON, 44 Spa Croft Rd, Teall Street, Ossett, W.Yorkshire, WF5 0HE, England, United Kindoms.

"I am accustomed to thinking of myself as a scientist," wrote Asimov, at the time, an audacious statement for a writer of sf, now one that would be irrelevant to the writing. Perhaps this awareness of science makes his stories unique. They are stamped with the down-to-earth personality of a man who has written a three volume set on physics, tempered by a humorous and very lively awareness of the boundless application of these principles. His fantasies are reinforced with an underlying sense of 'order', just as the laws of physics underly the material universe. Perhaps this is why the self-confessed sf 'old-timer' is currently out of vogue among the deliberately anti-science writers like Michael Moorcock. But to ignore Asimov is to reject one of the foundations of the genre, as important to the understanding of sf as Cezanne is to modern painting, or Charlie Parker to jazz.

Born in 1920 in the USSR, educated at the Brooklyn Boys High School, then Columbia U in NY. He started reading sf at the age of 9, 3 yrs after the founding of AMAZING, the first magazine devoted exclusively to the subject. By 1939, attending the first World SF Convention in NY, he was a minor celebrity as the author of three published short stories. "I imagine Heaven must be a feeble imitation of that day," he wrote afterwards.

Two years later he began the sequence of stories that was to gain his first real acceptance, the robot theme. The Feb 1942 AMAZING published "Robot AL-76 Goes Astray;" this was followed in Mar by "Runaround," which outlined the 'Three Laws of Robotics', the commandments that can be seen as the first proof of Asimov's scientific thinking applied to his writing. A real

attempt to take 'pulp' fiction into the realms of acceptance that it now enjoys. The word 'robot' he points out is Czech for worker. Robots are designed for certain specific tasks beyond which they can harbour no ambition. Does an automobile want to fly? Does an electric light bulb want to type letters? He writes "my robots were machines designed by engineers, not pseudo-men created by blasphemers," thus breaking the Frankenstein tradition that had previously been the basis for such tales.

In NEW MAPS OF HELL Kingsley Amis writes, "I cannot believe that the Anglican parson, and the Oxford classics don ... would bring themselves to look through ... Isaac Asimov's 'Little Lost Robot,' but they would be the losers by their reluctance." The story in question was in the Mar 47 ASTOUNDING and was later used by the television series ONE STEP BEYOND.

The robot stories were collected into two volumes, I, ROBOT, in 50 made up of eight stories published in ASTOUNDING between Apr 41 ("Beacon") and Jun 50 ("Evitable Conflict"), and THE REST OF THE ROBOTS, stories from 41 to 57 from AMAZING, SUPER SCIENCE, FANTASTIC UNIVERSE, INFINITY SF, ASTOUNDING, and GALAXY. They centre mainly around two central characters, Dr Susan Calvin, a robopsychologist, or around Mike Donovan. Stories like "Satisfaction Guaranteed" (Apr 51), about the potential of robots as lovers, are the exception. They cover a wide range of subjects. "Victory Unintentional" deals with the discovery of hostile life on the surface of Jupiter. In another story a robot becomes a religious maniac after logically deducing its superiority to non-rational humans.

Asimov received his PhD in chemistry from Columbia in 48, and was, until 51, an instructor in Biochemistry at the Boston U. school of medicine., then promoted to Asst Prof.

His popular "Nightfall" published in 41 tells of a multi-sun planet facing its rare period of night. But the greatest proof of his basis of 'universal order,' was to come in FOUNDATION. First published by Gnome in 51 it developed into an epic trilogy. FOUNDATION AND EMPIRE followed in 52, and a year later SECOND FOUNDATION.

These years also marked Asimov's real emergence to the front of sf. The acclaim I ROBOT and FOUNDATION received, resulted in many of his older stories being regurgitated in various anthologies and reprints. Even, he recalls, "Let's Get Together," a story completely devoid of sex interest being used in a girlie mag.

NINE TOMORROWS, EARTH IS ROOM ENOUGH, CURRENTS OF SPACE, CAVES OF STEEL, and THE NAKED SUN, followed, each delivered with increasingly efficient technical prowess and originality. A series dealt with a future population of Earth entombed in great cities screened from the naked sun by steel domes, their relationship with the other planets, inhabited by ex-colonists, being near critical. This background is used for crime detection novels which feature robot themes ingeniously interwoven with diplomatic intrigue.

"The Feeling of Power," a story originally used in IF, later anthologised by Amis and Conquest in the 58 SPECTRUM TWO, showed how, during a highly computerised war the forgotten art of pencil and paper math rediscovered by a low grade technician, becomes a powerful secret weapon. The story uses lines even then SF cliches, yet used cleverly as almost a self-parody of the then already established tradition. The same year saw "The Ugly Little Boy", originally used by GALAXY, reprinted in THE WORLD OF SF by Mills. It was written, Asimov explains, because, "the vast majority of my stories are highly masculine ... what women exist are minor characters indeed. Naturally, this is upsetting to one with as profound a respect and affection for the ladies as myself." MISS

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Edith Fellowes becomes the 'adopted mother' of a Neanderthal boy snatched from its time during experiments.

55 saw Asimov hosting the 13th SF Convention in Cleveland, when the Hugo awards were first given, an award that evaded Asimov. That year **THE END OF ETERNITY** and **STARS LIKE DUST** were published. The former is a complex time-travel paradox story centered about the 'Eternals', whose job it is to range through past centuries, monitoring and altering events. The second book takes its title from a poem attempted by its hero Biron Parrilli, whose studies at the University of Earth are interrupted by an attempted assassination. The incident casts him into a rapid-fire series of adventures within the Horsehead Nebula worlds. The story is very much in the **FOUNDATION** tradition, with all the hallmarks of the Asimov technique. Meticulous detail where one would not normally expect to find it reinforces the validity of description. Yet, unlike **FOUNDATION**, much of the swash buckling action, etc that seems so peculiarly unique to American sf, seems deliberate. In a sense it is false even within its context, almost the parody of the technique. The climax, where the 'secret document' that has been the object of the quest, is discovered to be the US Constitution rings, of almost naive patriotism.

Yet it is in its way perhaps representative of Asimov's belief in the unity of history. Centurys pass yet the basic issues of human life remain the same. "The individual human being is unpredictable, but the reactions of human mobs... can be treated statistically. "When ... masses... numbered in quintillions, not only can the predictions be accurate, but can be worked on to actively shape future developments." This is the theme of the trilogy.

Asimov's first book was in 50, between then and 64 fifty-eight followed incl a 3vol set of physics, a murder novel, two books of Bible study, a text on biochemistry for students of medicine, a history of Greece for the teen market, a popularisation of science for children, plus hundreds of novels and stories in sf.

He now lives in NY, separated, two children. The maturation both in terms of technique and subject matter is apparent with each book.

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