

MAYBE



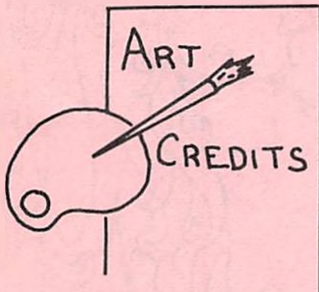
MAYBE, Worlds of Fandom, from IRVIN KOCH, c/o 835 Chatt. Bk. Bg.,
 #23 Chattanooga, Tennessee 37402

Feb-Mar 1973

(7 times/yr?) also the official or unofficial pub of various
 outfits as should be obvious later

50¢, 6/\$2.50, trades, printed
 contrib.

Maybe



Sheryl Birkhead: the orgy of "MAYBE"s at the tops of pp 1-14 & 30,
 pp3top, 6left, 7(2top), 9top, 10(2), 15top, 26top, and all
 on this page. 12top too

Carol Stockwell: cover.

A British artist who told me to use a psuedonom but I lost the
 airletter saying which--call him D.R.:3bot, 5, 10lower, 13(2),
 17(2), 19(2), 23(2).

Gail Barton: 4, 18, 21,

Frank Kelly Freas:6 ((and you should see SFPA mlg's after he's
 been to a small southern con--makes ANALOG look drab))

Dan Osterman: 7bot, 8lower, 20(2),

Dash(those used before he pulled the rest back strangely):8top,11.

Harry Morris:12lower, 22v--Courtesy of N3F mss bu.

Adrienne Hayworth: 14.

Ann Chamberlain: 15.

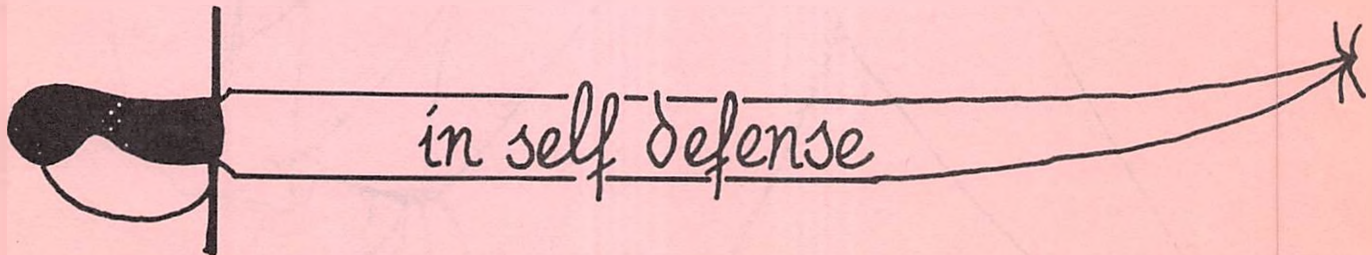
Jackie Franke: 16.

Bill Guy:29.

John Neal: 30.

((Watch out for material in double parens like
 this, it's my interruptions...IMK))

And you can blame or lavish praise upon me for
 material otherwise unidentified.



I'm thinking of reviving BABY OF MAYBE. That was a letterzine
 I ran for letters not pubed here--I used to not WAHF anything. If If,
 I do, it will operate under the same old rules and a batch of the material on p29
 will go into it instead of future issue(s). The rules were: comments on MAYBE only,
 none on BABY accepted/allowed; only people to get it were paid subscribers and those
 printed in it or heavily mentioned (and the usual odd whims of the editor).

The prime purpose of such an operation is the same as INWORLDS OF OUTWORLDS--this
 issue ran 350 copies plus, and 30pp(which averaged 500 words/page vs my usual 800).
 The overload zine replaces a MAYBE and cuts down the number of people getting free
 copies of the issue after that. I believe the classic analysis of fanzine economics
 was given in SFR--when it folded. In short, 'taint economical at best, and at worst....

maybe

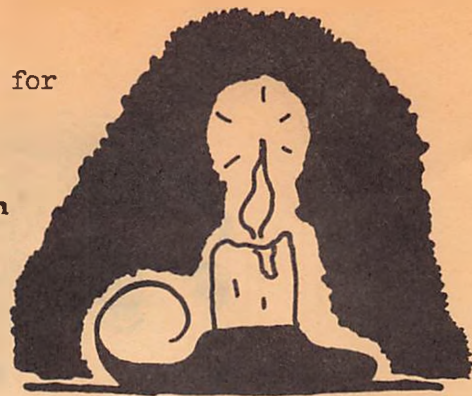
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Rick Cross
666 Casanova St. #8
Monterey, CA 93940

CROSSPURPOSES

I owe Irvin at least two apologies: one for leaving the Worldcon without saying as much as goodbye, and another for taking five weeks to write this. Sorry, sorry, it'll never happen again etc.

The last few days a plague of LOCUSES has been arriving in my mailbox, along with other fannish stuff. All very enjoyable, as usual, but I noticed something on the back of LOCUS 121 that bothered me a little. It seems that at the Worldcon, Harlan Ellison remarked that since the conventions need writers to draw large memberships, the writers should be paid to attend conventions.



I'm not sure what this is all about, but here are a few guesses. Right now, if a pro comes to a convention, he is either the guest of honor with some or all of his expenses paid, or he is just a fan-among-fen. ((The larger the convention, the more pros treated as GoH, billed as such or not.)) Perhaps Harlan was saying that a convention should compensate more of the writers for their time and trouble. If you want to make sure so-and-so shows his face at your con you offer him free accommodations or a flat fee or whatever. This is all very well, as long as it doesn't get out of hand.

Conventions can't afford to give every pro writer in attendance more than a few crumbs from the table. At least, not without raising their registration fees. There is enough grumbling about the high cost of cons as it is. I hope no-one is planning to boycott the conventions in demand for pro attendance fees all 'round; convention fandom could dry up and blow away. ((The trend toward more and smaller local cons at more frequent intervals might be were they'd blow to.)) I don't think anyone enjoys being shaken down.

Enough unpleasantness.

Irvin told me to use my judgement about material for this column, so I intend to hop around, touching on things that have lately tickled my fancy or piqued my ire. There's no shortage of either. And for dessert, one of those articles I promise Irv a year or two ago.

IRE DEPT. Has anyone out there seen the literature the Libertarian Party has been putting out? This is the group that has taken Robert Heinlein's motto as its own (TANSTAAFL!). The Party platform has some very interesting planks in it, and a few loose boards as well. One I tripped over called for the withdrawal of the United States from the United Nations, on the ground that the people of this country should not surrender their sovereignty to a supra-national organization. Hmmm, and why should I, for example, surrender my own sovereignty to the supra-individual United States? And if sovereign people for some reason need to be ruled by a higher authority than themselves, then why not sovereign nations? The position of the Libertarian Party is not exactly clear. ((That's why there's more than one group calling itself a libertarian Party.))

There were other things that bothered me. The government in Washington is saddled with the blame for compulsory education, but as I remember it, it was my parents who made me go to school, not Uncle Scrooge. No-one ever asked me what I wanted. I don't think any system of education will remedy that particular sore point. If an adult moron is sovereign, why not a twelve year old genius? The party that comes out for the emancipation of children as well as adults is the one entitled to be called "libertarian." The present holder of the name is not.



One of these days I will find a political organization that speaks to me. Right now it looks like a long wait.

maybe



While we are on politics, I want to say something about the elections which will be history by the time you read this. In 1968 I supported guess-who, but this time I just can not. No, not another four years. I feel guilty about this, because the alternative is to vote for McGovern or one of the minor candidates. McGovern is a less grim alternative than Nixon & Co., but what reason do I have to support him, from a positive rather than a negative point of view? I suppose it all boils down to a "guts" issue--I hate Nixon's.

Now that I have politics out of my system, I promise never to raise the subject again except where it concerns sf, as in the antics of the Libertarian Party. Of course, you all understand how it is with political promises?

FANCY GOODS DEPT. My college teacher of Russian History is an Eastern European named Mr. Woytak. One day he told us about the time he was waiting for a train in southern Poland....

Waiting for trains in Eastern Europe can be a lot of fun because the trains are all pulled by huffing-and-puffing steam locomotives. This morning, there was nothing in sight except the town of Zomkowic Slasue in the distance over the woods and fields, and a super-annuated Silesian station-master.

"What was the town called under the Germans?" asked Mr. Woytak.

"Frankenstein," said the station-master, sweeping out the platform. Mr. Woytak thought about this for a while, and started walking over the fields towards the town. The train would not

come for another two hours. The town wasn't much; just a square and a few side streets full of houses, shops, and Catholic churches. There were two girls in the square selling potatoes.

"Which way is the castle?" asked Mr. Woytak. The girls pointed to a low hill beyond the town.

The castle was a monstrous ruin. The morning was warm and drowsy, and the wind rustled the grasses on the hillside. There was no one in sight except some goats and boys drinking vodka. Mr. Woytak went back to the town square.

"Where is the main church?" he asked. The girls pointed down a side street.

The church was a squat stone building with a tall pointed spire. The sexton was sweeping off the front steps. Mr. Woytak stepped inside. It was a typical Polish church. There were high windows and sunbeams full of dusty air. All around the walls were entrances to family chapels of long ago.

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Over the iron grillework doors were the old, old Polish and German names. Mr. Woytak walked along, peering at the inscriptions until he came to the last one. Over the door, ingraved in marble were the words....

FAMILIA FRANKENSTEIN. Mr Woytak hurried back to the sexton and asked to see the Frankenstein chapel.

"Why?" asked the sexton, leaning on his broom. He could not understand what on Earth Mr. Woytak wanted to see, but after pocketing a few crisp bills he produced an immense iron key and unlocked the door of the chapel.

The door swung back with an indignant groan of hinges. The light was dim in the chapel, but Mr. Woytak could make out the inscription on the marble vaults. Each vault was topped by farble figures, men and women, in various positions of repose. The dates began with 1518, 1520. Mr. Woytak moved from vault to vault, and came at last to one with no figure atop it, only a skull and crossbones, and a plaque:

FRANKENSTEIN, DOCTORIS PHILOSOPHIAE, BARON Etc. 1727.

"I've found him!!!" shrieked Mr. Woytak, and rushed from the chapel to tell the world.

Everybody has heard of Dr. Frankenstein, from Mary Shelley to Forrest J. Ackerman, everyone, except, the Poles. In any other country, Frankenstein's home town would be a tourist attraction. But not in Poland.

"What does anyone want to see in a family chapel!" said the sexton. "Crazy Russian!" And he went to sweep out the vestibule.

-oOo-

When you print this, my Russian History wants a copy of the Frankenstein Story. His name is Mr. Richard Woytak c/o my address. Could you use an article about Ayn Rand vs Robt. Heinlein? Promises, promises. ((I've slotted 4-5 pages for your Tolkein's Africa article in #24. I'm going to have to revive BABY to get your letter. Sure, send another good article--about July 73.))

-oOo-

K*U*B*L*A -- K*H*A*N -- C*L*A*V*E

All info or cash on this to: April 27-29, 1973, at the Biltmore Motel on Franklin Road in Nashville the Freas character below will host, chair, or whatever, the third annual Upper South Clave (Gnomoclave, TriClave, KKClave...). Easy access to US31 South from I-40, I-24, I-65, etc., etc. Plenty of air routes into the Tennessee state capital. Room rates are 1 person/\$9, 1 bed & 2 persons for \$11.50, or 2 beds for 2 people at \$14.50/night--send reservations to Ken, not the Motel--he will take care of assignments and he has block booked part of the motel I suppose.

Banquet is \$4.75 for all you can eat. Registration is \$4.50 which includes all the Midwestcon style booze you can drink. There will be movies, art exhibits galore,

and probably a minimal program. Special guest includes Andy Offutt(mc), Fred Pohl(GoH), Kelly Freas, Richard Powers, Perry Chapdelaine, Charles Fontenay, Dany&Mary Frolich, and a special experimental movie by Emsh tho he won't be there.



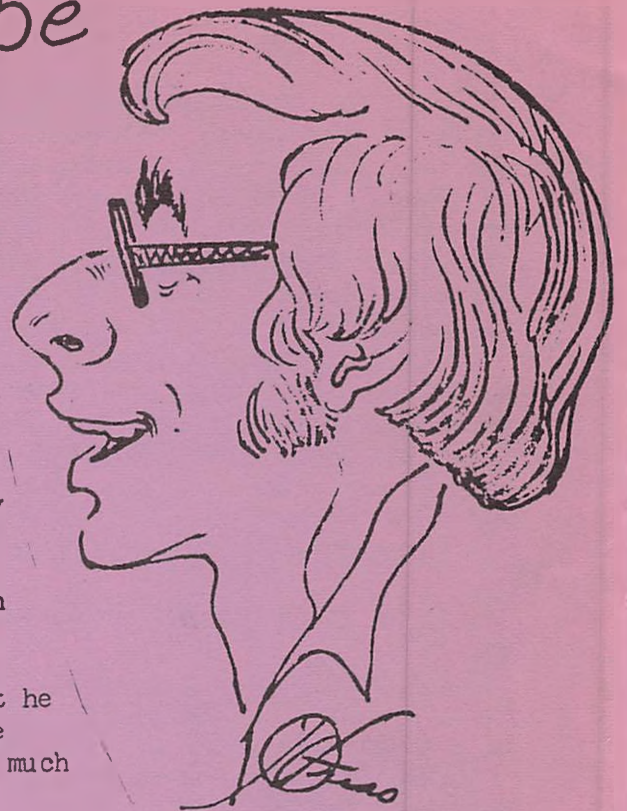
(Well, would you believe I'll have Ken on the next page? The Nashville SFC & SCA should be in on this too)

Maybe



I came that close
to liking this book.

Kenneth W. Faig, Jr. I imagine that the majority
421 Kungs Way of readers of sf&f would have
Joliet, Ill 60435 very little use for the corpus
of bibliographical work to which
various fans and scholars have contributed over the
years. A reader might find various of these works
useful for checking off what he had covered and what he
had missed in his reading--but in general I think he
would probably prefer simply to continue reading as much
as possible of his favorite kind of literature.



Such a person I met while I was in college. He systematically bought and read four or five sf novels each week, afterwards selling the books to a dealer in used books for ten or fifteen percent of the cover price in order to raise funds for more purchases. He had a voluminous reading knowledge of all the frequently reprinted authors of sf and of course of the bulk of the current writing in the field. Yet at the same time he had not a smidgin of interest in his favorite genre beyond the pleasurable and voluminous reading of it.

There was, he said to me, more sf&f readily available for purchase on the shelves of pb bookstores than he would ever be able to read; why, therefore, should he spend his time seeking out unavailable work. As for collecting, he saw no reason whatever why he should retain a book after he had finished with the reading of it; few books, after all, ever warranted rereading and once he had finished with the first reading of a book he had likely finished with the book itself.

As for fandom--well, since he was a reader of sf&f, he said, he had little interest in reading about sf&f and even less in meeting and fraternizing with readers with similar interests. He merely wished to be left in peace to pursue his favorite reading in his spare time. If perchance we happened to find that we had both read a certain book--and this was rarely, since I was and am principally interested in fantasy and the supernatural while he in "old school" sf--he was an engaging conversational critic. But principally, like the great majority of other readers who patronize the large shelves of sf which one now usually finds in pb bookstores, he merely wished to read--and voluminously.

I do not at all wish to denigrate people like my friend. After all, they--the readers--and the writers constitute the vital ingredients for the very existence of most popular genres--sf, fantasy, mystery, adventure, gothic, western, girls' romance, one could go on for paragraphs listing the various specialized genres which seem to command so much space on bookstore shelves. But it is true that the labor and critical material of the various people who have contributed bibliography to these genres goes a significant dimension beyond the contributions of the ordinary reader and constitute a third aspect of each of the small literary subworlds concerned.

Now I do not wish to say that the mere attribute of being "fannish" and doing something to promote a specialized genre beyond reading in it is necessarily great

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steps beyond the contribution of the steady reader. Enough critics of fandom have remarked upon the cliquenish of fannish groups and the sometimes superficiality of fannish lore--. Certainly enough of the printed material which the mimeographs and duplicators of fandom have turned out for decades has very little justification beyond the mutual enjoyment of the editor and his readers--justification both necessary and sufficient.

But such criticisms of "fannishness" are not really ad rem --for the active fan is only following his instincts in the same manner the solitary reader follows his. The point may sometimes be successfully made that some of these enthusiasts lack the depth and background in their field that the solitary readers often possess. But, the best contributions have flowed from those who have had good reading knowledge in addition to their proclivities to be active in other directions.

The bibliographers of sf&f, and other allied literary subgenres are among the prime exemplars of those who turn their knowledge and enthusiasm to a useful bent. If perhaps some few of them have been mere accumulators and hoarders of material, with little real knowledge of what they accumulated and hoarded, even then their work has proved useful to those whose interests have embraced both the reading and the collecting of the genre--and more importantly whose interests have led them to study and commentary upon their chosen field.

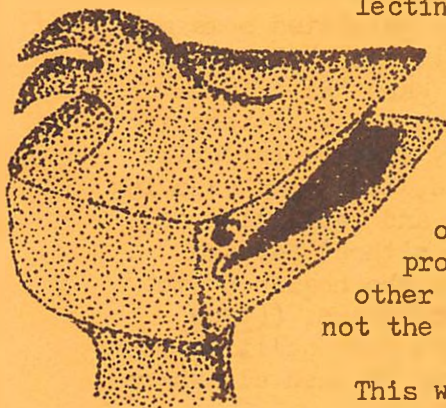
I do not wish to say that fandom has of itself developed a body of scholarship in the sf&f fields comparable to the scholarship devoted to the literary classics by academia. (I might say that--on the way anyhow--note SFRA.) But for readers of sf&f whose interest extends so far, the innumerable fanzines provide an entertaining and interesting reflection of the views of other people with similar interests; granting that sf&f are sometimes not the subject at all.

This was one of my friend's strongest objections to fanzines. While he was certainly little interested in ponderous dissections of his favorite reading, he didn't care a jot about the quality of the banquet at the last Ripoffacon.^① I think he could have tolerated magazines like LOCUS and SFR, which emphasized reportorial coverage of the sf field.

Indeed, now that serious critics and literary historians are beginning to turn their attention to sf and other popular literature, the work--bibliographical and other--which has been performed by various fans over the years is likely to become invaluable as a basis for the building of scholarship in the field. Someone has quoted Anthony Boucher(?) as saying that a library with a good collection of fan material will likely be a mecca for scholars of sf in the next century.

Of course, one does not have to be overly deferring to academia to appreciate the importance of this contribution. Some of the most intelligent writers about sf&f have come from within fandom itself--Blish and historian Moskowitz. (I am gleefully choosing these two names to cite together.)

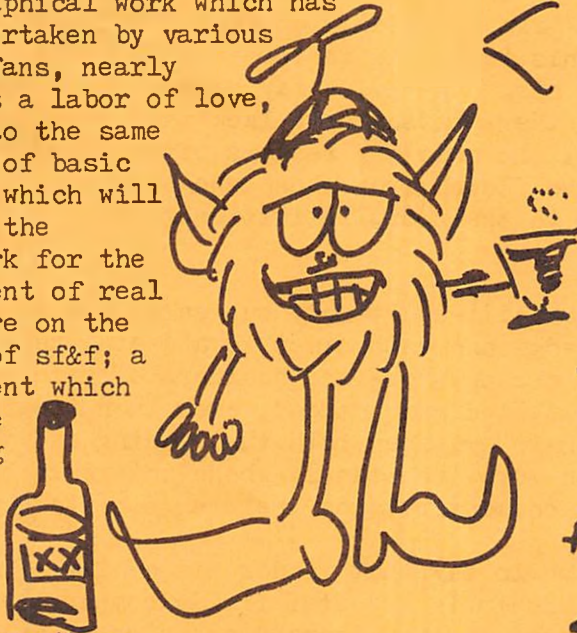
And the academics and professionals have pulled their boners. Think of those librarians at the Library of Congress who certified nearly all of the pulp fiction magazines they received for registration as unworthy of preservation until a more enlightened viewpoint took over in the 1940's. Fortunately, today's



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librarians are a more catholic bunch, and they have underway a program to borrow and microfilm files of pulp magazines for preservation.

I think every collector and fan owes them support, so that the very literature we have so long been championing will not simply disintegrate into dust before the turn of the century. Of course, the specialist bibliographical work which has been undertaken by various devoted fans, nearly always as a labor of love, falls into the same category of basic research which will serve as the groundwork for the development of real literature on the subject of sf&f; a development which is in the beginning stages now.



Perhaps there are still those fans who would really prefer not to have their own literature studied; but whatever their discomfort may be when an outsider takes a dissenting look at one of their favorite works, they ought to remember that study is an essential preoccupation of human beings. We are always doing it in one way or another.

I overheard this the other day: "Did you see 'The Screaming Yellow Theatre' TV horror movie series the other day? Wasn't that thing about the vampire dumb? Now when I saw this other flick...." Now that I call study but maybe I'm deluded.

Even if sf, fantasy, and other allied popular genres don't need study to survive, it increases the richness and possible enjoyment of the subject. If the librarians secure the survival of the prima materia (books, magazines, etc.) which will be necessary for the future study of sf&f, then it will have been the work of the pioneering fan bibliographers of the field which secured the way into the wilderness. This, I submit, is something of value.

FAN DOM
IS
JUST
A
GODDAMM
WAY OF
LIFE...

Note: Upon reflection, I'd have to say this was an unfortunate choice of words, especially by someone who has attended only one convention and generally enjoyed that one. Certainly the promoters of conventions assume a considerable financial risk--the story of the \$2600 loss incurred by Midamericacon is

appalling--and there seems to me to be no essential reason why promoters shouldn't be permitted some margin of profit for their risk. Perhaps the name "Ripoffacon" might be more aptly attached to an imaginary fannish terrorist organization, bent upon enjoying the program and facilities of conventions without pay and upon looting the hoards of the notorious hacksters. ((True incidents and personalities of that sort may be seen elsewhere in fandom.))



And so are some specific bibliographies I happened to come across. I want to write a little about them. ((I have mss for a few issues to come. And the letter portion will be in BABY.))

Maybe

Bjo Trimble
696 S. Bronson Ave.
Los Angeles, CA 90004

Your MAYBE 21 dropped into the FilmCon PO Box, with loads of good info., none of which was any too easy to glean out of the zine. Have you ever considered such old established ideas as standard paragraphing, instead of running one piece of information right into



the other? Just a suggestion anyway....

I find that when the next paragraph starts where the old one left off makes it terribly hard to find the next paragraph, especially if one happens to be an extremely fastscan reader. But maybe it doesn't bother you.

And it's your zine, after all. ((Be glad you missed #22, I crammed material in ten times as hard and still had to leave most of it, like this, out.))

To correct one thing; the Freas flyer((at LAcon))came from us, not Freas. We made up a packet in fact.((Which they sent.))It was a sales gimmick, to put no trim on the facts, so Filmcon could afford to mail out to several thousand names and addresses. We sold flyer ads to several people, as you can see. Four ad takers could only afford quarter-page ads. They will be pleased and grateful that you mentioned them.

On the FilmCon itself, I'm sending you the progress report. It may have some info you can use.((The packet was mailed 25Oct & whatever's not out of date will follow this.))

As for expenses; a convention does not just have expenses in films(re your comment that we must be running movies that cost a bundle). We are, in fact, getting((Got before this was printed))some movies free, but we do have to rent most of them. What you don't understand is that we ((had))3 movie rooms going, for most of the time, plus a cartoon room for the children, plus a silent movie room. Now add that up.

Also, there are other expenses, as I said. They are hard to pin down for someone who has never run a con, but let's sat that advertising a brand new convention is nearly 75% of the initial monies out, for the whole advance part of convention planning.((I DID start up a new convention; you're not far off.) Add stationery cost, stamps, flyers, etc, etc, etc...and you have a treasurer who does a lot of grumbling!

We have NO carry-over funds, as WorldCons do, or course. We have no ready-made audience, as any sf con does, for we have to reach not only sf fans, but movie fans all over the nation. This means, in some cases, paid ads in college newspapers, and trade-ads in many film fan zines. Expenses, again. Plus phone calls, tracking down ad leads, famous people, and possible films...the message units in LA alone can and did add up to \$30 in a month.

Not to whine about all our monetary problems; we took this on as a good idea, and we think it will succeed. But I think you ought to give the whole thing more thought

Maybe

before commenting in print that it sounds expensive. It does, and is, but we are offering more for your money--if you're an avid film fan--than you will ever get at any other conventions. Some people have thought it worth the money.

((My comment ment the films alone were worth \$15 and I am more firmly convinced of that by what you say.))

The local convention people, handling things out of the hotel, for instance, are very surprised at how "reasonable" we are; recently an ESP convention(yes: Extra Sensory Perception) was held at the Ambassador which cost \$25 a day. And all they had was speeches and a luncheon. ((To begin with sf and related cons are usually held solely for the fun of it and not for any excuse which lends itself to mundane costs. \$15 for an sf con was and is out of sight. I agree that the mundanes would think that incredibly low. The question that must be considered is "do we want, much less want to pay for, an increasing amount of programing?" SF, and related, conventions do range everywhere from a zero-programing Midwestcon style convention still only costing \$3 or so per person and with the sole expense that of bringing in a nearby GoH plus flyers and booze(and some cons of the sort don't even have that) to modern Worldcons and other Multi-program cons which have 6 separate programs 24 hrs a day for 5 days. I think there's room for both and everything in-between; yours was worth it BUT there are sf cons which have to hide themselves to keep attendance down and cost very little.))

We have had to add "for all 3 days" to our ads, for people seem to think we're charging per day on the \$15 at the door. So the only ribble we have had is from fandom, which cannot seem to realize that in rising costs everywhere, we must have continuing rising costs in conventions, too. Ask Torcon about that; they've been caught out by a union problem, so if you want movies there, you'll get them at a very high price for a union projectionist(and therefore, union machinery too).

This sort of thing is coming--well, it's already here--and it would be utter foolishness to think that conventions can go very much longer working practically for free; we are too large. And large cons are expected by hotels to hand out quite a bit in largessee, for one thing among all the help. When you don't, you get lousy service at the next con(for there is a magazine inside the hotel trade which gives not only details on damage done by a con, bar bills, how much trade was done in the shops, and all sort of details like that, but also gives an over-all picture of how well conventioners tipped, and how well the con-committee tipped: Large hotels can tap a sort of central agency which will send out a fat file on any con which has been going on for a few years, complete with names, addresses, and even the names of people who caused any trouble, etc. I've seen the file, on sf cons, by the way, due to having an acquaintance in the business, who obtained it for the Disneyland Hotel a few years ago, so that worthy establishment could decide whether it wanted us--it did--for a convention.((I've heard this too. I understand sf cons have a nice but not rich image among hotels. Along with my comments on what kind of con is wanted goes "what kind of hotel is wanted?" There are great numbers of people who will swear and prove by deed that the only con they will go to or others think is worth going to is relatively small and held in the cheapest available hotel--see KKClave.))



The problem with using the Disneyland Hotel was a simple one, but could not be circumvented; they cannot and will not hold any holidays open for a con; that is the peak of the tourist business. They'd be more than happy to do business with us, if we'd change our convention dates to the week before or after Labor Day weekend, however: ((According to the TorCon and a few other chairmen I talked to, that is the reverse

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of the situation at non-holiday tourist hotels. reason we have been able to get away with not three years in advance is that we've been using

In fact, they think the only scheduling any more than two or most hotel's deadest weekend.))

Anyway, I am not defending our prices; you can't just put it down to film rental ((I knew that; but if you had had to rent all your films, \$15 would have been way low. But the explanation got this issue a nice item and gave me an opportunity to mention that there are other types of cons and lesser costing ways of having them.))

merely trying to explain to you why alone; there is more involved.

I'm not sure what you meant by the circled T? on the label? We have nothing but PR to trade. John and I haven't even put out an APazine in some time. Thank you for sending MAYBE, and we appreciate it. Hope the enclosed goodies will suffice for some sort of trade, at any rate.

((I will trade for a ^{usable} significant amount of info which I don't already have. And a ? by a T means "will you trade?" A number is a "your last issue is" Others self explanatory except a blank circle means "this will be your last issue unless something..."))

MATHOM HOUSE, like HOUSE of GREYSTOKE, and numerous other fan and/or semipro operations puts out flyers, one of which was in the packet mentioned: STAR TREK

CONCORDANCE and STC SUPL were the item advertised. The Concordance is \$5 postpaid, is a detailed synopsis of every show from the first two ST seasons with buyers to be notified when the supplement covering the third season is put out. All the info and illustrations an ST fan could want. The 84pp book comes from: John Griffin Trimble Box 74886 LA, CA 90004

-oOo-

THE LONG ARM OF THE HUCKSTER, OH NEAR

BEWARE

MEDIEVALCON, 1st annual Medieval & Renaissance Convocation, is May26-28, 1973 (Memorial day weekend). Looks like an SCA Tourney plus a huge batch of study and participation deal and probably plain fan/fun activity. \$5, \$7.50 after apr30, \$3 supporting. (Persons Unknown)

Box 1792 Santa Monica, CA 90406

-oOo-

The packet included one flyer I've replayed before without response and also a comix flyer. I draw the line at comix.

.....

.....

...But, ...no, I won't run comix info unless it's overlaped or tied to sf or sf fandom, but....ah, end of page...





Ah, now there's
a loc I like!

Frank Love
1217 Chester St.
Birmingham, Ala 35226

((Proving that some of the best pieces of fan writing are not done on purpose, especially if they fit together with what is said in the rest of the issue...))

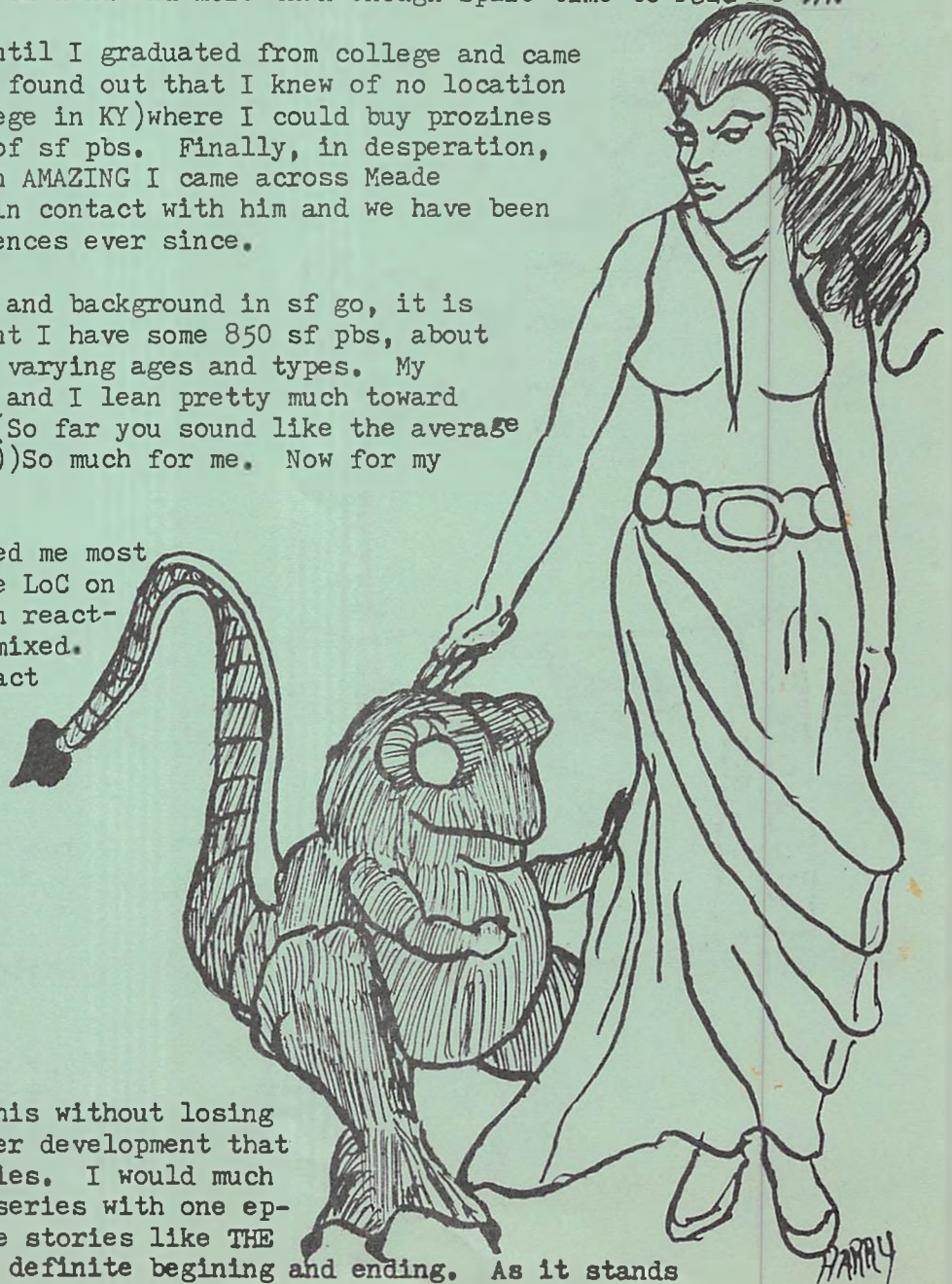
As this is the first LoC I have written to any zine, pro or fan, perhaps I ought to tell you a little bit about myself before I comment on MAYBE 21.

Although I have been reading sf since the second grade, I have never gotten involved with fandom until the last few months. I never even knew there was such a thing as fandom until I started buying the prozines on a regular basis in my first year in college. Even after I know of its existence, I made no attempt to "join in" fandom because I was quite satisfied the way I was. I had an ample supply of sf material on hand and more than enough spare time to read ~~it~~ ~~in~~

That situation lasted until I graduated from college and came home to Birmingham. Then I found out that I knew of no location in this area (I went to college in KY) where I could buy prozines or even a decent selection of sf pbs. Finally, in desperation, while reading "Clubhouse" in AMAZING I came across Meade Frierson's address. I got in contact with him and we have been exchanging books and experiences ever since.

As far as my experience and background in sf go, it is fairly extensive. At present I have some 850 sf pbs, about 50 hbs, and 150 prozines of varying ages and types. My favorite writer is Heinlein and I lean pretty much toward the Campbell school of sf. ((So far you sound like the average unspoken fan. Good enough.)) So much for me. Now for my comments.

The thing that interested me most in your ((MAYBE 21)) was the LoC on THE PEOPLE ((movie)). My own reaction to the show was rather mixed. This is due mainly to the fact that I had read Henderson's stories beforehand and so had preconceived notions as to what the show ought to be like. The main reason I disliked the show was they attempted to collapse all the stories into one narration. ((Which I too was waiting for but did not think they did too bad a job of.)) It is simply not possible to do this without losing a great deal of the character development that Henderson put into her stories. I would much rather have seen a limited series with one episode devoted to each of the stories like THE PRISONER series which had a definite beginning and ending. As it stands



Maybe

13

I consider the movie good, but not great. It was good because it was the first sf movie I have ever seen or heard of that did not depend on flashy gadgets and/or monstrous aliens for its entertainment. It was the first sf movie to rely on the plot and character rather than the background to hold the audience's interest. Now there have been sf movies that incorporated the characters and the plot with a believable background but THE PEOPLE is the first movie to do it on a thorough basis.

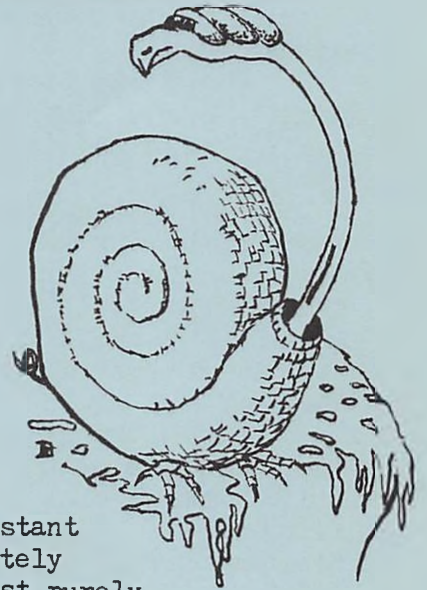
Sf movies have always relied on their effects to draw crowds and this is why movie sf has always remained back in the days of the pulp sf. Now there is nothing wrong with pulp sf. In fact, I enjoy Campbell's and Smith's space opera as much as any sf now being published. But it is a strictly limited form.

Once you've decided that the primary appeal in sf lies in bigger and better space battles, or rocket ships, or aliens, or any other "farout" aspect of sf, then you've defined an artistic horizon that is dependent on economics and technology as far as movies are concerned. The movie moguls long ago decided that people went to see sf movies because they wanted to see farout things.

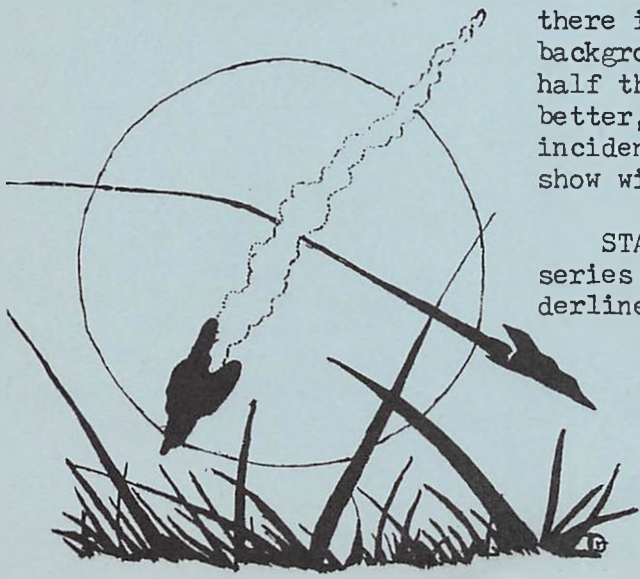
I think that this is only partly true. While people will turn out to watch pretty rocket ships, they'll get bored if you don't have a story to keep their attention. In other words, unless you can remove the sf trappings and continue to have a story, an sf movie will not be worth anything. THE PEOPLE is the only sf movie that can pass this test with ease.

Several others can squeak by, but they all have less believable backgrounds and plots than the PEOPLE.

As far as TV shows go, my sentiments echo yours precisely. I sat through the first episode of UFO with an increasing feeling of horror. The only thing I could think of when the show was over was, "My G-d, people will actually believe that's sf." It looked like a Saturday morning cartoon show of a few years back. ((Naturally, the people who put it out did indeed do several of the more successful of those--FIREBALL XL5 for one I think. I also seem to recall seeing in TV GUIDE that they did JOURNEY TO THE FAR SIDE OF THE SUN. There is hope. The series is looking as if one good book and movie might be made from 20 or so episodes.))



The contrast between it and THE PEOPLE is so great that there is no comparison. Their background isn't even self-consistent half the time! SEARCH is infinitely better, but the sf in it is almost purely incidental. It's really just a hyped up detective show with a magic gadget thrown in.



STAR TREK, despite its flaws, remains the only series TV show that's managed to edge over the borderline from kiddie show to adult sf.

I enjoyed reading the rest of your zine, but since I am new to fandom, etc....

If you wish, I could expand my remarks on sf movies and THE PEOPLE into a short article. That is, however, up to you.

((What you just did was about as good as the average fan article. "nuf.))

Hayworth

THE ENERGUMEN AND I

by

Sp4 Bruce D. Arthurs
527-98-3103
Co D, 56th S&S Bn
Ft Lee, VA 23801

All of fandom knows by this time of the untimely folding of Mike Glicksohn's Hugo-nominated fanzine, **ENERGUMEN**. Mike's reasons are, reportedly, that he felt that the fanzine had already hit the top in quality and since there no way it could get better, he might as well fold it before the quality declined.

Bull.

Many people have expressed shock and disbelief at Glicksohn's reasoning. And rightly so, for it is not the real reason for **ENERGUMEN**'s discontinuation. The reason Mike does not tell the facts is because to do so would admit defeat.

For I am the real cause of **ERG**'s death.

When I was just a fledgling neofan, I kept running across reviews of this fanzine named **ENERGUMEN**,

which used glowing, enthusiastic, and even fawning terms that fascinated me. "What is this?" I asked myself. "How could any fanzine be so great?" I resolved that I would have to get myself a copy and see.

What?! Money?!!

Arranged trades? Damned! I'd be damned if I ever paid money for a fanzine I'd never even seen! No sir, I'd get Glicksohn to send me a free copy or gaffiate trying!

Thus I started my campaign. I began writing letters to fanzines, many, many letters. And eventually, my somewhat famous "plagiarism" letter appeared in **SFR 43**, and my name was exposed to fandom.

I didn't stop there. Continuing to write letters, I did a report on the plagiarism affair, telling of its conclusion. I solicited contributions from



other fans, put everything together, and **GODLESS** was born.

I took a new tack with my letters. To distinguish myself from the rest of fandom, I assumed the role of a right-wing fanatic. The letter columns began to mutter, "Who is this weirdo schmuck, Arthurs?"

Jeff Glencannon played right into my hands, and gave **GODLESS 1** an incredibly scathing review in **GRANFALLOON**. Curiosity, pity, and masochism made people write in asking for copies. Instead, I sent them **GODLESS 2**, with the shocking and attention-getting news that I had joined the Army.

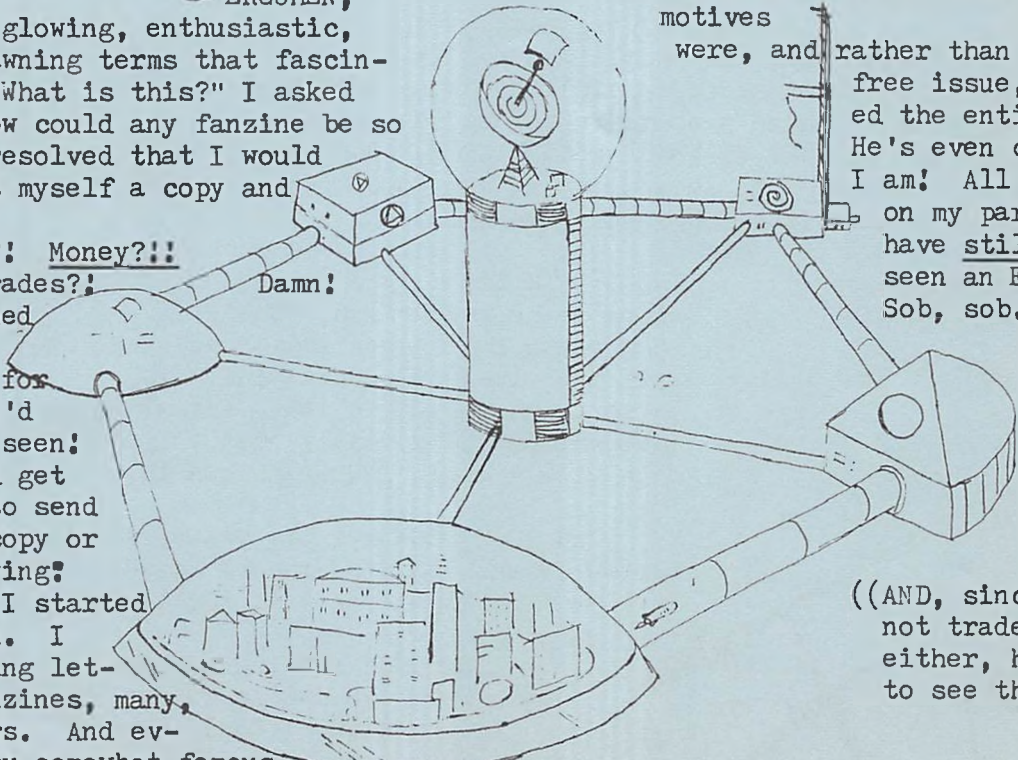
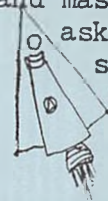
And, finally, it happened! Frank Lunney officially proclaimed me a Big Name Fan! I cackled in glee at the news. "Heh, heh, heh. I can just imagine Glicksohn now, saying to himself, 'Say, this Arthurs fellow is getting to be a BNF. I must be missing something. I'd better send him a complimentary copy.'"

But damn it, Glicksohn

outsmarted me! He must have realized what my true motives were, and rather than send me a free issue, he folded the entire zine!

He's even cheaper than I am! All that effort on my part and I have still never seen an **ENERGUMEN**. Sob, sob. Whimper.

-oOo-



((AND, since he would not trade with me either, he won't get to see this article.))

AL Hayworth

Letters Letters Letters

Michael T. Shoemaker
2123 N. Early St.
Alexandria, VA 22302

You may have trouble getting articles but it seems to me that you could at least get a book review column started.

There are certainly many fine book reviews floating around, or at least many fine, active, book reviewers around. Do you perhaps have a prejudice against book reviews as some editors do? At any rate the semester ends and during the vacation I'll be sure to send you some reviews, and maybe even an article.

I would agree that RENAISSANCE is a top-notch sercon zine, but not exclusively the top. I would put SF COMMENTARY, THE WSFA JOURNAL, SPECULATION, and RIVERSIDE QUARTERLY, right up there with it.

About this LOCUST hoax: I seem to have read something about it recently, but I can't remember. I would venture to guess that Rich Brown is at the bottom of it, though. Sour grapes? I don't think so. It's a tragedy of the fouled up Hugo system, and unethical campaigning for the Hugo, that LOCUS should win over the superlative sercon content of SF COMMENTARY, and over the fabulous production and fannish content of ENERGUMEN.

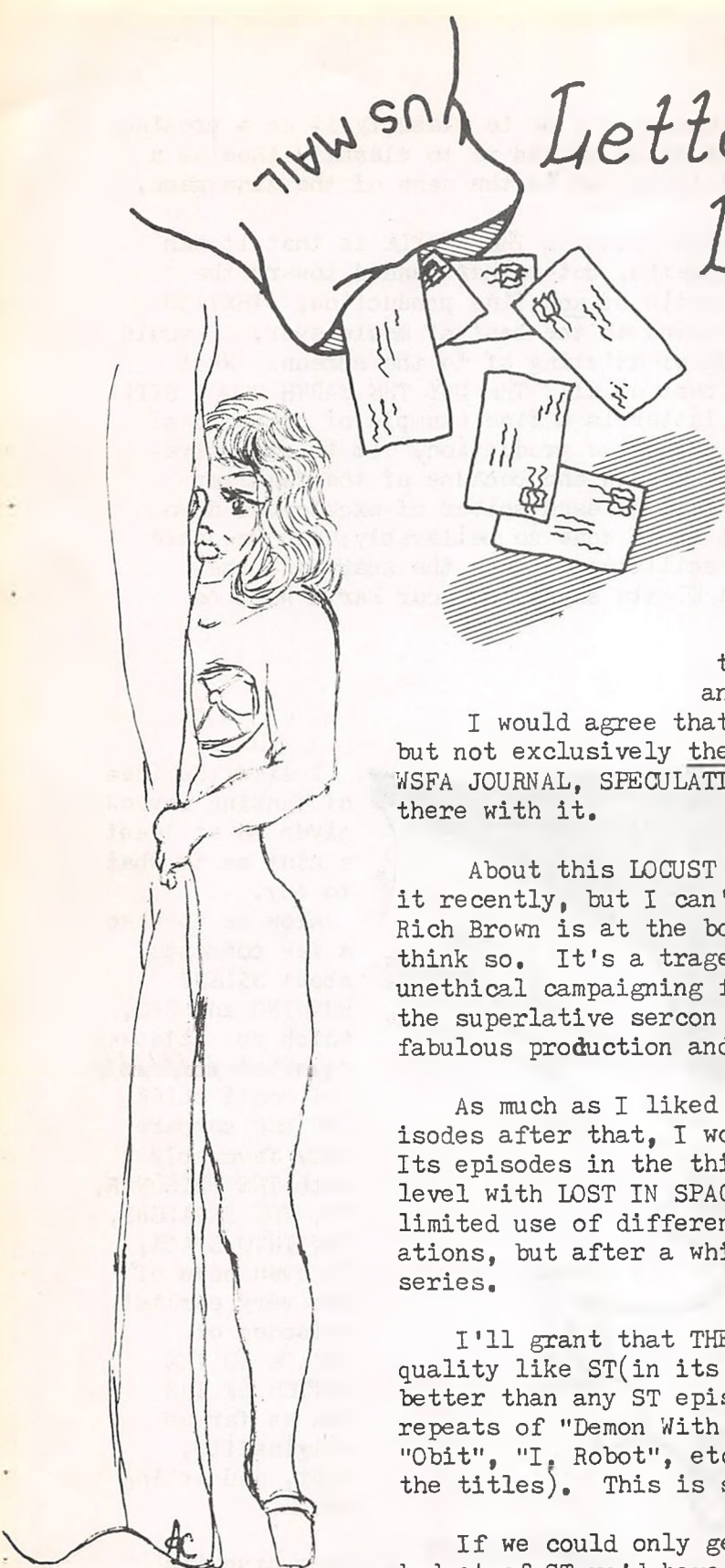
As much as I liked the first year of STAR TREK and a few episodes after that, I would not be at all pleased to see it return. Its episodes in the third year were uniformly juvenile on the level with LOST IN SPACE. Also, the most harmful effect was the limited use of different sets. I realize the economic considerations, but after a while this had quite a dulling effect on the series.

I'll grant that THE OUTER LIMITS was not of consistently good quality like ST (in its first year), but the best episodes are far better than any ST episode. Even now I can sit through and enjoy repeats of "Demon With A Glass Hand", "Fun & Games", "The Megasoid", "Obit", "I. Robot", etc. (there are others, but I can't remember the titles). This is something I cannot do with ST episodes.

If we could only get a show with the format of TOL and the budget of ST we'd have it made. Can you see it: productions of "Nightfall," "Brooklyn Project," "Universe," etc which are fine stories that would be readily adaptable to the screen. Oh well, let me dream.

As a matter of fact, I skip amateur poetry unless I have reason to believe it's good. It's funny, but there are three things that a lot of people think they are good at, when really they are lousy at them. Poker, checkers, and writing poetry.

What does a zine have to do to qualify as a prozine? ETERNITY SF publishes SF stories, they pay the authors, many established pros have appeared in it, their



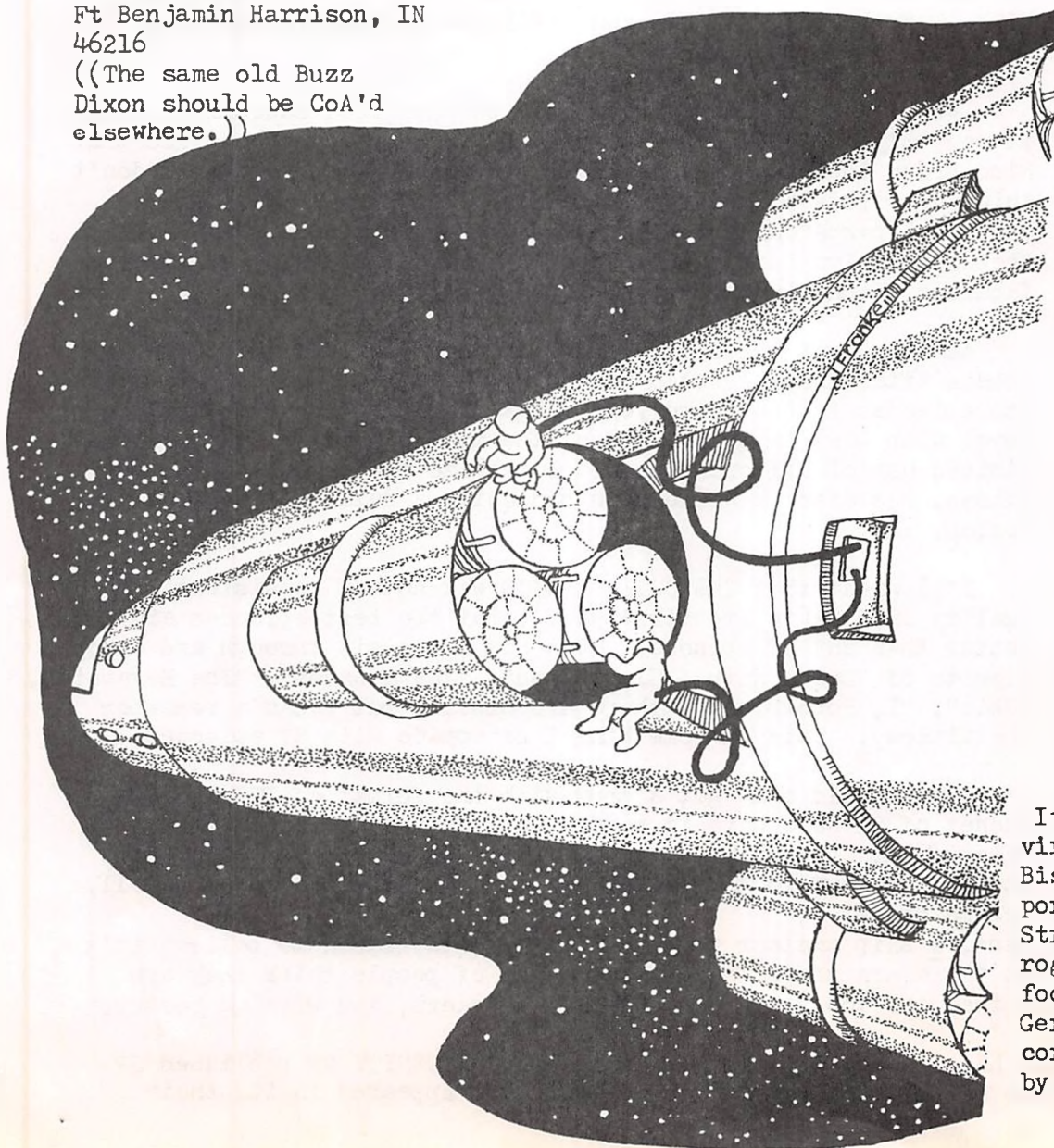
AC
NOW?

layout and production is fine, and this is enough for me to classify it as a prozine. ((There are other reasons, but the chief one which causes me to classify them as a semi-prozine is their distribution. And distribution is the name of the zine game.))

The reason "anti-sf people" had no trouble watching THE PEOPLE is that it was not really very imaginative. Nor was it dramatic, but rather tended toward the maudlin. What's the matter with having dramatic sf and fine production. THX1138 did, which is why it keeps popping up in my mind as the best sf movie ever. I would not even call THE PEOPLE the best adaptation of existing sf to the screen. What about THINGS TO COME, THE TIME MACHINE, or best of all, THE DAY THE EARTH STOOD STILL (which I have never tired of seeing)? The latter is a fine example of dramatic sf which manages to be very effective without expensive production. It is effective primarily because of the characterization of Klaatu and because of the familiar Washington DC setting. Three scenes never fail to send shiver of excitement down my back: The whole opening sequence because it is done so believably; the sequence when the Earth is "standing still," which oscillates between the scary and the humorous; and the concluding sequence, when Klaatu says, 'or your Earth will be reduced to burned out cinder!'

-o0o-

PVT Hubert C. Dixon III, 413-90-1390
 ISC#4, Co D
 Ft Benjamin Harrison, IN
 46216
 ((The same old Buzz
 Dixon should be CoA'd
 elsewhere.))



I like the idea of fanzine reviews, gives me at least a hint as to what to buy.

Allow me to make a few comments about SILENT RUNNING and UFO, which you attacked somewhat *viciously*.

I don't think UFO can compare very favorably with THE PRISONER, ST, THE INVADERS, MEN INTO SPACE, OR even some of the very earliest episodes of VOYAGE TO THE BOTTOM OF THE SEA as far as originality, plot, and acting go.

It does have its virtues, such as Ed Bishop's convincing portrayal of Col. Strakker as an arrogant, stubborn, foolish s.o.b. or Gerry (that's the correct spelling, by the way, Irv)

& Sylvia Anderson's designs. Some of the episodes have had some nice ideas, such as the failure of a spy-probe to the aliens' planet because Strakker budgeted nearly all of his money to a high quality camera while ignoring the minor details that cost him the success of the mission.

UFO will just have to do until something better comes along. It would be nice to see the Andersons re-edit the show as a gargantuan sf movie.((YES!))

As for the slamming of SILENT RUNNING, to quote or resident wetback, "Boolsheet!" SILENT RUNNING was one of the best films in the sf genre to be released this year((72)), I dare say that unless something spectacular turns up it will be the Hugo winner.((NO, NO!))

One of these days, Irv, I'm gonna get around to writing you an article. I think I promised you one in 1969 but it got sent back by the post office when they couldn't locate Hank Davis.

-o0o-

((Hmmm, as I sit here typing away on Jan 1, 1973, it becomes time to nominate Hugos again. OK. Dramatic Presentation: THE PEOPLE, Editor: Don Wolheim, Novel: good question--I'm forced to pass on the fiction categories as unable to choose--let's see what gets nominated--I'd sort of like to see Lafferty & T.B.Swann get something tho, artist:Freas forever(I'm totally preudiced), fanzine: SFC, fanwriter: after much thought I may go "no award" on this one, fanartist:Ken Fletcher.))

-o0o-

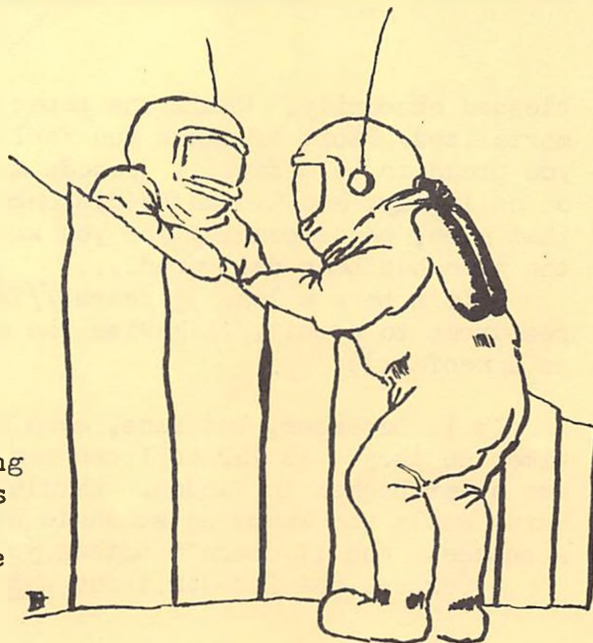
Norman Hochberg
89-07 209 St
Queens Village, NY 11427

((LoC on #21, #22 may as well be an un-issue like "they" have un-people.)) It's nice to see the look of MAYBE is improving though it still has a way to go. Your printing looks more like good mimeo than offset. It's still not

a bad zine for contents but layout-wise still got a way to go.

You're typing too close to the bottom of the page, for one thing. You've got art now but layout also means not making the page look cramped. Yours do. And the art - ugh! Sheryl's stuff isn't bad, nor was the one on page 17. But the rest is just plain poor. Still I suppose it's only a matter of time before that changes. After you send out a few copies to real artist types you should get higher quality stuff.

((The next sound heard is an Irvin Koch missing the ceiling by 4 feet and settling back into his folding chair. Let's just say I have doubts as to fan art and artists, especially many of those with the most prestige. Whould rather have variety of fan artists.))





I still think you should stop nonstopparagraphing (your flyer info was. You could have laid them out differently--double columned or something.

Page 11, an illo in the middle of a column of text--never should. The eye simply cannot make the jump across it. ((Heh, heh, did some experimenting with that this time.))

Lotsa nice news and reviews here. I really wouldn't mind it if you kept the contents as is and didn't try to go the normal route.

One more thing, part of the attitude culled in high school lit courses is evident in your how-to-write editorial. ((Didn't mean to do that. Meant only to shove some people into writing by saying, "All you have to do is pick something and follow the idea on paper.") I don't believe that there are only 2 (or 3 or 4 or 5 or etc) ways to write an essay. You should let people send what they want and then you can reject what you don't. Please, no writing courses. ((amen))

-oOo-

Aljo Svoboda ((Also on #21 and may 1203 Buoy Ave. never get to see #22.))
Orange, CA 92665 I had no idea

when I first saw MAYBE that it was an Old and Sage Fanzine, let alone a Large Circulation Fanzine. Excuse my indiscretion, please. After all, I must watch my manners. I have been offset. And offset, unlike ditto and even mimeo in the end, does not fade into

blessed obscurity. Until the paper itself turns to dust, my words have been immortalized. Sort of makes you feel proud to be American, doesn't it? Sort of makes you proud to be a fan.... Faneds are continually springing their august histories on us lately, and it can be disconcerting. You wonder what would've happened if that nice, condescending loc you wrote giving advice to the neo you thought edited the zine had been delivered....

((It's been a long $3\frac{1}{2}$ years.//The 350 circ. of this issue is due soley to having resources to commit.//Likewise the offset.//There is, according to me, no such thing as a neofan.))

It is December, but fans, even Old and Sage Fans, never put out their zine on time, do they? As far as I can see, it's a long-standing tradition. And traditions are never broken in fandom. Hardley ever. Anyway, even if you are one of those hardy souls who keeps on schedule no matter what, it's still early December. I have a chance. And it doesn't bother you at all, in locs. Or so you say.

((Curses, the Dec-Jan issue was late, but this one may even get out a tad early.))

Eric Lindsay's loc was most strange. He seemed rather lost, a little lost waf in the streets, you might say. Dwarfed by the majesty of the gigantic tomes surrounding him. Yes, you took the words right out of my mouth. More chatter in general. In four concise words, you manage to do away with paragraphs, possibly pages, of Eric Lindsay's own personable chatter in general. The only part you left in, I guess, was the four dots before and after the parentheses. Not much. Thus do you edit the letterhack? So it is. And Urshula... Ursula LeGuin, Leguin, or whatever. Have you no mercy? Obviously, even the majesty of prodom cannot dissuade you from the judicious editing. Or does Ursula Leguin write one sentence locs?



((Lindsay writes locs, lately--he used to do like Hochberg or better--but lately he does locs which start out saying he has nothing to comment on and then proceeds--well--I actually did flat out WAHF two people from #22. Mrs Leguin does indeed write one sentence postcards of comment; and I print them without a letter changed, checked nine times for typos, and even including the sign-off!!!!!!))

I've seen one complete mailing of FAPA too, and still agree with Seth McEvoy, and say that SAPS is the best APA around. Certainly the most friendly and communicative. FAPA and APA-45's mailings may indeed be "quality" apas. The importance "quality" to me, though, suffers in proportion to the amount of intolerance to new people. FAPA is a very nice place, as far as a waitlister can see. But SAPS is the best. There're some old BNF's there, too...something for everyone. This is not a plug. Call it a complimentary portion of egoboo.

((The SAPS mlg I saw did not impress me as much as the one from FAPA, tho I was trying to get on the SAPS wl too. The most friendly and communicative apa--well--Dorren and Jim Webbert just joined SFFA. There are also certain invitational apa/letter-conglomerates, but there, too, I have a senior member, you Aljo in fact, to harass me.))

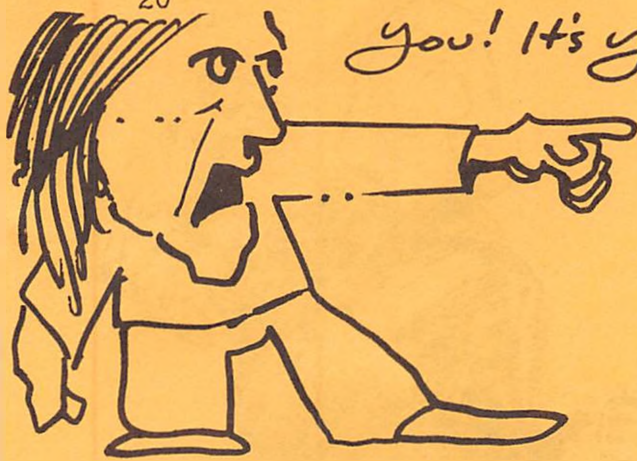
I wonder if any fan has ever put out a fanzine he sent exclusively to fanzine reviewers, allowing him to lavish great expense on each issue. The circulation certainly wouldn't exceed 20. And, really would he get complimentary reviews from the critics? If the Influential Reviewers, like Charlie Brown or John Berry(now Ed Smith)were to praise it, maybe it could be the first fanzine with a circulation of 20 to win a Hugo.

-oOo-

My motto: "Damn the typos, get the thing out." IMK

Dave Rowe I recieved MB21 on Tues 14 Nov & am now locing
8 Park Dr. on 19th. It should unless it gets caught in the
Wickford Xmas post take about a week to reach you. Now is
Essex this too late to appear in the WAHF of 22? I ask
Gt. Brit. this simply 'cause of something you said about the
difficulty of getting transatlantic locs/contribs
in MB20 from some UKFan called Dan Rowe, whoever he was. Now
unless my loc is too long for this aeroform, it's the same
price to send it (1 week) by air as by (6 wk) surface mail.





You! It's you! you! you!

((Under normal circumstances, even with the airletter being forwarded to my temporary address, the postdate of 20Nov on your reply would have...not quite made it... as by the last week in Nov I would have had everything typed and be either cranking a mimeo or trying to connect with a printer. As it was, I got into a bind and would have been able to include material late. You should

have #22 by now and I included dates on a few stencils as I typed them, so you can see how late I was. I even had the last loc you had done & couldn't use both--in fact material intended for #22 won't all fit into this issue. This one should be typed and printed(a few hundred miles away most likely)and out early--i.e. the last week in Jan instead of the first of Feb.))

The reason I ask this is that I'd like to also see an increase in trans-pond fandom, & I'm glad to see Pete's asking for UScontributes to MALFUNCTION, just so long as you **don't** get the impression "Mal" represents UKFandom, as at the moment it's a hell of a crudzine and needs a vast improvement in nearly all areas. OK colonialists, this is your big chance to improve one of the old country's zines.

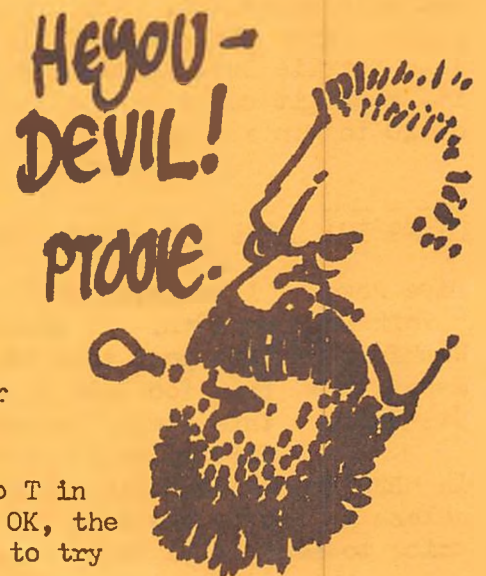
Back to MB, well you've been improving, but it needs to continue. Firstly get yourself some decent covers, if neccessary just use one usually used for inner in the center with the heading you used on p2 of MB21.(i.e., a good logo)Then get some better inside illoes, Sheryl is proficient and very funny whose captions I've found fills the 'makes some of the people laugh at some whilst others laugh at the others' bracket. As she's already finding her own style she could improve into one of your(US)best fantoonists.(I can't print all the letters paning or praising contributors any more but will try to get representative ones.))

Where as with Gail Barton, up until the last two of hers you printed, there was little or no promise at all. Not that I'm being nasty to Gail, you should have read what I've said about some of my fellow UK"artists"((I gather Gail's material is good but not uniform. I'll continue to print what I like and I like a lot of hers--as usual I tend to favor content over appearance.))

It's far better to have a simple type layout(no sloping edges around illoes)and only print good illoes. Recently Mike & Pat Meara moved & thus had to produce their fnz LURK in a hurry to meet the OMPA deadline(UK APA)the result was one of the best looking zines to come out of OMPA recently. This will be too late to effect MB22, but I bet by the removal of your answers to the end of the loc section(instead of at the end of each loc)your points of reply will be too far from their origin & the whole locolumn will be too difficult to follow.

((I threatened to do that but am back at my old tricks again. May yet break myself of interupting other people's sentences tho.))

As for all those ST fans, heck! Star 'rek{there's no T in wreck as a fellow countryfan pointed out)was/is awful. OK, the best kiddies, perhaps teenie sf to reach the screen, but to try to put it across as adult entertainment!!! Words fail me.



The first series showed promise, the second instead of progressing, regressed into "Ra-ra-ra for the American way of life in Space" and 3d rate anti-communist propaganda. The 3d series (&even the trekkies admit it) was too abismal for words, altho the 3d series did have some original sound effects - did anybody notice? And as far as I remember there were only a very few episodes that did not read like transcribed cowboy/war/detective scripts, & all reeked of the standardized US series format.

Not to mention the complete lack of safety devices on the Enterprise's artifacts & the illogicalities in the scripts, all of which leads to my utter repulsion of ST.

((I thought the 3d series was not shown in UK? Rather than reply to this one I'm going to make a self explanatory statement; Please--no locs defending ST, I don't have room. The only comment I'll accept will be on the safety devices. I'm an industrial engineer and dote on such banter.))

And here's where I think you're being unfair to UFO. Over here, at least, it's screened as Children's telly, and is light visual entertainment, it has just enough script to hold it together. Agreed it's not top SF, but at least it's more logically put together than Star 'rek, apart from all those silly looking saucers & those single(!?!?)moon interceptors. Fire one of those things in space and you'll push the interceptor backwards as fast as the missle going forwards.

(('sfunny, I assumed the missles were released before they fired. That may have been my imagination correcting things tho.))

-o0o-

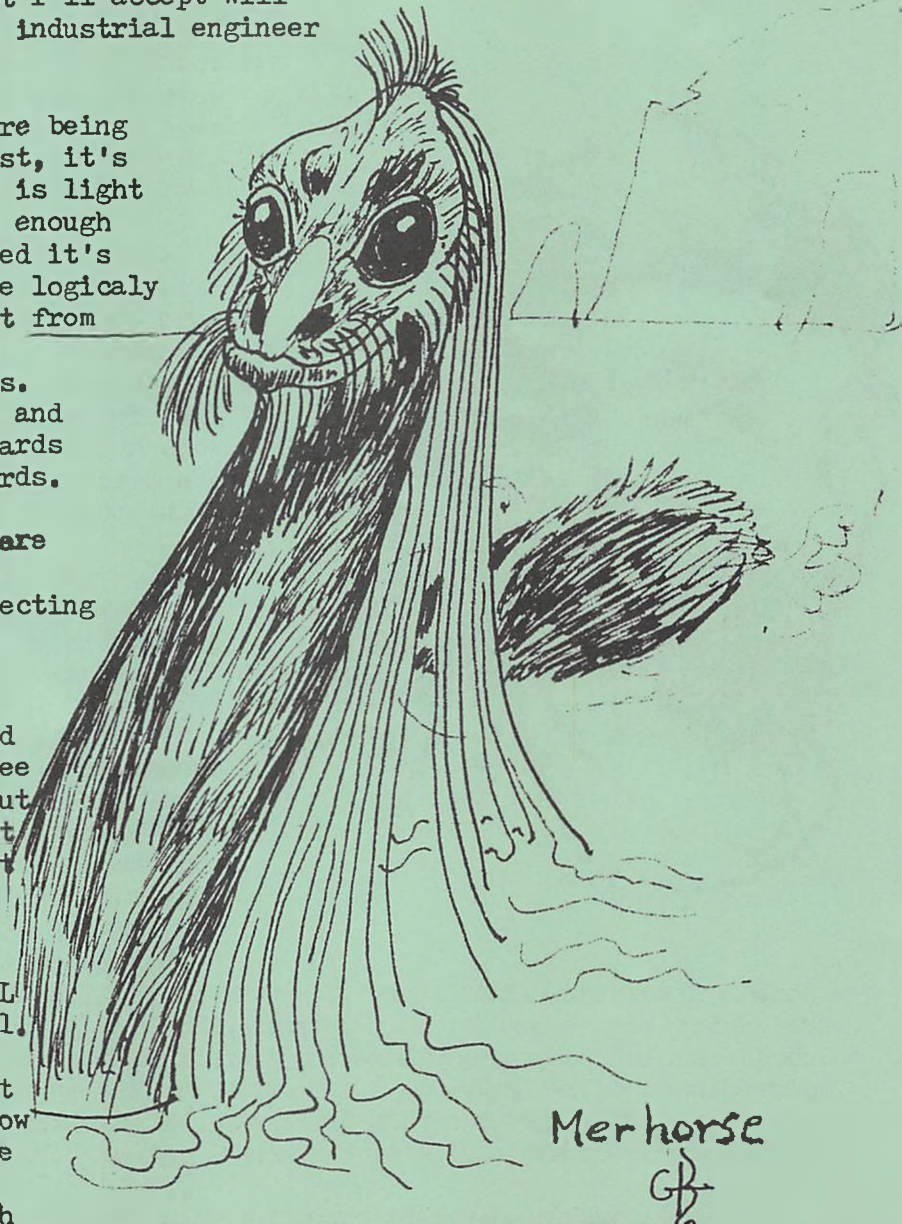
Shayne McCormack
49 Orchard Road
Bass Hill, NSW 2197
Australia

...I'm afraid
I cannot agree
with you about
UFO. I don't
consider that

it's setting sf back 15 years, 3 or 4 years maybe, but not 15. I do consider that US series like LAND OF THE GIANTS and TIME TUNNEL have managed to do that quite well. UFO(which is British, by the way, I'm surprised your networks let it in)is handled quite well for a show with its small plot potential. The scripts aren't too good, but I've seen worse elsewhere. The British television industry has produced some very fine sf series, like "Dr Who" which have not been releaded in the US.

((Both you and Dave can go on all the anti-american kicks you want, I'm too lazy to argue and the shows you mention WERE bad. However US TV has quite a few British shows. In fact, I hear DR WHO was shut out becuase it depended on British humour(insider). By the way I actually saw some Australian TV(never was in UK)--your networks probably have a more international English language programing than ANYONE, most interesting.))

-o0o-



Merhorse
Gf

"...WANTA SEE A DIRTY PICTURE...?"

---Shayne McCormack---

Censorship in Australia is a hot topic. Like Immigration, Conscription, and Politics, it's a prime subject for discussion whenever it arises in a conversation. My personal view on censorship, like many of my beliefs, has changed radically over the past two years, and while I don't give it a lot of thought, when something happens that is particularly striking, I review my opinion in regard to it.

Censorship is a major mud-throwing topic for the present((letter dtd 27Nov72))General Election in this country. One of the main parties, the Labour Party, has stated that it intends to loosen the stringent censorship on films and books if it is elected, and this has caused some caustic and interesting comments to be made by the other contesting parties, especially the Democratic Labour Party, which is a break-a-way rightwing of the main Labour Party.

Elections in this country are fast becoming lesser copies of their US counterparts. As election time comes nearer, so the insults and accusations get dirtier. Majestic promises are made by all the parties, and the gullible public, forgetting that six months previously they were moaning about the shocking way the country was being run, is typically assuming a "Well, maybe they're not so bad after all" attitude.

But I was talking about censorship. As I said before, two years ago my attitude toward censorship was rather different to what it is now. I was strongly in favour of it. Then, of course, there was no such thing as an "R certificate". A film was either decent or indecent, and treated accordingly. What the chief Censor and his minions considered decent wasn't what a lot of people would agree with, but then that was what he was there for, to make our decisions for us.

It was about then that I became interested in Gothic literature and films. I began to realise that a lot of great horror films had never been shown in this country, including the old classics, KING KONG. Oh, it could be hired for special screenings, for film festivals and such, but this 1930's oldy wasn't to be shown to the General Public on television. It was only a month ago that, with much ballyhoo and noise, it was first shown on tv - labelled Adults Only and put on at 9:30 - even though 2 out of 3 kids would have still stayed up for it.

The censorship scene is clouding up a lot now. With the introduction of the "R certificate," certain films are allowed in, usually much cut, and only those below 6 years or above 18 are allowed entry. I am much in favour of this idea, provided it can be properly policed. Many theatre owners, in an intense desire to make money, will no doubt let a good percentage of people in who aren't quite 18. A law broken by some is as bad as a law broken by many...degree doesn't alter the fact.

The whole problem is--when is a person old enough to decide his own tastes? I believe that in Australia a young man may enter the Army at 17, yet cannot go into an R movie till he is 18. Many 16 year old girls know as much about sex





as they will ever know, so stopping them from seeing something like THE BEDROOM MUSURKA is rather irrelevant. When should a person be allowed to use personal choice in these matters? The book THE PERFUMED GARDEN is now freely available on the bookstands, the film has just been released under R. I have read portions of the book, and have no desire to see the film. Others may, but this is their opinion, if they are old enough. Even at 16, I doubt I would want to see it, but others might. Would seeing such a film endanger their morals, give them a desire to rush out and find a sultan to make love to, or indulge in some other erotic manifestation? Only if they were twisted to start with, and if they were that bad when they went into the theatre, seeing such a movie would make little difference.

The Australian Government has an absolute horror of horror films. Ever since some woman collapsed thirty years ago whilst watching DRACULA, they have guarded the sensibilities

of the film going nation like a motherhen guarding eggs. Only lately have horror films been allowed onto the screens, usually much cut, and 9 times out of 10 on R certificate. I personally believe that horror films provide a valuable outlet for that little bit of sadist that everyone has in him. Who knows how many wife beatings Frankenstein or Dracula have prevented. The sight of a bit of blood seems to cool the human temper. I certainly feel washed out after seeing one, and I'm sure this effect is reached with many others.

Perhaps the Human Race, like a child, is going through a phase, and will grow out of the desire to buy feelthese pictures and see dirty or gory movies. It's novel, it's new, and in Australia, it's naughty. How could it help but be desired.

-oOo-

((Two last letters--)) Best thing about Robert "Argee" Gersman ((MAYBE21)) was your 3135 Pennsylvania fanzine listing. Biggest StLouis, MO 63118 list I've seen so far. All are not genzine, but are varied but maybe that could be used as a nucleus for an NFFF list. ((It IS.)) Some are well known oldies, others are newer. Some are APA's.

Some of CeeBee's work is good, some well. Same way with your others. Your unknown could well remain so. Her Spock, she should stay with animals. I agree with you on Shayne McCormack.

Is that her spelling or yours ((of what?))? Was she crying over ST since her enthusiasm waned or should that be waned. ((??))



Is she saying Lesleigh Luttrell went all the way to Down Under. What is DUFF?
 ((Are you serious or are all the StLouis fen who acused you of not knowing what is
 going on in the area right? Down Under Fann Fund is like TAFF. Lesleigh won.))

-oOo-

Carol Stockwell Hope you can use this artwork.((Cover of this ish... I was dis-
 PO Box 5 sapointed when she also sent me an Xmas card she had drawn--with
 Loleta, CA 95551 her husband and 3 kids.))I enjoyed getting your zine, but I must
 confess some difficulty in translating a lot of it. Even though I've been an sf
 addict for 17 years, I'm a "neo" to fandom and so much of your material is "in"
 that a list of what abbreviations mean would come in handy.((She never sent a list
 of specific ones like I asked but I'm going to define terms for my fanzine list and
 replay section plus other abrv used this issue.))

If you use the artwork, could you please send a copy to "Scratch" Bacharach,
 8329 Childs Rd, Philadelphia, PA 19118. ((Which proves I'm lucky. I'd just then
 been tearing my hair out looking for an address on him to get in touch. What's
 up in Philla., Scratch?)).

-oOo-

DEFINITIONS AND ABBREVIATIONS
 (Used in this issue in the order of use &/or to be used.)

OK- you
 dont like 'm--
 YOU do 'm.

pro: profesional science fiction(and related) writer or artist. N3F rules say it's
 anyone with two sales. SFWA says a pro must have one sale but continue to sell one
 time in a year or two.

convention, con, or clave: a prearranged gathering of sf fen which is not a regular
 club meeting and has some attempt at organization beyond a party. A mini-con is one
 often held more than once a year, intended to pull in people from outside of the im-
 meditate area, but almost a mere party or club meeting. Even further, accross the
border line, is the "open meeting" which is a club meeting almost like a con.

GoH, guest of honor: some pro or fan whom the convention may either use to draw in
 attendees or(rarely)invite on special terms to honor. There may be all varieties
 of GoH with some Cons having a pro GoH, fan GoH, comix GoH, etc, etc. Related to
 this is the "MC", master of ceremonies, who is virtually an extra GoH but is expected
 to preside at some meeting or program of the con. Some cons do nothing with GoH's
 but exhibit their names, others have them give a talk, while others rely on them
mostly to have a party about in their room. An article on this anyone?

fan, plural is fen, feminine version is fem fan or fanne: a person interested in
 science fiction, fantasy, or related fields who does more than just read. Fan
 activity may take the forms of fanzines, clubs, conventions, amatuer or would-be
 professional writing or art production, systematically(no matter how disorganized)
collecting, or some mutation of the above. An article on this anyone?

Worldcon, DeepSouthCon, UpperSouthClave, etc.: that's the way conventions are named
 for a series held for some area. They may also have individual names like LAcon,
TriCon, KublaKhanClave, George, Pelicon, etc., etc. An article on cons someone?

Libertarian: in current usage, a political party or philosophy against government, period.

TANSTAAFL: "There ain't no such thing as a free lunch," is a slogan from a Heinlein
 novel that's pretty explanitory. While I'm on this, SISL is the abbreviation for
 STRANGER IN A STRANGE LAND, the book that CAW(Church of All Worlds)partially inspired.
 Heinlein is the most prominent example of an author who writes sf that people try
to make real as in politics and religion. Any one of these is good for an article.

sf&f: sceince fiction and fantasy. I prefer sf as the abrv for it. NOT sci-fi.(Yechh)
fandom, fannish, sercon: Fandom is the sub-culture of people involved in fan activity,
 often called fanac, from the above definition. To be fannish may either be a brag
 in that the person is "with it" or a complaint that the activity or person is
too "in." Sercon means serious-and-constructive or else is the opposite of fannish

SFRA: Science Fiction Research Association, the ultimate in serconishness--even gets
 sf thought in formal school courses and studied in papers. SFWA is Science Fiction
 Writers of America, our very own non-union. N3F is National Fantasy Fan Federation,
 our very own non-national central club.

huckster: a dealer... only sf material of some kind instead of normal dope.

nonstopparaphrasing: starting paragraphs

like this instead of using normal rules.

carry-over-funds: some conventions may make a profit. They may even give it to the next convention in the series. A convention may be run by a "concom", convention committee, by the way--or by an individual or non-organized group; and a concom itself may or may not be part of a club which may or may not be sponsoring the con.

mundane: pertaining to the real world therefore not fannish.

Hugo: sf equivalent of the oscar given by vote of worldcon members.

Loc, Loc, loc, or variant: Letter of Comment. WAHF: was also heard from--a loc that didn't get printed. OE: official editor, the person who assembles a mlg(mailing) of an apa(amatuer press association).--there are variant names for all. OO-official organ, bussiness publication of an apa or club. BNF: Big Name Fan--one with prestige.

APA: there are a few main kinds now. (1)A set number of people send zines(fanzines, fmz, fnz, fanmags, &or other variant terms)to the OE and get back everyone elses pub(publication). (2)You bring your pub to a meeting and it's collated into one big publication which you get a copy of(called a disty or distribution instead of a mlg).

(3)Same as two but by mail--called a letterapa in this case

logo: heading or title. illo: interior illustration. typo: typographical error--as opposed to a misspelling. I have too many of both to worry about.

TAFF: Trans Atlantic Fan Fund. You pays your dollar(or more)and gets to vote which BNF gets a free trip to an overseas con.

And now that all the ones you
already knew have been redundantly explained.....

Fanzine: an amatuer publication which does not expect to break even.

Semiprozine: one which trys to make a profit but does not have true national distribution.

Prozine: one which does.

Crudzine: one you don't like.

Clubzine: one associated with a club wether an OO or not.

Genzine: one with general (fandom general) circulation, contents, and/or contributors.

Personalzine: a fanzine put out for ones friends only, usually totally self writtan.

Immitation prozine: a fanzine in prozine format, on purpose or not.

APAzine: a pub produced primarily for an apa.

Fanfictionzine: fan fiction is written for fanzines(or purpose or not)rather than sale. Faan fiction is fiction about fans. A faan, therefore is a person interested in fandom rather than sf or f. Faaaaa.....ns are exagerated fen.

Conzine: one put out by a convention. They also put out progress reports; pr's are just that--no intentional entertainment beyond good advertising.

Special purpose zine: one which concentrates on some author, subfield, etc.

One shot: a fanzine intended to be issued only once. Some of these are special purpose deals like HPL or ROBERT BLOCK FANZINE while others are pagecount inflattors for apas.

CoA: change of address. Colophon:information about the publication like at top of p2.

Letterzine: an extreme form of personalzine more like a dup-letter(carbon copies to several people). OR--a zine devoted mostly to letters like TIGHTBEAM or TITLE.

There are also adzines, comixzines, STzines, ad nauseum.

Neo: a person who is either being insulted for, or thinks they are, ignorant of fan jargon(fanspeak). Such persons do not exist. The whole bit has a nasty logic of its anarchist own. Double ditto for fanish traditions and history.

Puns: obnoxious plays on words which pass for humor in fandom. The response to a joke is a laugh; the desired response to a pun is a groan.

I hope you have some insight into my particular version of fannish abbreviation and/or descriptive designation because I've run myself out of pages again and am going/gone back to cramming info on to 8½ x 11 sheets.



SPACE AND TIME(17), Gordon Linzner, 83-10 118th St-apt 4M, Kew Gardens, NY 11415. 50¢ and possibly available for trades or contribs. Best of the few fanfiction zines. Immitation prozine good example.

(1)

THE NEW BROOM, Morgan McFarland et al, box 1646, Dallas, Texas 75221. 4/\$3 or trade. Semiprozine or sercon "little magazine" for the religion of wicca. Has a "U be our distributor deal!"

Also features, for a charge, a "matching" service for those interested in witchcraft.

TWFF, (Dec 72) c/o Janie Lamb, Rt 1 box 364, Heiskell, TN 37754. \$2/yr plus proportionate \$ for remainder of current year for N3F membership. Newszine. OO clubzine. Infozine.

UMBRA(4), John Robinson et al, box 801, Albany, NY 12201. 40¢ or the usual (trade, loc, contrib, beg, etc.). Clubzine (by my definition). Genzine. Interesting and greatly improved over earlier issues. Capital District Fan Federation, its club consists of several small clubs in that part of NY state. Replay: for info on NY cons (he will have just staged INFINITYCON when you see this): Joe Rizzo, 21-68 41 St, Astoria, NY 11105.

CHECKPOINT(24): Peter Roberts, 87 W. Town Ln., Bristol BS4 5DZ, UK. 6/\$. Might be good for news if you're in the UK.

(11)

Replays from the Minneapolis "local" apt: SAMPO productions is a sort of permanent floating con committee in the San Francisco area. Confusion similar for LA. Knowledgeable fan for CA info is Tom Digby, 1043 N Curason, LA, CA 90046. An outfit called the Fanatics (logical club name), which put out APA-pi, can be reached via Jay Freeman, 1610 Milvia apt 3, Berkeley, CA 94709.

NYCTALOPS(7), Harry O. Morris, 500 Wellesley SE, Albuquerque, NM 87106. fiction ed: SSG Edward Berglund 1895393, 11th ITT (Camp Hansen), HQ Bn&Co, 3d Mar Div (-) (Rein) FMF, FPO SF 96602. \$1.25 for this special Clark Ashton Smith memorial issue which is more like a semipro book than a fanzine. This is normally a fanfictionzine and a contact with The Dark Brotherhood (HPL, CAS, REH, etc fanclub). Normally 50¢.

SON OF GRAFAN (and riders) (22), Walter Stumper, 8764 New Hampshire, SL, MO 63123. \$4/yr for GRAFAN dues or the usual. Clubzine and very good newszine. Very good listing of coming conventions. Conglomerate club (sf, comix, moviefen, etc.).

(5)

TERRAN TIMES, Shayne McCormack, address elsewhere. Last issue? Some left for the usual? Australian genzine plus some Australian activity info. There are woefully few girl fen therefore even fewer girl faneds; they have their own flavor (that's not an insult or compliment Shayne--ever see Perri Corrick's fanzine? Yours is like it.)

SCIENCE FICTION COMMENTARY (28,29), Bruce Gillespie, GPO box 5195AA, Melbourne, Victoria 3001, Australia. 9/\$4US. Sercon genzine--world's best. Australian news. Serconishness tends towards review and discussion while fanish material tends toward humor (or stuff on fandom). SFC can top both. Replay: COMORG, the Australian version of N3F is dead and has been replaced with ASIO (Australian Sf Info Org), which is either a joke/hoax or a down-under version of SFC (Southern Fandom Confederation).

PREHENSILE(6), Mike Glycer, 14974 Osceola St., Sylmar, CA 91342. 35¢ or the usual. Genzine. sort-of Immitation Prozine (the format is "sort of" like a prozine's but on the other hand is sort of like "the usual fanzine conglomeration." You figure it out.) It's probably one of the best fanish slanted zines going.

Donn Brazier

TITLE(9),/1455 Fawnvalley Dr, SL, MO 63131. 4/\$1 or the usual. The only zine that speciallizes in cutting up letters and rearranging them by subject to further the discussion. Also getting some articles now as well as being a letterzine. One of the few zines approaching a monthly schedule. One of the few combining ditto and mimeo(and very nice). Along with THE NEW BROOM, one of the zines I meant to write a loc to and didn't. Should be a Hugo contender but I doubt the powers that be, will. NUTTERINGS?SUBTITLE(2)Brazier's personalzine. Available for him liking you.

XUENSE,(6), Alain le Bussy, 40 route de Mery, Esneux, Belgium. For the usual? French language & international readership. Genzine. Looks sercon & good. I can't read French tho. My mother, who understands ll languages,(and is not fond of fandom)tells me what is going on enough for me to review foreign language zines but I'd prefer they went to the N3F Overseas Bu.

FUNDACION(24), Jaime Rosal del Castillo/ Av. de Sarria, 42/Barcelona 15/ Spain. Spanish language clubzine and infozine. My main comment on this is still that there is only one country which submits fanzines to national censorship. Of course, in the USSR it's unconsituionsl to put out a fanzine or own duplicating equipment.

DE PROFUNDIS, c/o LASFS, box 3004, SM, CA 90403.(57,58). 4/\$1, trades, reviews, or news. Clubzine/infozine. Good, and representative of a large group, but considering everything--not quite as good as S.O.G.

Seth Dogramajian, 32-66 80th St, Jackson Hts, NY 11370, apparently has some kind of art folio out. It may or may not be part of his art clearing house he was trying to set up a while back. Ned Brooks, 713 Paul St, Newport News, VA 23605 was responsible for that info and may not be too happy that I recommend him as a prime source of info on all manner of collections, art sales, etc. and fandom between DC and the Carolinas in general.

ROLLING STONE,(14Nov-7Dec issue), Subscriptions(?), 625 3d St, SF, CA94107. 28/\$10. Sf prozines publish fiction...If there were such a thing as an sf version of TIME, this might be it. Anyway, the above issue has an article on Spacewar and other sf related matters. I understand they do bits like this a lot. I've seen it mentioned right alongside the fanzines elsewhere--and that was both before and after I decided to do it. So...

-oOo-

Material recieled after 2 Jan 73 will be reviewed/replayed in #24. I got off easy this time, less than a month's accumulation.

-oOo-

NFFF MEMBERSHIP ACTIVITIES BUREAU BIT

The MemAcBu head, me, among other things like matching people and activities, rides, jobs, etc. etc., and generally stirring up activity in general, gets ahold of the following list(by being an ex-officio member of the Wellcommittee), and does a bit like I'm going to do next paragraph. Since I'm lazy, I usually just send them a MAYBE with a note on it. Lately I've been merging it with MAYBE. I may even take over TNFF and merge that with MAYBE if Woolston(re-elected N3F pres) will give the word.

The bit(aimed at those on the list): "By now you've been in N3F for a few months and have gotten a round of correspondence with the Wellcommittee members who wrote. As you've found out by now, a club like N3F that does all bussiness by mail(altho there has been a trend towards Neffers to gather at cons--wear an N3F patch so you can be spotted)operates slow. People have other things to do besides fanac altho there are some true fanatics about(like me). Somenow you need to scrounge up a Roster and a recent TNFF(and a TIGHTBEAM too if lucky); then you can strike first at anyone that sounds/looks interesting. It's a good idea to have several tries at different people for whatever you're interested in--someone will answer sooner. If you have any questions about N3F activities and can't get an answer elsewhere

write me. Ditto if you're not sure where/who to go to. Triple ditto if you aren't sure what you want exists. Like almost all N3F activities the MemAcBu operates like the private club of the bureau head and isn't restricted to N3F members(tho an SASE and a sub to MAYBE would be appreciated by nonNeffers trying something like asking for instructions on setting up a local club and what addresses I have in their area).

I also try to get the pres. people to appoint for heads and/or assistants in other activities. If you just want to be kept in mind in general, write me. If you're really hot after a specific bureau (and new members often make the best heads), write Stan Woolston, 12832 Westlake St., Garden Grove, CA 92640 and beat him on the head until he appoints you--especially if the present head isn't doing anything. Nothing says there can't be assistants, etc. The Dec-Jan TNFF had the following as open (no head at all): future issues of TNFF and probably TB (must be able to do 250 copies of 10-20pp zine--N3F reimburses on publication on time (or late if approved)); Fanclubs bureau/committee/whatnot (keep track of clubs & cons--get list pubed in TNFF, stuff like that and whatever else you want to do); N'APA (about 25 open spots), Publications (like if we finally got a fancyclopedia done up--we'd need a printer, even an overseas fan could do this--HINT, HINT, BRUCE), and liaison chmn & hospitality room personnel for any and all upcoming worldcons or other cons (hmmmm, one coming up in Australia I hope, TorCon? DisCon?). I'm also always looking for people to liaison with individual cons and clubs (write me on this). Plus, Nielson has asked for a replacement for him on the APA index (not an N3F project).

Free advice unasked for dept: Anyone wanting to hold a con in Omaha in May 73 or otherwise would do well to get in touch with Ken Keller and/or Gary Mattingly and/or the KC club. They might let you call yours the 2d annual MidAmericon if you talk nice to them and they're not ready to put one on again themselves (\$2600 and all that--which was due to going hog wild). Being the 2d annual of a con and being able to get help, info., mlg list, etc. from the first concom is a big help. Also there is a good publicity carryover. Also you'd better watch your date. You're going to get squeezed by KKClave and Minnicon if you have one in Omaha, Nebraska in May 73. Minnicon especially.

Dec 72

THE WC/LIST (from WC chief ~~1/1/73~~ Rose Hogue, 1067 W 26th St, San Pedro, CA 90731):

Paul Bond 838 Barhugh Place San Pedro, CA 90731	BD: 11-21-55 Student, Inst writing, colls. Will do writing, editing, corres. Has typer. Inst fandom 2 yrs. Inst sf 6yrs. Likes Bradbury, Ellison, Heinlein, Bloch, Lovecraft...horror stories. Ph: 213-833-4226.
Ed Sinkovits 397 Home St. Winnipeg, Manitoba Canada R3G IX5	BD: 10-6-50 Inst colls. Student. Will pub or write. Has typer. Never in fandom before. Inst sf 10 yrs. Reads FANTASTIC, AS. Likes Fantasy and horror stories. Prefers D.S. Keller, C.S. Smith, Lovecraft. Ph: 783-9508. Sponsor: D.W. Shank.
Bruce R. Gillespie GPO 5195AA Melbourne, Victoria 3001 Australia	BD: 2-17-47 Educational Journalist. Inst writing, corres., pubbing, colls books. Will do writing, corres, pubbing. Has typer, mimeo, taper, cassette. Inst fandom 5yrs. Inst sf 20yrs. Has contribed to fmz and done fan pubbing. Reads all mags. Ph: 47-1303 (Melbourne) ((Janie, who sends these to the WC and TNFF on the basis of letter or Membership Application Blank info, tends to commit horrible understatements. All these, are good for contact letters, but... Like SFC(A) was up for a Hugo and...))
Mrs. Vicki Kirilin 524 N. 76th St. Omaha, NB 68114	BD: 10-1-44. Inst colls, comics, ERB. Working on an sf con for next May in Omaha. Has typer, taper. Inst ST. Ph: 397-0424. Sp: E. Poland.
Conrad Somerville 183 Central Ave. Albany, NY 12206	BD: 8-3-37. Teacher. No other info. ((Rose, I'm going to run your CoA's too, but just for Midwest and Southern US--possibly up into MD and PA.))
William Baker, 3616 Holmes, KC, MO 64109	
Buzz Dixon, 104 1/2 Rosemary Ln, Hattiesburg, Miss 39401 ((What happened to the Army, Buzz?))	
Russell Parkhurst, 1424 NW 80th St., Des Moines, IA 50311	
((and the following are Joanne Burger, editrix of TNFF, noted CoAs tho some look old.))	
George Andrews, 504 Lark Ln, Ocean City, MD 21842	

Nina Nicoloff, lot 163, 2015 Harrell Rd, Orlando, FL 32807((Hi Nina!))
Dean & Mary Sweatman, 498 Oak st apt4, NO, LA 70123

-oOo-

What?!!! Part of a page left. But there isn't any room this issue for:
The vast majority of the Ken Faig series/article, not to mention letter....
...Rick Cross on Tolkein's Africa plus letter....Ann Chamberlain letter and
artwork....Richard Delap....Douglas Leingang....D.Szurek, Bill Rupp on prozines...
Harry Warner Jr...((most of these are not just letters but almost features in
themselves))...Gil Lamont((who was just mailed #22 in which I asked permission to
print the thing))..Mae Strelkov...Perri Corrick....Jackie Franke twice(plus art?)
((I need more Jackie Franke art))...more Harry Morris and other art from the N3F
manuscript bureau(Argee Gersman--address elsewhere)...a tiny bit of Carol Stockwell
artwork(I need more)...and artwork by Osterman, D.R., Gail Barton, Sheryl Birkhead,
a John Neal cover(need more from him), and, just possibly...an exerpt from The Dark
Horde Manual on rape(instructions).

-oOo-

SOUTHERN FANDOM CONFEDERATION BIT

I'm secretary of SFC. Big deal. The main bit with SFC is getting all the addresses
on fans, fan organizations and activities(cons, clubs, zines, etc), and sf pros plus
their activities in the 10 state area of KY, TN, VA, NC, SC, GA, MS, AL, FL, LA. Three
times a year SFC puts out a bulletun with all the info--plus a roster of names and
addresses. Merely sending in info., like your name and address if you're a Southerner
by above definition will at least get you one free SFCB, possibly an SFCB and a roster,
and maybe more. To get rosters after that, and probably to get SFCB too, you have
to join. It's \$1.

What we do, and hope other Southerners will do, with the rosters and SFCB's is
to get together with other Southern fen. Not necessarily clubs, cons, or zines,
but at least you know if there's another fan in the area. For the benefit of non-
Southerners reading this, up until a couple years back, we had an incredible prob-
lem with having as many as 1000 fans scattered over an area 1/3 the size of Australia
thinking the only fandom in the US was in NY and CA. Now we only have an ordinary
problem due to being scattered in low density fan populations(like there must be
5000-10000 fans in NYC 50 mile radius alone). (Yes, I'm counting as a fan anyone who
shows their face once in 5 years.) We also help out So. cons, clubs, and zines.

The \$ and/or the info. goes to the pres of SFC: Meade Frierson III, 3705 Woodvale Rd,
Birmingham, Alabama 35223. For \$4.50 he'll sell you a 2d printing of HPL and the
letters supplement--even if you're not a Southerner.

-oOo-

Dear Irving at the Atlanticon
you asked me to send you some drawings
for Maghe I've been involved full time
getting a research report in for NASA
sea Grant meeting and in going to Fla to
work at Fla state Marine lab with Dr Rutzler
on some annelid id's that were holding me up on my thesis research.
anyway apologies for taking so long to contact you. what I need to
know before I send anything is what you need and can reproduce. if
you trace onto stencils I'll send drawings with open, clean, lines.
if you use something like photo offset that can handle more detailed stuff
let me know. ie. let me know how detailed a drawing you can use. It's no
sense in sending something with a lot of shading and fine lines when stencil tracing
won't reproduce it while another drawing with definite lines would be more effective.
also can you handle black areas if not I'll avoid them in what I send you.

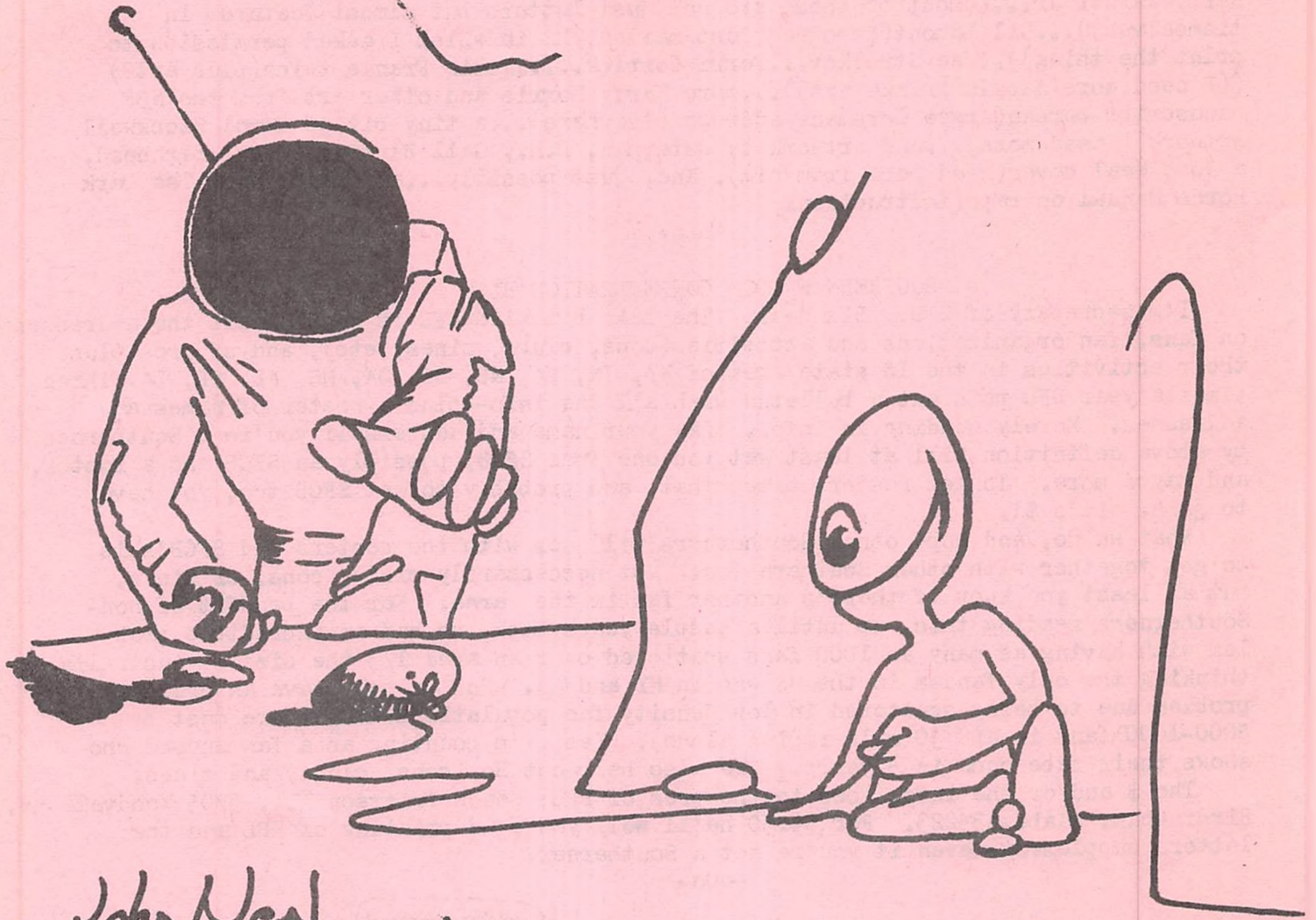


Bill
Kane
took ages about taking so long - Bill

OK, this is
how black ink
on a postcard
reproes - send
art, Guy.
((Guy, Bill
1812 Maple St.
Hattiesburg, MS
39401))

~oOo~

MAYBE



John Neal

FROM:
 Irvin Koch
 835 Chattanooga Bk. Bldg.
 c/o Chattanooga, Tenn. 37402

PRINTED MATTER--THIRD CLASS MAIL

to:

BABY OF MAYBE #6

Irvin Koch
c/o 835 Chatt Bk Bldg
Chattanooga, TN 37402

*
* Most of you haven't seen this before. All
* of you have seen my MAYBE, Worlds of Fandom,
* which is sent out 7 times a year (bimonthly and
* usually an extra) for 50¢ or 6/\$2.50 cash, trades,
* and printed contribs. Since so few MAYBEs go
* for cash, there comes a time when "steps must
* be taken" even when I can afford to throw away
up to \$250 an issue. So: BABY OF MAYBE goes out as a bonus to all current sub-
scribers AND to those whose contribs were neither printable or rejectable. AND,
you can forget about making LoCs on BABY--either they might be suitable as art-
icles or letter/articles for MAYBE (in which case the comment on BABY will be more
like a regular contrib) or they will be allowed to sink silently into a certain
plastic basket in the corner of my kitchen. None of this of course bars "whim
of the editor" copies or personal answers (which are extraordinarily rare because
I already ran out of postage money). SO: ((answers are in double parens))
*** **

OH--going thru letters to separate those for MAYBE and those for here, it looks
like I can avoid making duplicate comments by telling everyone what's happening
with myself first. MAYBE 21 was the Oct-Nov 72 issue and was actually mailed out
during the last half of September and a week of October. I got my present job on
18 Sep so the printing was done partially in Chattanooga and partially elsewhere.
That, some of you may recall, was my first 300 cy all offset issue.
I totalled my car and got into other binds coming back from Champanacon after
Thanksgiving 72 so #22 which was the Dec-Jan issue was mimeoed just like I used
to do and the 150 cys I printed didn't even cover everyone who I was holding un-
published artwork on (they didn't have copies coming anyway under the "printed
contrib" deal but are usually covered by whim of the editor).
Today is Jan 14, 1973. MAYBE 23, all offset, keeping promises made in #21, and
350 cys has been at a printer's in Memphis (I actually live in a hicktown called
Milan between Nashville and Memphis--do not use that unstable address usually) for
over a week. I tried to get collating help (in Memphis this time) again and as us-
ual the results were I will have to pick up the zine and do it myself this 19th.
Then I go to a govt school in Texarkana (so mail to Chatt will be forwarded but
mail to Milan wouldn't--see why I don't use the Milan address except on some 1st
class letters?).
Anyway, #23, Feb-Mar '73, will indeed be out before Feb. And then....
EUT NOW:

*** **

Bill Rupp
9826 Settle Ct.
Santee, CA 92071
Oct. 17, 1972

Thanks for MAYBE. It looks very good. Thanks, too, for
the mention of DREADNOUGHT.
You asked for articles, so here's my contribution to MAYBE.
Sorry, but it's a little longer than you asked for; I hope you
can use it anyway. Would you be interested in anything else
written by me? -/-

((Bill: I trade for anything I can get my hands on. I still need articles. All
articles (which can be expanded/thought-out letters) should be on sf, fandom, OR
something fans would be interested in reading. If they are over 1200 words, they
should be suitable for running as a serial.)) -0o0-

Harry Warner, Jr.
423 Summit Avenue
Hagerstown, MD 21740
Oct 15, 1972

Maybe the best procedure would be to pretend I'm an APA,
all by myself. Nobody expects to get mailing comments for
two or three months, depending on how long an interval comes
between mailings. ((1)) So people wouldn't get angry when
I do things like being eight weeks late with comments on
the 20th MAYBE ((2)) Mistaking me for an APA would also remove the puzzlement people
feel over my habit of showing up at only perhaps one con every two years. Who
ever saw an apa being a regular attendee at every regional con? ((3))

((Alas Harry, the trend in APAs is towards local and semilocal outfits. An APA-L style operation spews forth mailing comments in about 2 weeks. A semi-local like Mimicaps or a letter APA like SLAN-apa(which is now a closed non-organization) will kick back mc's in about 6 weeks. Secondly, I am a highly atypical fan editor; I'm the only fanned I know who would just as soon not have LoCs--besides look how long it took me to get space to print yours. Thirdly, I seem to remember about 1/3 the apa's in current existance are either local apas which attend cons en masse or are like SFPA in that they attend their (Southern in this case) regionals at about 70% of membership and hang together during the con. Maybe you could pretend to be an ordinary gaffa prone isolated fan?))

Anyway, I enjoyed the issue despite the silence about it. I'm not sure I understand the cover, after all this time, but I get a general impression of good humor and I like the way it gives an illusion of being a pencil sketch instead of something done with a stencil.

((Gail Barton's cover of the Loch Ness monster quizzically watching the April Foolers dump a dead walurus-fake monster was indeed a pen sketch. Part of #20, the Aug-Sep 72 issue was offset and, like #21, a lot of people think my offset is "just good mimeo."))

On the pronoun controversy, a couple of possible new systems occur to me. The cowardly way to make everybody happy would be to eliminate singular pronouns altogether. Use the name of the person when the sentence really needs, and in simple context use nothing at all as a subject. The Latins used to write and speak much of their chatter this way, and some of their remarks are still remembered like "cognito, ergo sum." The other possibility is to utilize "one" as a pronoun to take the place of the present masculine and feminine forms in a pronoun to take the place of the present masculine and feminine forms in the third person.

It's kind of old-fashioned to find it in English nowadays as an indefinite pronoun, but there is something similar used quite frequently in some other languages: "on" in French, "man" in German, "si" in Italian, for instance. Since the word is already part of the language it might be easier to get accustomed to its extension for definite pronoun purposes.

Incidentally, you may be thinking of a different fannish drive for pronoun reformation than I am, but the one I recall quite a few years back called for "heesh" as the form you gave as "hesh" and "hiser" for the different pronunciation of possessive, and I'm ashamed to admit that I can't recall what the objective form was supposed to be.

Bless you for saying something nice about THE PEOPLE. I'm undoubtedly prejudiced in my liking for it by my preoccupation with Kim Darby, the female lead, but I thought it did a pretty good job of introducing the Henderson milieu with due respect to the inevitable restrictions on television. I suppose we can count on two Hugo nominations for it. Unfortunately, I didn't attend SILENT RUNNING for an odd reason.

I was in the same theater the previous week and the preview of the coming attraction made it seem so cheap and stupid that I didn't use my pass again the following week. A few days later, all the praise began appearing in fanzines. Without seeing it, I may be speculating from ignorance, but maybe the audible explosions when the domes were destroyed come from communications equipment in them. An audio monitor would probably be useful in any of the domes containing animal life, justified by the way a sudden outbreak of animal noises would give ship members instant warning that something had gone wrong in that dome. Well, I know now that it doesn't pay to trust two things as guides to which movies to see: previews in theatres or Judith Crist.

I share your interest in privately published books. Sometimes they are unreadable junk, particularly those produced by a firm or two in this country that goes around looking for incompetent writers and butters them up by a sales talk about how their work really deserves to see print. But there are some small printing firms that turn out beautiful books for people who really have something to say to an audience so limited that big publishers won't be interested.

One old geezer who lives near Hagerstown not only got his money back but has been making a steady small income out of his privately published book about the old C & O Canal. I have a very nice little book published by Hallmark Cards, of all imaginable sources; it contains the libretto for an opera which was televised one Christmas under Hallmark auspices. Of course, there are all sorts of fabulously rare and valuable books which came from private presses and were the first published volumes by writers who later became tremendously famous. -/-

((Also, Harry, the discussion on fans as only/eldest children was nipped in the weed on statistical grounds alone so the psychological part is moot. Those BABY readers who missed that earlier bit may note that a better theory of "who becomes an sf fan" is: first an extraordinarily heavy reader, then the person gets tiered to some extent of mundane reading, then the person discovers others of like personality likewise stuck on sf, and then,...the fan.)) -oOo-

Ann Chamberlain As long as Sheryl will do your art work, hang on to her, 4411 Van Horne Ave. she knows what she is doing, and I am nowhere nears as good. LA, CA 90032 Cartoons can be drawn from imagination, but for real art work Oct:12, 1972 a model is necessary. In art school, some students are seated where all the model's good lines are full view, and others unfortunately get stuck with all the work of fore-shortening and poor perspective. Even the simple pose of your seated picture, isn't too easy for either the model or the student. A hand should always be large enough to fit over half of the face, --that is the proportion, though the cartoonist can either exaggerate the size or make it smaller...as a characteristic of the person.

The next best thing to having a model, is to trace a good photograph. Many art magazines on the market have pictures that can be copies. All you need to do to keep from being sued is to make something, any small detail, slightly different, and nobody can do anything about it.

Tomorrow is Friday the thirteenth, which is more good than bad for me as yet that date hasn't had anything different in it than any other day. I was born on a Saturday and you know what about Saturday's child. Models get three times as much today as they did when I was posing in the school at Chicago's Art Institute... booked soldi, mornings, afternoons and evenings. A nine hour day with breaks-- did you ever try holding the same position for 20 minutes with a ten minute break between, for three hours? Not easy!

Some dime stores sell rules with letters which are nice tile lettering.

-oOo-

((I started to put these in chronological order, but the postmarks and internal evidence have run in reverse of each other.))

Jackie Frankie ...To me, how you staple your zine is irrelevant. Just Box 51-A RR 2 so it is stapled in some fashion or another! Since no Beecher, IL 60401 one is about to use a pro bookbinder for attaching their October 27, 1972 pages together((except Frierson & Morriss who are more semi-pro anyway)), all fanzines have their defects in that regard. Torn pages, ripped-out staples and so forth are a fact of life.

MAYBE 21 arrived today and I msut say you've come a long way.

Redd the fanzine reviews with deep interest. Yours and Buck's(YANDRO)are my favorites so far...short, but informative. Now if I only had more \$\$\$.

Went to Octocon this weekend. First trip away from home without my husband since we were married nigh on to tweleve years ago. Strange feeling. Drove up with Martha Beck and shared a room with her. Having someone else pick up the tab has its virtues, but there is a very uncomfortable accepting-charity sensation that you'd have to be a total clod to ignore.

I gather than Octocon is semi-invitational, though I think I've seen references to it in other zines. The same group that puts on Midwestcon committees this one, and they're quite similiar. Octocon is smaller(about 46 attendees)and they're no planned events. Just partying, card playing, pool-shooting, and bowling mixed in with gab fasts scattered all over the motel. A good con for visiting with fen you only see at cons and too often can't talk with due to programming.

Dean Grennel and T.L. Shered were the only pros present as I recall, and they were there in their fannish phases, no Authors-in-Attendance stances in sight.

A group from the U of IL made the trip,(Jim and Penny Hanson, Al ??? and another couple I haven't met), Jay Cornell drove in from U of MI, Fred P'offet, Roger and Pat Sims and others from Detroit came, Rusty Hevlin and Big Hearted Howard proformed their huckster duties from their rooms and, of course, the Cincy group formed a large portion. Many of them I know by sight, but not by name. Lou Tabakow seemed to be the man in charge. Lynn Hickman and his wife Carolyn put us up Friday night and bravely put up with our tyro bricge games...Martha is turning into quite a serious player, but my heart isn't really in it. Someone brought films from LAcon, which were shown several times Sunday, and I managed always to come in on the Tourist-views-California protion, missing the views of the con itself. All in all, it was a pleasant, relaxing week-end.

My feelings for Star Trek are similar to Shayne's...they've waned a trifle over the years, but there is still a fond rememberance and a wistful hope. UFO is shown in Chicago and makes me wonder about the mental stability of those British fen who preferred it to ST. They have to be either idiots, tasteless, anti-sf, anti-americans(which seems a good possibility after consideration of their views of ST that have been printed in other zines)or just retarded in development... ..stuff that just smelled when I was a kid.

Had the chance to see SILENT RUNNING and missed it because Wally was on afternoon shift that week. I'm not getting overly depressed about it though. Dislike viewing an sf film and making apologies for it, which I gather I would if we had fone. Prefer plot and sensible ideas to special effects.

As long as we're on the subject of films, I msut remark about Tom Mullen's comments concerning THE PEOPLE. The film was good, it was a hybrid adaptation of several of the "People" short stories, and as such, was very faithful to them. The "technique"of showing pictures that he objected to is exactly the way it Written. If he prefers movies where the screenwriter dominates the author, then he has a valid gripe. I believe that if you claim to be filming the story of another, you use the story((*))...not add in special effects just for their own sake. As for musical instruments dancing around, how else would He do it? Matting shots to permit the instruments to dance about rather than jiggling them on a wire could perhaps make the ((economic TV)) filming of the show an impossibility. I'll take the move, wires and all. ((Jackie: normal procedure is for a producer to buy film rights, hire a screen writer, command him upon pain of being fired NOT to read the story the PLOT he gives the screen writer came from, and mangle at whim. PEOPLE was filmed with Henderson's delighted cooperation--almost unheard of.))

Where have I heard/read of Gail Barton? Her drawings on pp24, 26 & 27 were by far the best in the zine, and the equal to most I've seen in other zines. Hope she continues to contribute...just skip her Spock drawings though...I've seen better.((I hope she continues to contrib too. Gail?))

So to finish up..(#21) was definitely the best MAYBE I've seen. Control the rambling, settle on a style of layout, and you'll really have a zine-to-be-seen on your hands. Didn't even miss the articles, the balance of material was quite adequate for contentists. Will try to include some drawings.... I'm not as prolific as Sheryl...curses, curses, curses.

((same as above, another letter 10 Nov 72))

I can see how printing costs would run high, but what has that to do with the vast upgrading of layout, illos, and lack of typos(or at least a vast decrease in them)? You took more time on the ish which shows. Even if it were run off on mimeo, it would've been a good zine. Do hope the time available to you will continue to be sufficient to keep it up.

((It is possible to run artwork with offset and do other things which only a skilled and lucky person can do with a mimeo. It is MUCH faster, not slower, to do offset masters on plain paper. I took less time per page with #21 than #22. It's both faster and more easy to correct an offset "master" than a stencil. Also someone with pro equipment does the actual printing. In #21 there was, even for me, a tremendous jump in typos--I gave up even looking for them, but because the repro had art and came out clear(not possible usually on my mimeo)a lot of people THOUGHT there were fewer typos instead of the fantastic INCREASE.))

Short of putting out a clubzine or newszine, where up-to-date info is important, being in a rush-to-print only causes difficulty, both to the editor and the reader. ((Yes and no. Fanzine reviews do date and people don't like you to hold material over 3 or 4 months. My policy of "damn the typos, get the thing out" is just mine, and, atypical.))

What is MAYBE's schedule anyway? I never noticed it.((Oct, Dec, Feb, Apr, Jun, Aug, and so far an extra squeezed in so that my anniversary ends in a number divisible by 7.))

I never could form a group, dislike being part of one for that matter. Meetings and stuff like that turn me off completely. Once in a while I'll drive into Chicago to the Sf group that meets at George Price's apt, but it's 60-70 miles away and it's on the other side of Chicago(which makes it seem like 140)and they're as boring as can be.

((The best groups don't have "meetings" as such; they just get together and are there with some list of members and possibly a little money when some activity comes up. Groups, as such, are VERY hard to form unless you either have an awful lot of people and a lot of things going on OR have only a handful(5 or so)friends merely taking the name of a group.))

Cons are nicer, not coming on one particular weekend every month, and infrequent enough to make them each an "event". Also there is no pressure to make them as exists at regular meeting of a group. Maybe that's the appeal of N3F--no meetings. ((A third Jackie Frankie letter is being held for MAYBE 24 or BABY 7))

-oOo-

Kenneth Walter Faig
421 Kungs Way
Joliet, IL 60435
October 23, 1972

Thanks for sending me a copy of MAYBE 21. I was rather surprised by MAYBE. I had read, or heard, that it was primarily a fan fiction magazine. I am not against those, but I generally prefer to read professional fiction on fiction reading time.((Issues #1-5 & 7-8 were primarily local and apa issues; #4, 6, & 9-17 were primarily fan fiction, #18-the future are/were in the present news/letter/reviews-of-zines format with articles being used as much as possible.))

As is, MAYBE was an interesting compilation of bits of information. Most fanzines, of course, I never see, but I enjoy reading about them all the same.

I notice some rumblings in the letter column about a piece by Andrew Darlington entitled "Undiscovered Lovecraft." I don't really know what this was about, but you might be interested to know that there was apparently at least one "lost" Lovecraft story, which he did not destroy purposely in dissatisfaction. In the BROWN ALUMNI REVIEW of April 1972, Lew Shaw, a 1941 graduate, described his introduction to Lovecraft by a friend then attending Classical High School in Providence with him: "...On that sunny none, H.P. Lovecraft told us about the strange story of what happened to a story he wrote about a hotel on Benefit Street, a building which stands there no longer.

Lovecraft had written a story about a true incident. At one time there was a young woman, a chambermaid in the hotel on Benefit Street, who left and married into wealth. Sometime afterward, she returned to visit the hotel as a guest. When she found herself discourteously treated and snubbed, she departed but put a "curse" on the hotel, on all those who humiliated her, and on everything concerned with the hotel. In short order, ill luck apparently befell all and the hotel itself burned down. Furthermore, it had never been possible for anyone to rebuild on the site. Even on the day H.P. Lovecraft told us the story, the place was still a vacant lot.

Lovecraft had finished the story and, without making his usual carbon copy, made only one draft, which he then mailed to the publisher. It was lost in the mails."

I've never seen a reference to this story in a Lovecraft letter, but there may be such an unpublished letter somewhere. There is also a fugitive prose poem or story known to exist, entitled "Life and Death" and based upon an entry in HPL's COMMONPLACE BOOK. George Wetzel discovered this in an amateur magazine of ca 1920-21 but was never able to relocate the piece afterward. Independent evidence for the existence of the piece is given in the Laney-Evans bibliography of Lovecraft published in 1943. Wetzel did not see the Laney-Evans bibliography until about 1952.

I see Robert Barthell asks about Nat Schachner. Jones' index of the "wierd menace" pulps lists a lot of titles by Schachner in those magazines. Mr. Barthell could probably trace Schachner or his heirs through an old address in a lettercolumn in some prozine or other.

-oOo-

Richard Delap
1014 S. Broadway
Wichita, KS 67211
October 18, 1972

I wish I had a lot of comments to give your 19th issue of MAYBE((Jun 72)). I do thank you for sending it, even though the rats in the postoffice seem to have made a decent meal out of the lower right hand corner. You don't suppose Harry Warner's letter tastes as good as it reads?

Darlington seems to have developed a fondness for Colin Wilson that borders on hero worship. I've been trying to get into Wilson's OCCULT for some weeks now and keep getting sidetracked with other books. I never could find much of interest in THE MIND PARASITES, but then I didn't give it much of a chance. I've read very few of Lovecraft's imitators who held me in the grip Lovecraft did -- today I find Lovecraft unreadable, but when I first discovered him I was just beginning to teeth on fantasy and sf. I remember reading "Cool Air" with the hairs standing up on the back of my neck, and not having read it since I've sometimes wondered how much my nostalgia has colored the stringth of that tale. One of these days I'm going to get all those Lovecraft volumes together in a pile and see how far I can get.

I once did a script with a ST buff -- it was published in some little fanzine,

I can't remember which one -- but I never had much interest in the show. To be perfectly honest, I thought it was dreadful, like most tv, and I can't remember one single show which seemed to me more than mediocre. Gerrold's "The Trouble With Tribbles" I thought was one of the most offensively juvenile and puerile pieces of drek in sf history, and I thought it really a farce that he could get all that adoration from ST fans for such junk.

-oOo-

Dave Szurek Thanks for MAYBE #20. ...6328 Perkins is my parents' Palmwood Hotel address. Haven't lived there for a long time, but since 5725 Woodward, room 229 for quite a while I moved around a lot I had all mail Detroit, MI 48202 delivered there and picked it up on bi-weekly visits. Oct 1972 That ceased.((My parents still have to forward to my too often changing address from my father's office.))

Most fen are "only children" eh? I fit one of the other subdivisions--youngest in the family by a wide margin. Had three brothers, one sister. Sister's the youngest, but still just under a decade older than myself. All of them left home in their late teens, so by the time I was into junior high, the household consisted of my parents and myself. Too, we were never very close as siblings go. I was a homebody as a child, and the others were anything but. Didn't see them very often. ((It was the number of such cases like this that threw out the theory of "fans are usually only/eldest/effective-oldest/only." The portion of the entire population fitting this definition was itself too large a majority.))

Can't agree with Andy Darlington that 2001 was the only good sf film, but then again, being a film fan in general, I wouldn't((Non-film-fans like the editor may skip the following)) Other good ones? In my opinion, such titles as PLANET OF THE APES, THINGS TO COME, 1984, ROBINSON CRUSOE ON MARS, FORBIDDEN PLANET, WAR OR WORLDS, FROM THE EARTH TO THE MOON, MYSTERIOUS ISLAND, FAHRENHEIT 451, DR STRANGELOVE, VILLAGE OF THE DAMNED, FIVE MILLION YEARS TO EARTH, INVASION OF THE BODY SNATCHERS, TIME MACHINE, to name a few. Darlington and many other sf fen seem to be prejudiced by junk like JOURNEY TO THE CENTER OF TIME, PLAN NINE FROM SPACE, ROBOT MONSTER, ANGRY RED PLANET, IN THE YEAR 2889, CAPE CANAVERAL MONSTER, ASTOUNDING THE MONSTER, BEYOND THE TIME BARRIER, and RED PLANET MARS. Then again, as I've already said, I'm both an sf and film fan.((at which point the editor of MAYBE packs his portable typewriter up and contemplates what the hell he ever mentioned screen sf to begin with for.))

Can't get into ST fandom. The show itself, was good when compared with the usual TV fare, but it wasn't "that" great!

((Poem being held for future MAYBE.))((also another letter))

-oOo-

Douglas Leingang ...what you have now(letters, zinereviews, letters, art-work, letters, conreports, letters, your column "In Self PO Box 21328 LSU Defense", and last-but-not-least, letters)is quite enjoyable. Baton Rouge, LA 70803 However, an article or two or three is enjoyable also. Donn October 13, 1972 Brazier's TITLE(which may have one of the best layouts in St Louis)is also full of letters and a fanzine review or two. Letterzines are all right, but we want something left.((Brazier has been moving toward articles and letters that are indistinguishable.))

...but from MAYBE 20&21 there wasn't any slant I could find,...((RIGHT!!!)) You wanted a fan article? Gafia cleaned fandom out of my system like milk-of-magnes-ia. No more fandom. ((But an article))you asked and you got.

((at this point it becomes I haven't room for the overflow even in BABY so ((it's held))

Perri Corrick
 1308 Spring St, apt 211
 Madison, WI 53715
 December 10, 1972
 ((Everything that came
 in in Nov was either
 usable or rejectable))

Thanks for the card--do you have the original?
 ((No, the Dollens xmas cards I used were mass sold thru
 mini-huckster mini-Coulson.)) I take issue with your crack
 in MAYBE 21 about CORR trying to be an imitation prozine.
 You may take my word for it that I do not read nor admire
 prozines and any resemblance between CORR and them is
 purely coincidental. It is because CORR comes out irreg-
 ularly that I have no subscription terms anymore--quit
 beefing...this is supposed to be a hobby, remember. ((Hmmm, that's two or three
 objections to using the term "imitation prozine" to determine a certain type of
 format or zine organization; substitutes? // Mentioning "no subscription rates"
 is a statement, not a beef. Awaiting next CORR.))

-oOo-

MAB Strelkov
 Casilla de Correo 55
 Jesus Maria
 Cordoba, Argentina
 Dec 4, 1972

MAYBE 20 just came in with a circle beside the
 mailing address, meaning "just what you think it means"
 I'm not that prescient. But in case you can do with a
 reply and an opinion, I am still at a loss because you
 deal with local doing in US fandom, a good deall..details
 and allusions that often escape me.((Which is only natural
 since Southern and Midwestern fandom are virtually(especially Southern)unknown even
 in the US))

I was curious, however, in your remark re having found it hell to be an only
 child, whereas Jerry Lapidus likes it. This really interests me. It is true that
 sf fans seem to be as you describe --eldest or only children. That was my case
 too and even before I knew sf from ordinary fiction, as a child I was crazy about the
 H.G.Wells which I could get in the Shanghai library. Only when we reached Argin-
 tina years later, did I learn that term "sf" and start buying the magazine of Hugo
 Gernsback faithfully. That was when Ray Bradbury's short stories in the S.E.POST
 used to thrill us far more than a re-reading of same in anthologies does today
 Is that due to a loss of the "sense of wonder"? I rather think it's just that the
 same old plots have been used in sf so often the newness of basic ideas wears thin.

But why, Irvin, is it hell to be an only child? I found it kind of dreary, and
 my parents were oldish too. But it wasn't hell. I had to learn to entertain my-
 self, but painting and reading and some scribbling kept me happy and busy. Also
 making friends, and keeping them. -/-

((The last sentence may have something to do with it.))

-oOo-

John Robinson
 1 -101st St
 Troy, NY 12180
 Dec 30, 1972

You missed the point of the Test Article in UMBRA#3. There
 is and was no point in printing a GOOD test. The point was that
 the worst test in anyone's imagination will be tolerated if the
 instructor announces that it is to be graded on a curve. This
 gives the faculty great power and judgement by whim as often as
 by near or quasi-objectivity. Further note: Balazs and Schneck are not from this
 area but further downstate. That makes for some contribution outside of this im-
 mediate area. In #4 there's Gary Hubbard's thing on Mighty Mouse. He's from MI
 and the lettercol is expanding. P.S. Quit packing MAYBE on so few pages. It looks
 messy. -/-((First point all too true, yet I'd just finished reading a very good
 test printed in another zine when I made the comment. On the "area" deal, an area
 for local fen in Tennessee is a 150 mile radius and outside stuff in a clubzine is
 nice. On the PS, this will happen when I get rich enough to buy a collator and
 all the paper and printing I want.))

-oOo-

Bill Guy
1812 Mable St
Hattiesburg, MS 39401
11 Jan 73

Just got MAYBE 22 and saw note to me at bottom of last page. I'm encloseing some stuff. I didn't want to send anything with too much detail if you were going to have to trace it on stencil instead of offset.

HPL fans might be interested in ETCHINGS AND ODYSSEYS #1, John Koblas, 4102 East 95th St, Minneapolis, MN.

I've been very busy hunting a job and finishing my research for my marine bio thesis.
-oOo-

Jim Meadows III
62 Hemlock St.
Park Forest, IL 60466
January 3, 1973
((Last stencil cut
16 Jan 73))

I have here a copy of the 21st issue of MAYBE. So many zine reviews. ...short reviews and lots of them. I'll always find something.

...on UFO: don't worry. UFO is no longer being produced. ...at least there won't be any new ones. If you think UFO is grungy, you should try DR WHO.

...THE PEOPLE made into a series. I don't think Sheyl would really like that. ...American commercial TV. ...at best would be a sort of imitation of THE WALTONS and at worst more like the BRADY BUNCH whith who ever the heroine was getting married to Bill Shatner once the ratings got weak and all those cute kids. ...plus concepts for the series of writers who do not see eye to eye with Henderson and may not really understand the entire series. Some sequels in the form of TV movies might work, but as a series, please, no.

Can't say THE PEOPLE was the worst sf film ever made or the best. ...terrible musical score, the sight of that kid in the air conducting those kazoos like something out of a cheap Disney movie. I never thought of the drawings as "cheap" tho. The sequence is a perfectly valid way of telling a story.

The 22d issue was supposed to be out last month. Either I didn't get it for not responding, or you're late.((My records say I sent you one, yes, late.))Can back issues be traded for back issues?((I don't have any more, sorry.)) -oOo- -oOo- -oOo-

FROM: Irvin Koch
c/o 835 Chatt Bk Bg
Chattanooga, TN 37402



great jumping postal scales, this is

TO:

~~POSTAGE WILL BE PAID BY ADDRESSEE~~
**Book
Rate**

+B6
Ⓚ
Jackie Franke
Box 51A RR2
Beecher, IL
60401