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PAS → TELL

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mike hinge

This is PAS-tell #2, volume 2, published by Bjo Trimble, 5734 Parapet, Long Beach 8, California, for Project Art Show, science fantasy artists, and interested bystanders.

SUBSCRIPTION: \$1.00 for 6 issues. One free sample to inquirers, contributor's copy for articles and other usable material, free to trophy sponsors. NO TRADES for fanzines or letters of comment; sorry. Art news (fan or mundane) & info respectfully requested.

DISCON! The 1963 World SF Convention will be held in Washington DC; send \$2.00 to Bill Evans, Box 36, Mt. Rainier, Maryland. Support the Discon; they are giving PAS a nice, big room, so let's be nice, too!

DICK ENEY, 417 Fort Hunt Rd., Alexandria, Virginia is the Discon Art Show Agent. Send artwork to him; get entry forms from Bjo first. Wrap art carefully, please!

FAN ARTIST DIRECTORY is out, and a fine job of giving some information about the artists who contributed to the zine. We hope that the rest of you will cooperate next time around. Juanita Coulson is to be congratulated for a fine job, and for taking the job off Bjo's hands, too!

FAN EDITORS will find the Directory handy because it specifically states whether or not an artist will do artwork for fanzines. This will prevent the fanned from wasting time and money trying to contact a fan artist who will not do outside artwork.

JUANITA COULSON, RR #3, Wabash, Indiana, will send you a Directory for 25¢ a copy, if there are any left from a limited run.

ART SHOW ENTRY FEE money should be made payable to John Trimble, treasurer. Send entry form along with art to Eney, but make money orders out to John. otherwise it takes too long to get everything signed over and arranged; con time is too busy!

ARTISTS, PLEASE NOTE!!! Artwork which does not include return postage will be left in the hotel baggage room for claiming after the show! We cannot mail artwork COD and insure it properly. We will NOT spend our own money on this again; this is your responsibility to take care of this! Note!

NEW BRITISH ART AGENTS; Brian & Frances Varley, 47 Tolvern Rd., London SW 20, England. Send subs for PAS-tell to them, as Archie Mercer is no longer sub agent for us, due to moving around lately.

LONDON IN '65! And the Varleys will then also handle the artwork for the show, so keep it in mind.

SHAGGY XMAS ART SUPPLEMENT is no longer being published. Too much work to get artwork in on time and on stencil. The basic idea of Xmas themes is also getting too worn; perhaps an open-theme portfolio may be arranged later, if someone takes the job on to organize the idea.

ONE-MAN PORTFOLIOS are encouraged, however, so artists with ideas for mimeod or even multilithed art should contact Shaggy's new editor, Steve Tolliver at 1825 Greenfield Ave., Los Angeles 25, California, to discuss the project. He is interested.

TOLLIVER is one-third of the now-retired Gaul fanzine, which was noted for its well-done artwork. It is a hopeful sign for Shangri-L'Affaires that Steve is ed.

DOC SMITH issue of Shaggy is still in planning; an index of the writings being the factor which held up publication. Tho the contest for illoing Second Stage Lensman was a failure, artwork concerning any of the Doc Smith books is solicited. Special attention is being paid this issue, and good illustrative artwork is needed. Deadline is "this Spring".

CONTESTS: Is there any interest out there in any kind of art competition? There are people willing to sponsor prizes for a greeting and a playing card contest: Does this sound interesting, artists????

The Judge's Reports

ROBERT SILVERBERG:

I had a grand time judging the art show. That feeling of power, you know, of godlike authority -- oh, yes, a joyous two hours as the five of us demonstrated our Impeccable Taste and Esthetic Perspicacity at one another. If you think I'm kidding about having enjoyed myself, let me just add that I'm willing to be tapped for the chore again at DC, and I'm not usually much of a volunteer.

I was pleasantly surprised -- as I am every year -- with the quality of the submissions, and I was glad that there were so many categories, so we could hand out praise to everyone who deserved it. The only reservation I have about the mechanics of the art show is the business of letting fans-turned-pro compete on an equal ground with just fans, but I don't see any way around it; you can't really exclude Barr and Ivie just because they also sell to the prozines, but yet some distinction might be drawn between pro and amateur. Or maybe not, since it'd be penalizing Barr and Ivie for having more talent than some of the others. Thought I'd mention it, anyway, though my conclusions are on the muddy side.

[The only answer seems to be to divide the show into a sort of "junior" and "senior" class, which works out in small local shows. Anyone who has never sold anything is a "junior" and artists who have sold are "seniors". Unfortunately, we also then have to decide what a "pro" is; do we count all sales, or just those in the SF field? Do sales at the art show count? Remember that after a couple of small Westercon shows and (at DC) four large shows, some fan artists have racked up quite a few sales. (The classes are judged separately.)

Also, how many pro sales make a "pro"? Surely not one sale? In many cases, the artist may never make another sale to a magazine. But he may sell steadily at art shows. Where is the dividing line?

Then we have pro authors; where do they fit in? Fritz Leiber's fine artwork at Chicon was certainly an addition to the show. And other pro authors are interested in entering the show if they may; and I would like to encourage them to do so. They are not pro artists, and therefore I think they qualify for the show. Fritz, going by the classification mentioned above, would have been a "junior" at Chicon. He sold all of his work, so would he move up or stay in that class until a pro sale?]

BILL EVANS:

I may be prejudiced -- I'm sure of it -- but it seems to me the group of judges was a pretty good panel. We had a wide range of tastes, and were articulate enough to indicate our reasons for the choices.

Some of the categories were easy to judge; others were much harder. Mainly, we proceeded from the specific to the general; thus we did Fellowship first, and then Heroic Fantasy, and then Fantasy. This had two advantages -- it eliminated some works that were good under the narrow category, and were awarded prizes, but didn't stand out that much

Place corresponding numbers on form and back of entry, for identification.....

PROJECT ART SHOW ENTRY FORM

(ONE entry to a form; please)

NAME..... DATE.....

ADDRESS..... ENTRY FEE \$.....

..... RETURN POSTAGE \$.....

..... RET. INSURANCE \$.....

ENTRY TITLE.....
(If illo, give source)

MEDIUM..... CATEGORY.....

PHOTOS: CAMERA TYPE..... FILM TYPE.....

SHUTTER OPENING..... EXPOSURE.....

SPECIAL TECHNIQUES.....

PREVIOUS CONTESTS ENTERED.....
(This entry only)

PREVIOUS AWARDS OR NOTICES.....

PRICE \$.....OR MINIMUM BID \$..... (No bids accepted unless artist sets his own minimum bid. If entry is not for sale, specify NFS in "price" space.)

AGENT to pick up entry/s at end of show: NAME.....

Signature of artist or owner of entry

DO NOT WRITE BELOW THIS LINE--FOR SHOW USE ONLY

PRIZES AWARDED.....SPONSOR.....

.....SPONSOR.....

SOLD TO.....PRICE \$.....
(Name & address)

.....PAS COMMISSION.....

Signature of responsible PAS officer

ARTIST: Write any notes concerning your entry/s here; letters get lost at Shows:

PROJECT ART SHOW RULES

These rules apply to all artwork and photographs entered in Project Art Show, but not to any other contests or shows handled at conventions or meetings.

1. Entries in a Worldcon Project Art Show may not be entered again in a Worldcon Show. Nor may entries in a regional Show be entered again in the next regional Show. However, regional Show entries may be entered in a Worldcon Show.
2. These rules apply only to Show entries, NOT to sketch table work. Entry forms are not required for sketches; a list with notations if sketch was published will do. Sketches will be offered at two shows and returned to the artist if unsold.
3. All entries must be of a fantasy, fannish, or science-fictional theme.
4. All entries (except stretched canvas and 3*D work) must be matted or mounted. NO GLASS or heavy frames. Acetate or such may be used to protect art.
5. ENTRY FEE: Worldcons: \$2.00 for 5 or less pieces, \$2.00 for each additional 5 pieces of work. No breakdown of entry fees. Westercons: \$1.00 open entry fee.
6. Project Art Show collects 15% commission on all sales from the Art Show.
7. One entry form or reasonable facsimile must accompany each piece of work.
8. Artwork will not be returned if postage is not enclosed. Packaging, full return insurance, and clear return address is the sole responsibility of the artist. Mark outside of package "ART SHOW"; conventions get other mail, too.
9. Project Art Show reserves the right to reject any entries which do not meet the standards of the Show, or comply with the rules.

CATEGORIES FOR ART: 1. Astronomical Art, 2. Science-Fiction Illustration, 3. Outré Art, 4. Fantasy Art, 5. Heroic Fantasy, 6. Fellowship of the Ring, 7. Children's Fantasy, 8. Cartooning, 9. Experimental Art, 10. Open Category
Plus special awards of merit: Judge's Choice, Popular Vote & Most Promising.

CATEGORIES FOR PHOTO: 1. Black & White, 2. Color, 3. Experimental, 4. Story Series

Special PHOTO SALON rules: 1. Minimum size: B&W single entries: 8" X 10", Color: 5" X 7", Story Series: 4" X 5" each. Maximum size of any entry: 16" X 20".

2. Story Series may consist of one or more photographs, mounted on a single mount not less than 8" X 10" or larger than 16" X 20". Captions permitted.

3. Photos modified by hand or other methods will be "experimental".

SEND ARTWORK, entry forms, postage, fees, and insurance to Show you wish to enter:

*WESTERCON XVI ART AGENT:
Jessie Clinton
11th Edith
Palo Alto, Calif.

LOS ALTOS

**21st Worldcon, DISCON ART AGENT:
Dick Eney
417 Fort Hunt Rd.
Alexandria, Va.

*open to all artists west of the Rockies.

**open to artists all over the world.

WESTERCON XVI, July 4,5,6,7
\$1.00 registration: J. Ben Stark,
113 Ardmore Rd., Berkeley 7, Calif.

DISCON, Aug 31, Sept 1, 2
\$2.00 registration: Bill Evans,
Box 36, Mt. Rainier, Maryland

FOOD ATTITUDES RESEARCH QUESTIONNAIRE

A survey to research and statistically correlate trends in food preferences and eating habits. Please indicate your preferences in types and brands of foods, listing special methods of cooking certain items if you feel strongly about it.

If you have no special interests in food, say so; that will also figure here.

Any recipes you would care to share would be appreciated, and credit given for any used for any purpose by this survey. Send each recipe on separate sheet of paper, with full instructions and standard measurements for all ingredients.

PLEASE TYPE OR PRINT ALL ANSWERS IN INK

NAME....., BIRTHDAY..month..day..year.., SEX: M__,F__

ADDRESS..... PROFESSION.....

..... Are you now dieting? YES ____, NO ____

Do you cook for yourself? YES ____, NO ____. If you cook for others, how many? ____

Do you enjoy cooking? YES ____, NO ____. Do you collect cookbooks? YES ____, NO ____

Are you interested in the results of this poll? YES ____, NO ____.

Do you advocate health foods? YES ____, NO ____. Favorite health foods.....

.....

Do you use spices & herbs (other than salt & pepper)? YES ____, NO ____. Favorite

spices & herbs.....

BEVERAGES: Coffee ____, with cream ____, sugar ____. Soft drinks (brands).....

Tea ____, with sugar ____, cream ____, lemon ____. Milk ____, skim ____, other.....

Alcoholic beverages (if mixed drink, please name).....

Wines.....Other.....

SNACKS: Do you nibble between meals? YES ____, NO ____. During working hours?

While travelling?..... Favorite midnite (anytime) snack.....

Favorite party foods.....

BREAKFAST: Do you eat breakfast? ALWAYS ____, USUALLY ____, SOMETIME ____, NEVER ____

Favorite breakfast/s: Fruit (fresh, cooked).....

Beverage..... Juice.....

Eggs..... Meats.....

Cereals..... Breads.....

Pancakes, etc..... Sweets & condiments.....

Other.....

Favorite "Sunday Morning" menu:

page 2: Food Attitudes Research Questionnaire

LUNCH: Do you eat lunch at home____, pack lunch to work____, eat out____, other.....

Favorite lunches: (list fillings, garnishes, condiments and breads for sandwiches)

- Sandwiches..... Soups.....
- Salad.....
- Fruit..... Beverage.....
- Dessert..... Other.....

Favorite "at home" lunch:

DINNER: Favorite: Budget dish.....

One-dish meal..... "Company" dish.....

Meats (how well cooked)..... Gravy.....

Vegetable/s..... Bread.....

Salad..... Dressing.....

Potatoes..... Relishes.....

Dessert..... Beverage.....

If you could order ANYTHING from a fancy menu without considering price, what would you have? List beverages, also. Use extra paper, if necessary, to be complete.

OUTDOOR MEALS: Do you enjoy picnics____, barbeques____, camping____, beach parties____

Favorite cold menu:

Favorite cooked-on-the-spot menu:

Favorite camping menu:

If you wish to expand on any or all of your answers, or to add anything to this survey not covered by the foregoing questions, please feel free to utilize extra sheets of paper for this purpose. We are interested in complete answers. Thank you for your assistance on this project. Please send this questionnaire as soon as possible to:

Bjo Trimble
5734 Parapet Street
Long Beach 8, California

in the large class. In a couple of cases, this helped break ties.

Certain categories were hard to define. Thus Astronomical Art and SF Illustration overlap muchly. The hardest point was did space ship scenes qualify in both groups, or in which?

Being the omnipotent and omniscient judges, we moved categories around. We felt in many cases, the entry was in the wrong group. And some categories cut across types. There were some real arguments a couple of times.

I think our method of judging, while time-consuming, was worth while. We spent about half an hour, just going around individually, looking and noting items for categories. Then we started on specific categories, making suggestions, comments, looking again, and finally coming to a decision. After we'd done everything, we went back over the lists, to make sure we were agreed -- or as nearly so as possible.

As an expert art show judge, now, I have a number of suggestions for the Discon show:

1. If possible, get your judges early, so they can look over the show at leisure before judging. A hold-over judge would be useful, to know who were exhibiting before, so that improvement can be noted. Also, a list of previous year's winners.

2. Have award labels made out in advance, for each category, with 1st, 2nd, 3rd, and at least two, preferably 3 honorable mentions. The judges can then hang the tags and have the whole thing ready when the doors open.

3. Don't categorize the artwork. Label with name, title, and medium. (Some beautiful wood blocks nearly lost out because we almost failed to note the medium.)

4. Note that related pictures can be judged as a group or individually. But keep such items together.

5. Try for a better display for 3-dimensional materials.

As an aside, it seems to me the awards fall into two categories -- the subject and the object. Things such as FotR, Astro, SF, Fantasy, are primarily aimed at the depiction of a particular scene or event. The judging of these can be helped by a knowledge of the field. The other types -- experimental.

[Your first two points are well taken. I will try to corner some good judges early at Discon, and even supply them with some sort of list of the artwork if possible. As for the award cards, we have been putting the winning artist's name and such on them, but this practice is going to be dropped in favor of having the cards ready at the moment of awarding. (Until Chicon, I did not realize the intense interest of fans in the outcome of the art show judging. Quite a goodly crowd gathered, for a Sunday morn!)]

Lack of space at the last art show contributed to the problems listed in your last three points; however we do not hold the judges to the categories listed on the artwork, and we will try to list the medium after this.]

RON ELLIK:

It all began with me explaining a few things about the show to the panel of four judges before they began their task -- a task to make one envy Paris. All of a sudden the doors were closed and locked, and there were five of us in the room, and I was a judge.

Next year I'll take up finger-painting or free-form fudge sculpture, to disqualify myself from judging. But, by gosh, I think we judged a fine set of winners, and set some very sensible precedents for future judging.

-oOo-

As soon as the show is hung, sheets listing all entries with numbers should be published for PAS officials and judges if for no one else. If you're going to run off a dozen, you might as well do two hundred and hand one to each visitor. But the judges really need an orderly listing of everything to make sure they haven't missed an entry of real merit. I am thinking of the powerful, imposing oil Hecate by George Barr which should have been awarded some kind of triple-laurel-wreathed six-foot-high winged victory or something equally capable of expressing astonishment and awe -- it was easily one of the best items ever to appear in an art show. But it won no judged award because -- due to the crowded display space -- it was hung just over a ghastly thing in primary colors by someone else who succeeded in making the whole corner unattractive. None of the judges noticed Hecate until the Popular Vote was given to it -- obviously, the convention attendees had shown more fortitude in looking into that corner.

I would especially emphasize Harry Clement Stubb's contribution to the judging -- when we puzzled over the distinction between science-fictional space scenes and astronomical space scenes, he quite sensibly pointed out that if he thought he might see such a scene through a telescope (given a powerful enough instrument) he would call it astronomical. A space-battle, a bug-eyed monster, or a hyper-space tube would be s-f; but anything more realistic than an alien city would classify as astronomy with the aid of an artist's insight.

The question of legitimate sf, fantasy or fannish content in entries did not bother us this year as it has before -- for instance, the twenty striking entries of Bergeron's at Seacon, which seemed to have only a vague connection with the field -- but there was one curious item that was let hang because it was so nicely done: It was "For the Love of God, Montessor!", by Juanita Coulson, and illustrated Poe's Cask of Amon-tillado -- which is not a fantasy story! It was considered ineligible for a prize, but added a nice filip to the show.

Larry Ivie violated a prime rule of the show by framing his art in heavy wooden frames -- he was not only allowed to enter them that way, but the judges classified the frames as an art-form and awarded him a prize from his wood-sculpture, quite distinct from his painting awards. I should add that the sculpture was appreciated because of its relation to the paintings it framed, and as an innovation in framing; it doesn't seem to be a completely independent art-form. Dick Schultz has entered individual woodwork, and I would like to see more by other artists, too.

Because Judge's Choice, Open Award, and Most Promising of Show were such undefined categories, some have thought that the awards were carelessly handed out. We spent as much solid concentration on these vague

categories as we did on any other, and there was a solid reason behind each of the awards -- and even solid reasons behind the limitations placed on them, for we felt them to be very useful categories to award high honors to signal exhibitions difficult of classification.

Sunday morning is an excellent time for judging, by the way -- even though a crowd always collects while the judges are at work, there is less of a crowd at that time during a convention than any other time.

Formal bid sheets ought to be prepared to hang beneath each entry open for public bid, and the deadline for final bid should be posted.

[Heavy frames will still be discouraged, if possible, but with the new hangings -- courtesy Westcon XV -- we can hang some light frames. This will take the problems out of matting a stretched oil or any heavy painting or piece of art.

A list of artwork can be stencilled and run off ONLY if there is a duplicating machine on the spot; and how many people bring their mimeo to a con? If something could be worked out, this would be a great boon to the judges and rather nice for art show visitors. Does anyone have any suggestions?

Bid sheets will be hung at the next show; artists want to know how the bidding went for their work, and the sheets will be sent to them after the show. Artists will be asked to state an opening bid for each piece of art, if they wish it to be sold this way.]

HARRY C. STUBBS:

I gave fair warning when I agreed to judge that I knew nothing about Art with a capital A, and would judge on the basis of my own tastes. These are not universally shared; I make no apology for the fact.

I responded most to two categories -- not official ones, but categorized in my own mind -- at the show. These were: the art definitely illustrating themes in stories (examples: The Ring pictures and the Burroughs ones); and those with a background in my own professional knowledge, the physical sciences -- primarily, the astronomical ones. Some others I liked -- a dragon [Judith Lawrence's "Dragon"] to which we gave a prize in Children's Fantasy which I enjoyed just standing in front of and alternately enjoying emotionally and appreciating the technical skill involved in its production.

Artwork not in these categories I occasionally stated opinions on during judging, but these opinions in general were based on my feeling for the professional skill involved; this may not denote appreciation for genuinely artistic qualities. One of my opponents in a continuing local war with the New England Anti-Vivisection Society says I have ice water instead of blood; maybe it's true. Better ask my wife. (I doubt the objectivity of the Anti-Vivisectionists.) Back to the subject.

In the category of illustrative art I may have been influenced by how closely the artist's conception of the subject compared with my own. I don't mean that if we had different mental pictures I didn't like the artist's. It was fun to try to remember the author's

description of the scene involved and decide what words the artist had interpreted differently from me. The Ring pictures by Cawthorn are an example; I spent a good deal of time (not only during judging) trying to match the artist's conception of Gollum in "The Black Gate" with the one I formed some years ago. In the "Field of Pelennor" I was enthralled by the presentation of the Nazgûl King.

The straight astronomical art disappointed me a little; this was because I think photographically in this field. I'm a Bonestell fan; the closest imitations to him in the show, which I enjoyed most, were condemned by fellow judges for the reason that they were imitations. In a way, I see their point, but that doesn't influence my personal feelings. Arthur Thomson's "Fantasy Planet" was spoiled for me as astronomical art by the "clock-spring" in the foreground. I'm sure the artist added it for a purpose; no doubt it was an integral part of the whole conception; but it completely escaped me. As fantasy I could see it as emotion; as astronomy I couldn't see it at all.

Science-fiction has always been associated in the lay mind with space and space travel, though goodness knows it has found its way into other lines. It seems a little unprofessional to have "astronomy" the only specifically scientific category. It suggests that we, too, only of space in this connection. Certainly some of the other sciences lend themselves to artistic expression -- there's a nice portfolio of Scientific American cover-art out to bolster this point. I would move, as a professional of some standing in the science-fiction field, that the Art Show category "Astronomical Art" be amended to "Science" or some equally broad term. I realize that other things can get in under "Open" or "Experimental", but feel that this would be an improvement.

My recollections on the cartoons will probably serve to categorize me firmly as an escaped Asimov robot. The fact that we couldn't agree on which cartoons were funny -- or at least, on which were the funniest -- seems to me straightforward evidence of the subjective and therefore scientifically unreliable nature of the whole judging business, as far as art goes.

This is not meant to be a slur on art; each of us lives in a universe which is very largely his own subjective creation. Language in general and mathematics in particular are attempts to communicate ideas about the easily checkable -- the objective -- part of this universe from one person to another. Art must be a communication effort on a broader basis, trying to get the subjective part across. This, please note, is the notion of a scientist -- who is trying to be objective about the matter!

I'll sum up by saying that I enjoyed the show immensely; I think I spent more time there than in any other one place at the convention.

[Judging will always remain a matter of objective opinions on subjective entries. There doesn't seem to be an answer; I have checked with several galleries, shows and the county museum, and they all freely admit that judges are opinionated before a show and give prizes accordingly. In this light, I think that we manage fairly well in getting a cross-section of judges who at least make a strong effort to be unbiased. It is not easy.

A category of "science" would probably involve another trophy, and a competent judge of that particular subject, plus a new sponsor.]

LETTERS:

RICK SNEARY, 2962 Santa Ana St., South Gate, Calif.

I see myself listed in PAS-tell as an "archivist". First time I was ever called that.. My family looks at me like I was a junk collector. But it does explain why you keep sending it to me. I'm about the most un-artist you could find. I barely know what I like, and certainly not why. And as for giving practical suggestions to artists -- I wouldn't think of it. I don't have any and they wouldn't take it.

But "opinions" now, that's another matter. Talking of changing the awards from trophies to plaques with medallion... what was decided? Frankly I thought all the different looking trophies looked nice in a meaningless sort of way... what I mean is, most fans -- not to mention mere people -- will not know what they are. I may not feel the present Hugo design is the best possible, but you sure know what it is when you see it. A plague may not be much better, but it at least takes up less space and isn't hard to dust.

It seems a good idea to save this set of articles for a How-To booklet. I've been sort of bothered by the number of articles in fanzines that I'd like to have around to refer to again, but I don't remember where it was...stuff that ought to be pasted inside every fan's beanie, but the drive to File Things carries them & me away.

[Someone to File Things is what I need; you know what my house looks like! About this plague being easier to dust, tho....]

BOB SMITH, E Command Amenities, Victoria Barracks, Sydney, NSW, Australia.

Doesn't anybody take photographs of the art exhibits? I realize that PAS's financial position probably rules this out, but...

The illustrative information on "ears" was appreciated. Possibly the trouble with my...er..."doodlings" is that I'm inclined to draw before I think or observe.

Is much work done with Japanese "Texta-Colors"? What is "c/ink"?

[We would like to have color slides taken of the whole show, each time, but so far have not come up with a volunteer for the job. The trouble with lots of people is that they're inclined to "draw" before they think. I don't know of anyone who uses Texta-Colors; Japanese artists, do you use them? "c/ink" means colored inks; usually Higgins or Pelikan.]

BARBI JOHNSON, 7546 Farnum Ave., Cleveland 30, Ohio

Working on a Christmas card project at the church -- designed it, and did the silk screen stencils. Have 4000 ordered, and about 3000 painted; the Woman's Association is doing most of the work.

Think it's a good idea to put everything in PAS-tell. Communications have been scarce.

[Your article on silk screening got here the day the Rex broke down, and it was too late to run it for Christmas. I'm preparing an article on fan-made cards to go along with yours, and will run them both in a few issues.]

NETTIE OTT, 3356 S. 11th East, Salt Lake City 6, Utah

I'd love to help with some of the art show problems but am not in a position to do much. So I'll just keep the coffee pot on and the spare beds in readiness for those who come this way.

BRIAN & FRANCES VARLEY, 47, Tolverne Rd., Raynes Park, London SW 20, Eng.

We also sent 'sample' copies of PAS-tell to a pair of prospective subbers with the result that we got 7/6d from Thomas Schlueck as a sub, plus a request for entry forms for the Art Show at the Washcon. His idea is to organize some sort of cooperation between German artists who intend to contribute to the art show so as to reduce the Customs difficulty to a minimum. If you should feel like encouraging this enterprise, Tom's address is: Hannover, Altenbekener Damm 10, Western Germany.

With this 7/6d we now have in hand the magnificent sum of £1. 2s. 6d. and if we could just put the screw on one or two of the local fans we would soon have enough cash to start a TransAtlantic PAS-fund.

Will there be an issue of PAS-tell out in time for the Peterborough Con? It would be rather handy to have a few spare copies we could try and foist off on unsuspecting neo-artists. It's surprising how many subs you can get out of half-drunk fen.

[Now that's what this magazine needs; a coupla real go-getters! But doesn't the local law frown on your running fans thru dungeons replete with racks and screws, just to get a subscription? We do, indeed, wish to encourage German fandom to enter the art show!! They could make subs to PAS-tell to you if that would be easier all around. If this issue makes it in time, yes, there will be a PAS-tell for you to give out at Peterborough. By the way, better call it the DISCON, not Washcon. Gee, a whole £1.2s.6d?]

DIRCE ARCHER 1453 Barnsdale St., Pittsburgh 17, Pa.

My protest on trophies...flat backed trophies I detest for already given reasons. Most of them look like sailboats. Is this a Nautical affair or SF?

[Well, until a small but effective trophy comes up, the flat-backed ones still seem to be the best design and the best price. We will stick with these for awhile. Under those conditions I hope you agree with us.]

JUDITH LAWRENCE, 151 East 81 St., New York 28, NY

I understand from Nancy Kemp that I have been given a PAS-tell subscription; my overpayment of return postage was applied to a sub. I do want to participate in the Discon. Look forward to meeting you there.

At one time I made a series of sketches of creatures suggested by geological terms (a calcareous tufa) for example -- I may get a chance to redo and submit to fanzines.

Of course I am delighted that the fans liked my stuff, and appreciate your telling me. If fanzine work can be fitted into the office/arts and effort at commercial work, I'll send you more.



Thanks for the cards; I was wistful about a portable evidence, and here it is.

[More "tufas" appear later. I like them. And thank you; send more. The idea of taking out extra change in PAS-tells is just fine with me; very often the change from a few sketches or overpayment of postage takes more bookkeeping and postage than it is worth, to send it to the artist. This way would clear the books, and be a gain all around for everyone.]

JIM CAWTHORN, 4 Wolseley St., Gateshead 8, Co. Durham, Eng.

Silmé 2 arrived, and I'm sorry to see it go, especially after such an attractive cover illo, but it's obviously the best thing to do rather than attempt to sustain two mags.

The high point of this issue, for most non-Con-attendees, is obviously the photo section; for all its unavoidable limitations it still brings the whole affair more vividly to life than pages of descriptive writing.

That Heroic Fantasy award [a steel hammer] looks sort of a dangerous object to have laying around while the judging is going on....

[We'd have a photo page for every show, IF we had the money. Is there a philanthropist in the crowd? Oh, and a good photographer?]

RYOTARO MIZUNO, 307 Higashi Oizumimachi, Nerimaku, Tokyo, Japan

I was very surprised that my art works got the prize of Project Art Show. I was never thought such a thing. How lucky I am. I am quit proud of it.

Now I am 26 years old and with my wife and son named "ATOM" he is only 8 months old and very cute. I have now working two weekly newspapers and two monthly magazines and three weekly magazines, but these cartoons have no relation to Science Fiction. I published a fanzine in myself which entitled "SKUNK". If we can exchange materials for art, it will be a very good thing.

I can understand French quite well so if you agree with me I will write a letter in French next letter. Of course I will polish my English much more.

Now I hope to have the International Science Fictional Art Show in Japan in the near future.

[Unfortunately, I do not understand French at all, but I certainly wish I did. Perhaps some other fans could write to you in French. If your hopes come true, I would be very proud to be a part of your Art Show, too]

JUANITA COULSON, RR 3, Wabash, Indiana

I was regaling Buck with the great entry-fee problem - like you, any mention of numbers and money makes me throw my hands over my ears and whimper....but frustrated CPA he suggests raising the entry fee, say to \$3, and, says he smirking mercenarily, if PAS feels it gets too much money this way or the artists object, possibly lower the commission, say to something nice and easy to calculate, like 10% (I think I might be able to manage that). And keep the entry fee, if possible. I think you might well get away without too much hitch now that the show is definitely on the road and people know it's going to go off (and the artists know they are actually being offered a possibility of selling something).

I think a lot of the more dabbly artists like myself (as opposed to Barr and Prosser and such) didn't really expect to ever sell or win anything...just fun and games and gung ho and "I'm participating in a gen-u-wine ART show". Like me, I suspect some of them were stunned the first time anybody bought anything, or gave them a prize, and are likely to say "gee whiz sure it's worth a little extra money for the egoboo alone".

[We are going to keep both entry fee and commission this year, unless there is strenuous objection. So far, there has been little reaction to the problem as set forth in the last PAS-tell, so we can only guess that the artists don't care, as long as we set up the Show for them.]

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EDITORIAL

Very late, with no excuses; I do offer apologies for typos, and bad editing. The Rex Rotary played us dirty over Christmas vacation by breaking down, and then I started almost full time in school. Gypsy cat is with kittens again, it has been very cold in California this winter, and I'm fine; how are you? That, in a quick nutshell, is what has been happening to me.

The entry fee-commission question has not been fully settled, but for lack of response, I've done the best I could. Objections and bombs accepted.

I'd promise to turn over a new leaf this year, but you know what I'd get; bugs. All I need is a stolid co-editor who can tell time by the calendar and keep me on publishing schedule! Or a good math instructor. Or both. *sigh*

Shaggy is publishing a multilithed portfolio of Poul Anderson's own illos of his book "Three Hearts and Three Lions". Write Ron Ellik, 1825 Greenfield Ave., Los Angeles 25, California; send 25¢. This will go fast. (Shaggy needs more art!)

Please fill in enclosed questionnaire, and send it as soon as you can; it's for a study, and not a fannish project. I'd appreciate your help.

Write when you get work, and hang by your thumbs (...Bob and Ray) No, just write! Does anybody know how to multiply numbers by the lattice method?

---Bjo Trimble---

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