

PAS - TELL

Nº 18

EDITORIAL, BY BJO (whom else?)

Some of you who have marked that you do own fan and pro art but don't want to sell any of it, didn't send a list of the art. We want that, for the sheer interest in finding out what you have, but also for the archivist list of where pieces of art are. So please send us that list? The newly incorporated Institute For Specialized Literature wants to keep track of collections (and single items of interest) for future reference, so co-operation is appreciated.

SEND IN THAT QUESTIONNAIRE! Even if you have not completed it, or feel that you can't fill out enough spaces to make it of any use, let us be the judge of that, please; we need any and all information to help improve PAS. The "free directory offer" is over, but I'll still give a free PAS-tell to every Q sent in now (added to your present sub, too). OVERSEAS ARTISTS: it is not too late to get in the directory, as publication has been delayed for several reasons (a scrape with pneumonia being one of them), so send them in!

All of you who marked "dislike" for layout (and especially the smartaleck who wrote in "what layout?") are expected to supply PAS-tell with some good layout designs for the main features and standard sections of the zine, plus some extra ideas for the special articles. We can run two or more colors for designs and store them ahead of time for future issues, if we get those designs.

Judging has been under fire, and the suggestion came up about having some of the artists attending the con be a panel of jurors. The problem is that any artist at the con is almost guaranteed to have entries in the show. On the other hand, with 5 judges, it would be most unlikely that one person could get everyone else to agree with him if the art -- his or anyone else's -- didn't deserve a prize. Being judged by ones peers might be a good idea. Certainly the method of choosing judges now in the non-artist ranks has not proven to be a satisfactory one. These judges have taken their jobs so seriously they seem to insist, to a man, on judging everything by "fine art" standards and faulting the purely representational illustrations, which are also part of PAS.

I'd like to see entry forms, show rules, and category lists from mundane shows everywhere, so please obtain anything you can get in your area and send it to me. In this way, perhaps you can help resolve the current problem about trophy categories and give us something for comparison to our own methods.

The article on 3M Printer's Tape will be in the next issue, complete with 3-color cover, special pages from the 3M company, and a comparison with old-fashioned linoleum and wood-block methods. The delay was unavoidable; sorry.

There seem to be enough youngsters in fandom (or in fan families; how the face of fandom is changing!) to try a Children's Division of the show for '66. If there is a show of interest from parents and kids, we'll put one on. The uninhibited imagination with free creative attempts at art by children can be refreshing and exciting, and certainly well worth the extra time and trouble.

So here we are, with 5 years of art show behind us, along with an incredible number of stupid mistakes made by Yr Obt Servant. Since the show has managed to last this long, there is no reason it can't go on to become bigger and much better each year. Each time we publish a letter or report that brings up a question to discuss; each time we talk to artists at the show; each time we go through another season of PAS-tell, letter-writing, criticising neo work, and setting up a new show; it becomes more and more worthwhile to be a part of this. With steady criticism, and enthusiastic backing from you Out There, the show can grow and improve until it becomes something of value to all artists who are interested in imaginative flights into creative endeavor....someday.





Our heading is from Stan Woolston's collection of old cuts. It is circa 1925-30. Stan ran it off for us on his letterpress. Thanks!

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ARTHUR BROWN & BROS., INC.  
2 West 46th St.,  
New York 36, New York, USA

Will send a free catalog (overseas artists might send postage; about 50¢ worth, at least...it's thick) on request. It is the goodie book of art supplies; handicrafts, art & drafting tools & furniture, air-brushes, sculpture material, frames, screen process supplies, etc, etc.

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Don & Maggie Thompson, 3518 Prospect Ave, Apt. 15, Cleveland, Ohio 44115 apologize for delay on the mimeo and production books for fanzines. They are still working on them, & still want suggestions and advice, but time does not allow for long answers to letters at this period.

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SEND IN THOSE ART QUESTIONNAIRES!!!!

You don't get a free directory, having missed the deadline on that, but we still need many more of you to send your Q sheet back to Bjo. Answer all the questions you can, and send it back anyway. Directory publication has been delayed, so artists will have time if they act NOW to get their names in. Every Q sent in now at least nets a free PAS-tell, beyond your present sub.

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LONDON II, in Great Britain, August 28, 29, 30, 1965. \$2.00 membership for non-attendees, \$3.00 attendees. Monies to: Bill Evans, Box 86, Mt. Rainier, Md, USA or J.A. Groves, 29 Lathom Rd., London E. 6, G.B.

NOTE ART SHOW CHANGE OF ADDRESS!!!

WESTERCON XVIII, July 3,4,5, 1965. \$1.00 membership to: Rick Sneary, 5571 Belgrave Ave., Garden Grove, Calif. 92641. ART SHOW ENTRIES to same address, c/o Bjo Trimble; this show open only to artists living west of the Rockies, as the convention is a Western SF Conference.

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SPECIAL OFFER BY RON ELLIK: he will carry artwork to London if it is in his hands by 31 May, 1965. SAVE \$\$, SAVE POSTAGE COSTS! Mat your work.

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ARTWORK MUST BE MATTED FOR ALL SHOWS. The Loncon people are going to be too busy to mat artwork, so you will have to mat it here and pay extra postage (or get it to Ron Ellik in time, or find another fan with liberal luggage allowances) or pay to have art matted in London. It will cost £1 (about \$2.80) for a 52x22" mat, 10/6d (\$1.50) for a 10x12". This includes backing. It is expensive, but a show looks pretty shoddy without this. Self-edged art (white area left clean around the work) might be acceptable; it will be up to the Loncon art show jury to decide. It would depend on how tidy the edging was, and how it looked on the walls. Ideas, anyone?

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CREATH THORNE, Rte 4, Savannah, Missouri 64485, USA, wants artwork for his fanzine. He offers to pay for stencils, postage, ink and paper, plus sending the artist all comments made about his art by readers. He would prefer the artist do his own work on stencil. He can paste in, so several pieces of work on one stencil would be just fine with him.

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7th AUSTRALIAN SF CONVENTION, April 8, 9, 10, 11, 1966, Melbourne. 10/- (\$1.00) for non-attendees, 15/- (\$1.50) for attendees; OVERSEAS membership: 8/- stg. or \$1.00 to: JM Foyster, PO Box 57, Drouin, Victoria, Australia. Join Now please!

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J.J. WEHRLE, Jr, 539 W. Mahoning, Punxsutawney, Pa, 15767, offers 4 episodes of his own "Fawn the Dark-Eyed" for \$1.00, A comic strip?

4/ If you are a regular subscriber to PAS-tell, you will find a photo page in this issue. Thomas Schluck had them made up for his own zine, Sol, and Gerfandom's Andromeda, and gifted PAS-tell with the extra 150 copies. Many thanks, Thomas! The photos are multilithed from ones taken at Pacificon II by Jock Root. They are: TARZAN OF THE APES by Larry Ivie, LARRY IVIE FORGOT TO TITLE THIS ONE by Larry Ivie (the elf on skull), ROOFS by Don Simpson, and a photo collage titled RESURRECTED DEATH by Taku Nakamura. Thanks, Jock Root!

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This issue will contain some information about Operation Andy Capp. Anyone who would like to donate art toward an auction or raffle at the coming Westercon XVIII may send it to Bjo. It will be appreciated. It is for a good cause, as you can tell.

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The questionnaires show already that a definite change is in order concerning trophies and categories. Until we get categories hashed out, we cannot plan new trophies or try the contest for trophy designs that we mentioned in earlier zines. The questions at hand now is: drop all categories or just some? Or judge in classes according to media? Or according to ages (have a Junior and Senior division)? Loncon II will have the usual categories, but we will try to make any necessary changes before the 1966 convention; whether it is held in Cleveland or Syracuse. Meanwhile, WRITE me!

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DAN ADKINS, Box 516, Radio City Sta., New York, NY 10019, says he is back in fandom with his own zines SATA & OUTLET ready soon (contact him for prices). He also has artwork that needs a good home, suggest you send stamps with your request, and an issue of your zine, as he's been out of touch with fanzines awhile.

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CONGRATULATIONS TO TERRY CARR: 1965 TAFF WINNER! Now let's get Archie Mercer over here in 1966, OK gang?

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LA in 67 or 68...depending!

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ATTENTION PHOTO PHANS: After some consultation with Walt Daugherty, we can promise a better handling of the photo salon. After all, it took us 5 years to get this far with the art show, and we are still working the lumps out of it! Stick with us for a bit, people, and see.

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By the time you read this, Project Art Show should be officially registered by the Trimbles as a legally recognized Fictitious Name Firm. PAS will be known by its real name of INTERNATIONAL SCIENCE FANTASY ART EXHIBITION, and we'll try to slowly change everyone's habits over to referring to the art show as such.

This move was for several reasons; to get art supplies and such for the show at reduced rates, for privileges accorded a registered "business", and as protection. Until now, we found through legal council, anybody could claim to be Project Art Show and hold or obtain art under that name, and we couldn't do a thing about it. Now we can at least sue for infringing on the name, plus fraud and an imposing assortment of other things.

We may incorporate the show, too, but registration alone is enough to protect us and the show from any boondoggling attempts to harm it in any way. It also gives the show a legal status, which is handy.

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ISL: The Institute for Specialized Literature is the dedicated group who are trying to set up a library foundation to keep collections of books, fanzines and art from being sold off or thrown away by unfannish families. It is a descendent of the Fantasy Foundation, which died years ago for lack of funds and workers. Now we have several librarians and many avid collectors in the group, and even with vast personality differences, they seem to work well together. Donations of art to sell for fund-raising will be gratefully noted and eventually rewarded in some way. The signers of incorporation for ISL were Steve Schultheis, John Trimble, Fred Patten, Bruce Pelz, Al Lewis, and Rick Sneary. Full info out soon!



**TOP SECRET!**

Colin Freeman is an active British fan in his late 20's whose humorous writings have appeared in Bill Danner's STEEFANTASY, Dave Hale's LES SPINGE, with letters in other fanzines. As a member of OMPA, he contributes MEIN OMP-F and also publishes a genzine, SCRIBBLE. But Colin has never been to a science fiction convention, because he cannot move from his bed.

A victim of Ankylosis Spondilitis\*, Colin does all his fanac and correspondence flat on his back in a hospital. Visitors to his bedside and fans who have exchanged letters find Colin a cheerful and interesting person to know. So a group of fans decided to try to get Colin to the Loncon II. This will be an expensive project, for a special bed, equipment and supplies will have to be bought or rented, and a full-time special nurse hired for the duration. This will cost an estimated £150 to £200, or about \$500 in round US currency.

**THERE IS A DEADLINE:** The Loncon II is August 28, 29, & 30 and arrangements will have to be made well ahead of time to move Colin and hire a nurse, so the money will be needed by the end of July, 1965.

This project is to be kept an ABSOLUTE SECRET from Colin Freeman to avoid any disappointment should the fund not reach the required amount. Any questions should be directed to the addresses which appear here, and no mention in fanzines or letters concerning the fund should be sent to Colin. Pass the word to all interested fans, but always with the admonition of secrecy concerning Colin himself. Some fans are beginning to refer to the project as Operation Andy Capp (a British cartoon character), to avoid making a slip which might reach Colin.

Ron Bennett, Ethel Lindsay, Eric Bentcliffe and George Locke are the Anglofens responsible for starting the fund. US fans in on developing the project include Dave & Katya Hulan, Bruce & Dian Pelz, and John & Bjo Trimble. Donations may be sent to:

Ron Bennett, 52 Fairways Dr.,  
Starbeck, Harrogate,  
Yorkshire, England

--OR--

David G. Hulan, Apt. #5,  
19018 Bryant St.,  
Northridge, California 91325

Private funds have been collected before, to get John Berry to Detention, Walt & Madeline Willis to Chicon III, and bed-ridden Marijane Johnson to Seacon. It can be done again if everyone contributes even a few coins; it is surprising how fast that can add up to hard cash. A recent card party netted over \$12.00 in just small change for the fund.

Enterprising fans can add to the fund with auctions and raffles at club meetings and parties, and even rake-offs at card games. A special bank passed around at meetings or left on a table at a gathering can collect loose pocket change. Donations of books, art, and other items of interest for a mail auction, raffle at a meeting, or auction at the forthcoming Westercon XVIII (July 3, 4, & 5, 1965) will be gladly accepted. ALL donors of money and/or materials will be listed in Ron Bennett's SKYRACK when the fund is completed.

\$500 is a lot of money, but it seems little enough to spend on giving Colin the time of his life at a convention with his friends; something he has never done more than dream about before this fund was started. DON'T WAIT UNTIL THE DEADLINE: the sooner the fund is completed, the sooner Colin can be told about the fun in store for him, so he may have that special joy of anticipation.

**\*from COLIN FREEMAN ONLY - tell others!**

[\*Ankylosis: fixation of a joint or two or more bones to form a single bone, and; Spondilitis: tuberculous inflammation of the vertebrae....]

# COLIN FREEMAN DISCOVERS ART

Once more the longer days remind us that there is more than one season in the year. Spring will be especially welcome here. The winter weather keeps us all confined to the ward for several interminable months, and we have long ago become heartily sick of each other and these four walls. At the first rise in outside temperature there will be a joyous mass exodus into the hospital grounds.

The change of scenery will have an additional significance for me this year. Last autumn I felt the urge to discover the dormant artist within me. Pencils and coloured inks provided the medium, and the view through the window opposite provided the inspiration. Superficially quite an ordinary scene of a couple of trees and a few bushes at the far side of a field, it became my only subject throughout the winter. I studied it and sketched it time and time again. And what an education it proved to be.

I have been looking at this same view every day for three years, but this winter is the first time I have ever really seen it. The most astonishing thing I discovered was that this one vista is a million different pictures. It is changing continuously and is never exactly the same twice. It alters with the season, as foliage comes and goes. It alters with the weather and with the time of day. The relative position of the sun affects fantastic changes in colour which I hadn't previously noticed. And most interesting of all -- it alters with the mood of the observer. As though my own emotions are being similarly felt by those trees over there.

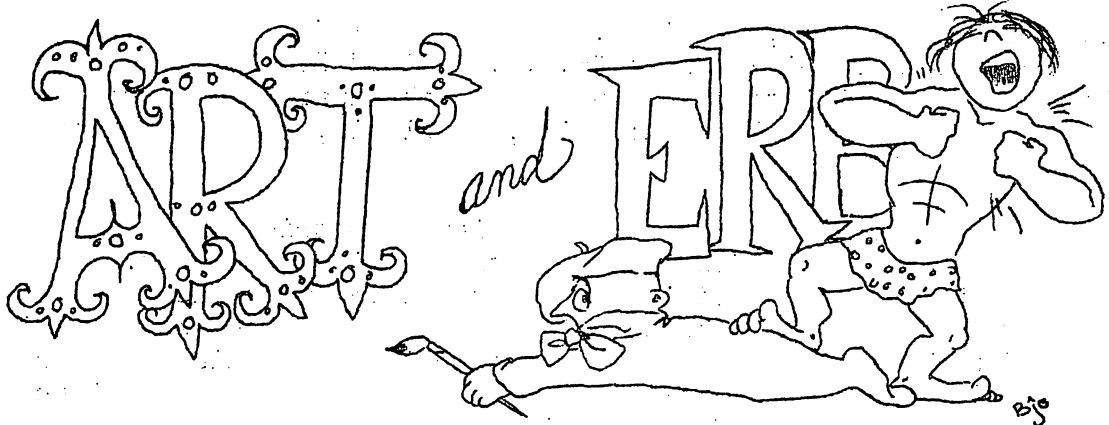
In its extreme the change wrought is almost beyond belief. Late afternoon, when the sun is behind them, the trees show up as a black silhouette against the backcloth of a pale blue sky. But earlier in the day when black-as-pitch storm clouds are menacing above and behind the trees, yet a defiant sun from in front bathes them in breathtaking white, the resultant effect is a photographic negative of the previous scene.

One could perhaps draw an analogy between appreciation of a painting and appreciation of a woman. The man next door would hardly be interested in a woman I consider beautiful, and his choice leaves me stone-cold. From which I conclude that a specific woman appeals to a particular "type" of man.

Likewise with art. Is it not likely that the experts are all of a type and that their choice of what is best would not necessarily be that of others of a different type? But the flock of art lovers are not sufficiently courageous and individualistic to defy the pundits. Art appreciation is very much more subjective than the experts would have us believe.

-----COLIN FREEMAN, in his OMPazine  
"Mein Ompf" #4-----

ILLUSTRATIVE ART vs. FINE ART: Two Rebuttals to the Judges' Reports  
by George Barr and Harry Habblitz



GEORGE BARR:

What is the purpose of this art show? I was under the impression that we were trying to encourage sci-fi and fantasy art with an eye to improving the field; getting new people into the magazines, and raising the quality of the professional work. I had thought, perhaps wrongly, that the art show would have been considered a success if a fan artist became a pro artist as a direct result of the display opportunities and criticism of the show. But illustration is first, last, and always commercial art. Can it be honestly judged by fine art standards? Admitted, most commercial art could be a lot better, but we seem to have gotten sidetracked from our original intent.

Ruth Berman is fine in her evaluation of Dmitri Tiomkin's music, and correct in her comparisons; but wrong in her deductions. She admits his music is "exciting when half heard under a Hollywood epic"; when that is precisely what it was written for! What kind of motion picture background would J. Sebastian Bach's music make for a Hollywood epic? Tiomkin isn't fooling anyone, consciously or unconsciously. When it is heard under the conditions for which it was written, his music is perfectly satisfying and eminently successful.

Science fiction art, likewise, should be judged according to its purpose. However superficial it may look after repeated viewings, if it gives the immediate impression it was supposed to, it has succeeded. The average reader does not give more than a casual glance at magazine covers and illustrations. Commercial art is very carefully and skillfully calculated to deliver a message or an impression on the first look.

If a picture in our show is not one that a judge would want to hang in his home, so what? It probably wasn't intended to be hung in someone's home in the first place. Few magazine covers are worth hanging unless one happens to be a collector. Is PROJECT ART SHOW supposed to be "Fine Art"? If so it should be said so; some of us neo-pros and hopefuls could then make a better showing. Not having been to the art shows, I can't really judge, but of the art which has been awarded trophies, how much of it would be successful in or on a magazine?

The time has come to make some sort of firm policy on this; is the art show to be judged only by "Fine Art" standards, or is there room in the show for representational work? If commercial illustrations are to be ignored by the judges, there is little use in entering this kind of art. But it seems that there should be room in the show for both types of art.

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REBUTTAL [Continued]:

HARRY HABBLITZ:

I just received a copy, my first, of the latest "PASTell" and turned to the judges' reports since as an "E.R.B. artist" I had exhibited a few things at the Pacificon and wondered how the awards had been decided upon. Lo and behold: a diatribe, a polemic, directed at the art, idea, and artists of my persuasion!

As a full-time teacher of art and occasional contributor to local shows I am aware of jury rejections and the politics of awards. However, when a jury rejects my work it is usually justifiable on lack of artistic merit rather than on my choice of subject matter or presumed motives. Hence, I would like to suggest that the following be considered as constructive and reasonably objective instead of the subjective ravings of an insulted E.R.B. fan and zine artist.

In her article Miss Berman immediately classifies all E.R.B. art as "beef cake", Mr. Root's term, and then romps off on irrelevant reminiscences of Beardsley and "intentional" versus "unintentional" perversion. The unwary reader might easily fall into a belief that Miss Berman equates Tarzan art with the photos printed in those strange little male physique magazines. The authoress found a spot to assert her own homey adjustment to contemporary mores by insisting that she enjoys looking at statues of Greek Gods. Valid art criticism might be successful without casting aspersions on the sexual aspects of the images under observation.

Dimitri Tiomkin shares Miss Berman's ire with we Tarzan artists. Her paragraphs about phoney music and art.... "when the emotion is not present please don't make the mistake of using a pastiche of techniques to create the illusion"... is not only a meaningless admonition but the missionary zeal with which it is delivered is pure pretentiousness!

A supposed reaction to "pleasure" or "displeasure" on encountering works of art "which illustrates a story of a literary genre" is scattered thinking. An illustration is defined as art based on a story and genre has nothing to do with the term literary, but it does refer to the S.F. branch of literature or art. It is interesting to know that art show judges react with pleasure and displeasure unlike the rest of mankind, who only view quickly, and with a single sponge-like glance, and then move on.

Mine is not an extreme and scarcely justified reaction; art criticism concerning itself with color, design, texture, etc, is respected but judgements based on unexamined, ignorant prejudices can only be rejected and not ignored or suffered in silence.

There are many criticisms of the motives and ideas of Burroughs art that have validity. The concern for Tarzan as a hero figure is often equated, with some validity, as juvenile and hence unworthy for a mature illustrator's time and creative energy. This type of comment as an aside would explain a juror's prejudice against the idea and hence the art; but I cannot and will not be lumped together with perverse phonies -- Aubrey Beardsley indeed!

[continued]



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REBUTTAL: Habblitz:

The companion articles by the other judges show other instances of personal prejudice regarding the idea of Burroughs rather than the art. The poorly concealed indignation at the popular award appeared and re-appeared as all right-thinking, aesthetically sensitive S.F. art fans [the judges] turned their literary noses away from those crass E.R.B. fan-atics. || An ERB painting by Ivie won Popular Vote...ed||

Lest these opinions seem like sour grapes spat from between the clenched teeth of a disappointed E.R.B. artist who flunked out of the awards, I point out that when my work was submitted I expected to be in the company of Frazetta, Crandall, J.C. Burroughs, Ivie and perhaps Virgil Finlay, and under those circumstances I did not expect an award. Also, I am one of the few E.R.B. artists mentioned in the judges' reports with words of tolerance or praise, and thus cannot be accused of ire at being ignored.

When you hold future exhibits, either reject the E.R.B. category totally or accept this as just as valid as the Tolkien category.

If you cannot obtain the services of professional judges without a monetary inducement, charge a higher entry fee to cover their cost. Please try to get artists or art critics as future judges and never ask them to give a report on their reasons for approval or rejection. If the judges are respected, no one will expect them to justify their choices; it is assumed that their judgements are based on artistic criteria rather than guesswork.

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# IMPORTANT NOTICE !

Note address change for LONCON II art show: c/o Ethel Lindsay,  
Courage House  
6 Langley Avenue  
Surbiton, Surrey,  
Great Britain

SPECIAL! SAVE OVERSEAS POSTAGE! [Last-Minutemen need not apply]

Ron Elik (PO Box 23, Silver Spring, Maryland, 20907) is going to go to the Loncon II by boat. However, he is leaving New York on June 4, as he will spend the summer (dirty capitalist!) in Europe. He wants any artwork you wish to send to be in his hands by 31 May, so it can be packed. He has a very liberal baggage allowance, and will consider any pretty blondes, brunettes or redheads who don't mind being called baggage as part of the allowance; it remains to be seen what the ship thinks of that idea! Meanwhile, artwork can be taken over as baggage.

There will be no excuse for this artwork to go overseas unmatted! Mat all artwork you send to Ron, or he has full art show permission to leave it in the US. The Loncon people will have enough work without this extra job. [In fact, so do we; artists have had enough warning on this point.] All rules for careful packaging and insurance still apply; Ron will see that the art is returned to NY, but it will be mailed from there, so return postage will also be necessary.

## letters -

Lloyd House, Calif. Institute of Technology, Pasadena, Calif.

Where do you get the fancy colored ditto stencils? Parker's insists that they only come in purple, blue, black, red and green. But you had brown and yellow on your picture in Apa L. If you know of the address that sells them, would you tell me. I have ambitious plans in multi-color work.

----Fred Hollander-----

[I have the brown ditto (actually, spirit duplicator) carbons for sale at 15¢ each. Yellow ones are on the way, but we don't know how many Thomas sent. Depending on the supply, they may also be for sale. I'm going to buy books for Thomas Schluck with the money. There are evidently no more brown or yellow stencils being made in Germany, and Thomas had a time finding these for us. They are no good for typing, but fine for artwork. See elsewhere for notes on spirit prints.

Different brands of spirit carbons ("Ditto" is a brand name) are various shades of the same color, thus you may obtain reds from carmine to magenta, greens from Kelly to veridian, blues from azure to turquoise. Bo Stenfors of Sweden has used orange (I think) carbons in his fabulous zines, but if anyone gets an answer from him about that, let me know.]

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3030 W. Fargo Ave., Chicago, Illinois 60645

Earl's report of mislabelling (categories) by the artists is greatly exaggerated. I had no less than five entries in the Fantasy Art category, including "Machine for the Production and Distribution of Rubber Raindrops" which Earl says was labelled Science-Fiction Illo (It was not so labelled by me). Boy, I thought I had that Fantasy category saturated. And what happens? Not one received an award as Fantasy Art, and the seemingly most popular of my works, "Rubber Raindrops", received 2nd prize in Cartooning! You know I still don't believe it?

Actually, the appeal of "Rubber Raindrops" mystifies me. I included it only to round out the number of entries to an even, economical ten; I was actually hesitant about sending it along. I guess my reaction was due to my knowledge of its True Origin. It was created as a result of a sketchbook assignment. I racked my brains all week for a clever solution, a unique interpretation of the title. Finally, I gave up and drew what I considered to be a literal representation of the title: a three-tentacled machine strangling the life and sap out of a sketchy rubber plant; a conveyor belt, in melodramatic one-point deep perspective, "distributed" the raw latex to the foreground, where it fell in huge drop-like glops over the precipice. I guess the "uninspired" process of the drawing's creation blinded me to the shock-value of its surrealist imagery. I started out knowing the title, whereas the average viewer saw the drawing first, then the title.

Another, very special drawing done by a former classmate but entered by me in her name was completely snubbed. I thought sure it easily win first prize in Fantasy Art (its title is "Metamorphosis of a Woman into a Windmill at Twilight"). The prize went instead to a color drawing of a little elf by Larry Ivie, which was more of a cartoon than anything I had in the show. Why didn't it get a Children's

(...continued..)

Fantasy?

Earl rightly says that Leiber's "Moons of Xiccarph" should not have been in the Astronomical Art category. But neither should have Don Simpson's "Asteroids"; it is astronomical only by courtesy of its title and the hydrophobia (anthrax? hoof-and-brain disease?) of the judges, yet it won first prize in that category!

Earl's criticisms of Ivie's "Tarzan" are good, but incomplete. Besides the unrealistic schism between foreground and background, there is also a lack of actuality to the foliage. It has no "life"; it doesn't possess the warm, dappled sparkle of leaves turning in sunlight. The figure of Tarzan himself is not so much marred by poor anatomy as it is by the fact that it is a poor Tarzan. It isn't Tarzan; it's just any semi-nude male figure.

Does artwork sent to the Concon have to be matted or what? As I recall, the reciprocal situation allows European artists to send unmatted drawings to American shows. At least I remember Joni Stopa matting a pile of English artwork at the Pacificon.

The following is a list I made, more out of conceit than just for fun, which shows the top winners, in order from the firstest with the mostest to the lastest with the leastest. It was made by assigning 4 points to first prize, etc., down to 1 point for honorable mention, then totalling the points for each of the top artists (I count 9; I determined them by picking all those who won more than one award). I assigned 4 points to Judges' Choice, as if it were an ordinary prize.

	<u>NAME</u>	<u>TOTAL AWARDS</u>	<u>MAJOR AWARDS</u>	<u>POINT SCORE</u>	<u>FIRST PRIZES</u>
1.	Don Simpson.....	7.....	4.....	18.....	3
2.	Arthur Thomson.....	4.....	4.....	13.....	2
3..	Alex Eisenstein.....	5.....	4.....	12.....	0
4.	Larry Ivie.....	4.....	3.....	11.....	2
5.	Murray Kaufman.....	3.....	3.....	9.....	1
6.	Barbi Johnson.....	2.....	2.....	7.....	1
7.	Dennis Smith.....	5.....	2.....	7.....	0
8.	Dian Pelz.....	3.....	1.....	6.....	1
9.	Joni Stopa.....	3.....	1.....	5.....	0

The placement of Barbi over Dennis Smith is not arbitrary; both won the same number of major awards (2), but Barbi won a 1st and a 2nd, whereas Dennis won two 3rds. It is interesting to note that the top three all won 4 top prizes, but that the #3 winner (namely, me) won no 1st prizes, whereas four persons below him did. Now you know why I constructed the chart this way.

Bjo -- what in heck is a Soggie, art-wise? I mean, who's a Soggie; who's the artist?

That questionnaire took me a day+and-a-half!

-----Alex Eisenstein-----

[Insulting and brash as this letter is, it contains a certain amount of criticism which shows close study of the show and as such, I considered it worth printing almost in its entirety. It is rare to (...continued.....)]



have an artist speak out not only against the judges but against another artist. While it could have been done with a bit more tact, it is still a letter worth considering for its constructive points.

Changing the categories around is the judges' prerogative, however, and shall be encouraged. We have many kinks to work out of PAS shows, and judging is one of the greatest problems. Publishing the reports is one method of building on former experiences toward a satisfactory set of judging conventions. Meanwhile it is still the judges' opinions against everyone else's; don't think the judges don't know that!

Larry Ivie may soon have a case for calling someone out with their seconds! I haven't seen this work under discussion, but I grant that too much heroic fantasy art (including ERB, sword & sorcery, etc) is just large muscle-bound males and overly-endowed females in static poses of alarm/battle/flirtation/danger/what'av'you. The good artists tend to bypass any creative endeavor on this subject because they know they can get by with a sketchy piece of art with only surface polish; that gets accolades from non-critical heroic fantasy fans anyway, so why work any harder? I'm as guilty as the next person on this, and I'd like to see some really creative work (your cue, Alex) on ERB art.

Any art teacher who assigns sketchbook subjects titled "Machine for the Production and Distribution of Rubber Raindrops" is one to be treasured! You obviously have learned something from the class, too.

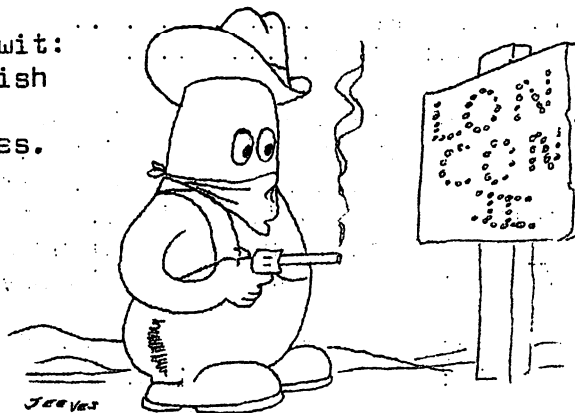
The matting problem for art to Loncon is something...if all US artists send over unmattd work, the show will either be pretty ragged around the edges or the Varleys will spend the whole con-time matting work. They are sending matting prices, done professionally, and I'll report on that as soon as I hear from them. However, if you can find someone who is going over and will carry your work there is no reason at all why you shouldn't mat it here and save them some extra work. I'm working on that, too. Watch this space.

I don't understand charts, but I published yours for the delight of fans who do. I'd be very interested in a checklist of all PAS winners, too, if anyone wants the job of collecting material on that.

Terry Jeeves draws Soggies. To wit: Soggies have appeared in several British magazines, mostly tape-recorder type cartoons. They also appear in fanzines.

I hope that questionnaire didn't take everyone that long to fill out! Was it really that difficult?

Lists of art for sale will be published in one "catalog" later; interested buyers may send a stamp for same.]



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WESTERCON XVIII ART SHOW: Open to all artists west of the Rockies. Send art to Bjo, 5571 Belgrave Ave, Garden Grove, Calif., 92641. Deadline: July 2, 1965. Bring the art in person if you wish, but the show will be hung Friday night if at all possible and so you takes your chances, if you are late. Photographers are invited too, of course. Remember to keep to the Science Fiction or Fantasy theme for art or photos.

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Surprisingly to me, in PASTell appeared a piece of letter written to you last summer or so -- and what I said was true then (Cleveland had dropped out [of the '66 con bid] officially) -- but now of course, Ben Jason has announced Cleveland is back in. And the published letter from me will make Ben jump up and down and gnash his teeth that I am spreading villianies.

Just possibly you might in the next PASTell mention that the comment was from a letter dating back to the time Cleveland had thrown in the sponge, and before it was known Cleveland was again trying.

Pittcon did have a tremendous room. At our hotel, we looked it over and think we should be able to have all but one exit locked tight. The various thefts mentioned so far (of art and money) have as yet been relatively small. These could get worse, unless stopped cold. I think at the Syracon we might consider placing signs around saying closed circuit television is employed to guard the place. Maybe that will help? Or would that only act as a DARE to certain juveniles (the kind that think NOTHING can happen to them)?

Filled out questionnaire catch as catch can -- somehow I feel like a square peg trying to fill in a round hole. Photogs and paint-type artists are different breeds of bats.

----Jay Kay Klein

[I published your letter because it was so full of enthusiastic plans for a convention; at the time I didn't know either that Cleveland planned on entering a bid. The last I'd heard, they weren't. Now a Tricon is planned -- Cleveland, Detroit & Cincinnati -- to offer you Syracuse people some competition for the '66 bid. Personally, I'm still for SYRACUSE in '66, but the art show will be held wherever the con is -- if we are invited to hold one -- as usual. I try not to let my own personal private opinions on anything influence the art show.

I suspect that the art stolen was by kids (mentally at least) and the TV bit wouldn't do much, as I agree that it would be a dare. The money stolen from Chi was undoubtedly taken by someone who had a key to the room; this had to be one of the hotel help (or a fan who bribed a hotel worker...but then why wasn't art and the typer also missing?). I dunno. Tighter security on the desk and at doors is all I can think of. But thanks for the idea, and it's worth a try.

We are trying to give you photo ~~Maté~~ bugs a fair shake, too; all we need is to learn, after all, how to run a photo show. It all takes time, but with patience and co-operation we'll make it.]

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LA IN '67 OR '68, ....DEPENDING. Until we find out whether Syracuse gets the '66 bid (thereby putting the rotation plan off by one year, or Cleveland gets it (thereby keeping the rotation in order; Mid-West, East Coast, West Coast) we don't know which it will be: LA in '67 or '68. Howsomever, a committee is already planning on either date and will be ready with an active bid for a worldcon, whenever it comes to the West Coast. John & Bjo Trimble, Al Lewis, Fred Patten, Dave & Katya Hulan make up the interested parties so far. Keep it in mind: '67 or '68!  
\*\*\*\*\*

2819 Caroline St., South Bend 14, Indiana

Now Gene's agreed to let me use my few fan-stf things [in the new apartment]...the two Siamese cats by Barr I got at the Westercon, the twisting Nude I purchased at the Chicon, and our much-beloved Atom illo of an extra-terrestrial Bem skeet-shooter that Ella Parker brought us from Arthur during her Seacon visit.

Since we will not be able to attend world or regional cons now or in the near future I figured PAS-tell would be of help.....yes?

I quite agree, Bjo, that if one gets away with stealing in this field, then no ones possessions will be safe in other parts and places of a con or regional. I sincerely hope all or some of the material stolen has come to light. There is something about all this that seems so very mean and so very petty to me, you know? I hope none of it was done by anyone who wanted to louse up the Pacificon and chose this nasty ploy to do just that. Sadly I do think we have such types capable of such tactics, mores the pity.

-----Betty Kujawa-----

[[I hope PAS-tell is of some use in keeping you in contact with convention goings on; at least the art show part! We really are trying.

Our prime suspects on the stolen art (it hasn't been recovered) had nothing to do with fan politics or feuds, so I don't think it was a ploy to damage Pacificon. I tried to keep my own personal feelings out of the art show, for I did not agree with the con-committee at all, and I even got into some rather involved debates with the one artist who did withdraw from the show as a protest against the Pacificon's high-handed actions. I tried to point out that not entering the show was merely boycotting us, not the con-com, and that it wouldn't hurt them in the least. The artist stuck by the principles she sincerely believed in, and I have to respect that viewpoint, even if I don't agree with it. That is the only instance I know of where the art show was even remotely concerned in any kind of ploy against the Pacificon.

Unfortunately, our suspects are impossible to locate since they took some pride in being on the convention floor (no matter WHAT the con-committee ssaims) without a badge. In fact, they didn't register. They were a beatnik group from Northern Calif who were friends of some friends of some fringe-fans, who passed the story on. They went to the con to purposely try to lift things, to see if they could get away with it. They obviously did. They since have not returned to their original homes, and have lost themselves somewhere in San Francisco. The trail ends there, and we have little or no hope of ever finding them again.

That isn't the Pacificon's fault. It could have happened at any con, of course; it happened here because the beats happened to be here. It was a situation that could have been avoided if someone had spoken up, but no one took these jerks seriously until after the theft, and it was too late by then. Quick action could maybe have nabbed them in the act of stealing the book, the camera, etc, all of which was done after the art was stolen, but it didn't happen that way. So there we are.

Aside from all that, taking something from the art show couldn't possibly have hurt the Pacificon. The art show covered the loss, not the con; their insurance covered only art that was locked up for the night, not stuff on display, it turned out, so we lost out, not the con.]



I'm not an artist, although I am interested in photography. I don't have the space or equipment for the type of work I'd like to do right now, but hope to sometime in the future. I've taken slides at the last five worldcons (mainly costume ball). I'd like to make up a display of the best costumes from each con but don't know if something like that falls under the heading of art. How about it?

Would also like to know how late stuff could be entered for London. We plan to go and I'd like to take the pictures with me. It would be too large a backdrop to send through the mails.

It's been a real pleasure watching the art show improve year after year. It really is one of the highlights of the convention. In fact, I think the show has reached the point where the difference between pro and amateur has vanished. I doubt if many pros could produce anything better than the work shown at the show.

There has been some talk about how PAS is taking money from the con auctions by its excellence. This is probably true but is mostly due to the lack of good auction material. I hope the con doesn't try and take a cut of the show. It would probably be better for PAS to rent the room themselves.

-----Charles N. Brown-----

[Photos will be judged not only for their content but for technique and all the points photos are judged on in shows, if I get the aid I hope for. So I would suppose that costume ball photos, adhering to the SF and fantasy theme, would be fine. You could certainly make your entry fee back in sales if they are good shots, I would think; fans do like to collect photos of other fans.

The Varleys will be having enough trouble setting up a show without someone straggling in late with something they want hung. If you know for sure you'll be there (or as soon as you know), drop them a line and tell them how much room you'll be taking up. That way they can set aside that space for you; it is most grotch-making when the show needs to be shifted around after all present art has been hung and a straggler wants to enter his work. But forewarned, they could plan on you.

Thankee for the kind words; fan artists bask in compliments like this! It was brought up at a con that they might take a cut of PAS's percentage, but that was vetoed quickly. Trouble is, meeting rooms in hotels rent for in the hundreds of dollars per day, unless you have enough sleeping rooms rented to pay the hotel to give you the rooms free (which should explain why Concommittees are a nervous bunch until they find out they've made it in sleeping room reservations; rental for the meeting rooms would come out of their pocket!). PAS couldn't afford that sort of thing. Each year we make it into the black, and then expenses (publishing PASTell, art show setting-up, publicity, extras like the showcase we're building, etc) eat it all up and by next show we are operating pretty close to the line again. There's always a warm glow just after each show when we feel so rich, tho!

OK, artists: enough basking! Get back to work!]

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WESTLCON XVIII: \$1.00 to Rick Sneary (c/o PASTell address) for membership,  
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P.O. Box 23, Silver Spring, Maryland 20907

The cover on PASTell (arrove today) is great -- this is one of the best color-combinations I've ever seen from you. I'll be interested in reading about the method -- altho only slightly, because I don't expect to use it -- but sitting right here with my teeth in my mouth this is one of the finest covers I've seen on a fanzine since....oh, pick a good one and fill in the blank yourself. Imagine a superlative compliment, and write it in the following space:

But what's it got to do with science fiction?

Al's report is one of the best things he's written; the best report of an art show I've ever seen.

Suggestion: edit the reports of all judges, all years, and present a good selection of meaningful comments in a small booklet to judges selected next year. Especially include remarks like Earl's: Would I hang this picture on my wall? Judges need something to clue them in as to what they are supposed to judge, what basis they should use. Soul-searching after the fact is very helpful in such matters. I think this could be a drastically important factor at London, where many judge-candidates may never have seen an[PAS] art show.

SINCE WHEN ARE THE ARTHURIAN LEGENDS CHILDREN'S FANTASY???

-----Ron Ellik-----

[If you consider forest-green and shocking-pink butterflies natural Terran insects, I'll concede that they aren't science fictional. Actually, they aren't SF, but that is all explained in this issue elsewhere.

A judges' booklet is being planned, but no one else thought of adding actual comments from former judges. An idea to think on, certainly.

Illos of "The Sword In the Stone" would more likely fit in the kid fantasy category than anything else; it would all depend on the treatment of the subject. But Arthurian stories have been presented for years in children's editions, and that is what I meant. The main idea I was trying to get across was that such taken-for-granted subjects as the Arthurian Legends, myths, and fairy tales were open subjects for a fantasy art show. Certainly some of the fairy tales would be more adult fare than children's stories, depending on their interpretation; most of the French (not surprisingly) fairy tales were originally for adults, to amuse people at court or in bars or other gathering places where folk had the time, interest, and money to pay a story-teller.]

1326 1/2 S. Catalina St., Los Angeles, Calif. 90006

How in the name of the current deity in power does one fill out your Westercoj entry with a piece of sculpture in mind? My basic work is executed in plastelene, cast in plaster two-piece molds, and the finished product is in liquid metal...aluminum, brass, etc....hollow.

-----Tony Tierney-----

[Write in "sculpture" and materials used in the "medium" space, thasall]

Frankly, I'm surprised that you, as an editor, allowed Ruth Berman's article to run "in toto" as it casts aspersions on both your capabilities and responsibilities as editor and publisher and your judgement in selecting her as juror.

You might try to arrange the hanging of the entries without those little white papers tucked here and there about the pictures. In taking photos of winners you might take a portrait of the artist separate from a clear blow-up of one piece of his work. The candid shots printed were less than adequate to both artist and picture.

[On the subject of trophies and categories] Better still junk the categories entirely and give 1st, 2nd, 3rd prizes, one popular prize, two honorable mentions and leave it at that.

-----Harry E. Habblitz-----

[I used my prerogative as editor to put the main part of your letter into a special "rebuttal" article; cut, you'll notice, as much as I could and still not lose your original ideas and complaints on the subject.

Mainly, I don't pretend to be a professional editor (or art show director, for that matter) and I print what I think will be of some use and service to others. If Ruth's opinions hit you wrong; does that make it wrong to publish them? I think not. I think that it brought out a good, sound (if somewhat personal) round of active comments from you fantasy artists out there who have been silent all this time. Is that good or bad? I happen to think it's good. You are free to use your own professional skills to publish your own well-edited magazine if you wish. I did not choose Ruth as a judge, because I wasn't at the con, either; I was busy having a baby at the time. However, I approved the choice, later.

You seem to be under the impression that we are something quite big and professional; I don't know where you got that idea, but you are wrong. The show is paid for, more often than not, out of someone's own pocket; it seldom makes a profit. Charge more for it? How many fans do you know who can afford much more? It is simple to say how a show should be run, but much more difficult to actually put the thing in action.

Portraits, you say...man, if you knew how hard it is just to get candid! The bits of paper are bid sheets, and other assorted stuff; I've tried to keep it clear, but again we lack the money for the fancy stuff the big art shows have. Donations of time and money are always welcome, and if you are truly interested in helping the show, I'd like to hear your ideas on how we identify the art and artist, have bid sheets, post award cards and do it tidily. I'm open to suggestion, believe me! If any photographer wants special photos or something, we'll find the art show people most co-operative; but even then we seldom see the results. Frankly, I'm grateful for what little help I do get on the show, and just take what I can get without quibbling about it. I'd dearly love to have a photo of each and every entry in the show, but you find me a photographer who is willing to give up that much of his con-time to do it; because I've given up the search!

The category situation needs revising, true, but I don't think one 1st prize for a show of over 200 entries would make anyone very happy. Still, I'd like to see entry forms and categories of other shows for comparison; I've got some for West Coast shows, so how about sending me yours?]



12 Thompson Lane, Milton, Mass., 02187

Nice PASTell and fun to read. I wish I'd been able to get to the Pacificon, but reports like yours help fill the gap. I also keep dreaming of getting to the Westercon in July, but jet coach round trip is \$320 according to the local travel agent. Ugh. I know there are forms of ground transportation which are much cheaper--in money; but I went to last November's Philcon by bus... ugh again. Unless someone subsidizes me, which doesn't seem likely (I'm an author, not an editor), I'll have to make do with second hand reports of that one, too.

I'm sorry, and as annoyed as you are, about the thefts at the convention. Offhand, I can't suggest a really good remedy; speaking only for myself, I'd be willing to share a round-the-clock tour of inconspicuous guard duty with a few other appreciators of the PAS. I realize that this is a long way from a really good method, but the spirit is willing even if the brain is weak at the moment.

What form of art has Katwen started, other than high-level personnel management? At six months she must have quite a personality.

There were several mentions of a questionnaire in this PASTell, but mine did not contain one. If it's something you want a non-artist (let's face facts) to do, send it along and I'll gladly fill it out.

See you in Syracuse in '66?

-----Harry C. Stubbs-----

[Well, it sure would be nice to get subsidized to cons! That's worth dreaming about, anyway. But meanwhile it will take some hard work to get us to Syracuse (or Cleveland, as the case may be) in '66; but we are surely going to try for it. It's a wonderful chance to show off our pretty little girl, after all! I'm thinking of entering her in the show as one of my best creative efforts...of course I'd have to share the trophy! Maybe, with luck, we'll make it to the con.

Your offer to walk guard duty is wonderful; not only because you are a Big Author, and therefore not supposed to concern yourself with fan activities, but because you are willing to give up con time for PAS. We have been getting a discouraging amount of mail telling us that it would be a fine thing to volunteer to help us out with the art show, but...you see, there are so many people they want to talk to, and so little time at the con, after all (as if I didn't know that!) and, well, you know that they want every minute of it for the fun, not to sit on a desk, but gee the art show is a great part of the con and they just couldn't do without it and keep up the good work, Bjo ol' girl! It is letters like yours which convinces me that the whole thing is worth it, not the letters of flattery.

Yes, I want you to fill out the questionnaire. I'd like some views from you on judging, too, to help make up a booklet for future judges. What would you tell these people (aside from "run"?). Non-artist, and I'm not sure you are one of those, answers are important to the over-all picture of the show, too. I need them as much as I need artist answers.]

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 ARE YOU NOW OR HAVE YOU EVER BEEN A LASFSIAN? When did you join? Who signed your card? Did you hold office? What & when? Drop a postcard to Al Lewis, 1825 Greenfield Ave., Los Angeles, Calif. 90025 and help LASFS fill in the gaps in its club history, please. Hurry: do it now!

Courage House, 6 Langley Avenue, Surbiton, Surrey, Great Britain

Frances Varley's annual leave is now scheduled over Loncon time! They want to go away and this means they will not be available for Project Art Show. The first thing I did was get them to collect all they had in information and bring it down to me. I've sorted it out and clipped in order. I had a long talk with them last night when they came. Now, we have decided PAS should be left in their name. It looks bad to be changing horses in midstream. The artwork would have to come to me, anyway, as the Varleys both go out to work and there would be no-one to receive parcels. Whereas there is always a maid on duty here when the postman comes. We are having auction material sent here for the same reason although George Locke is doing the actual handling.

I am cutting a stencil tonight also for the entry forms...and send them out to all British artists...and a bundle to Thomas Schlueck in Germany for distribution throughout European fandom. I am gradually taking over the correspondance...the helpers for the show I aim to get from Liverpool. Peter Mabey has taken measurements of the rooms available for PAS and checking for security. Sooo..the only thing I need ask you to do is - will you send out the entry blanks in the states? Brian Varley and I changed the fees...we also decided to charge European fans as there is not much difference in their postage rates to the British.

I was quite appalled by Al Lewis' report in PAS-tell, to realize how little help they had. And I can see how this came about. It means that some drastic organization should be done beforehand. As you know, I have written to Al and Ronel asking if they would to the organizing, but I certainly never visualized them being pent up in the Show room all the weekend. This would be most unfair. It sounds to me as if the artists in the US have been rather unfair in letting others do all the work. I remember in Chicago it did cross my mind that it was always the same folk I saw in charge of the room, so this has happened before!

My remedy would be to get in touch with a certain number of fans whom I could trust, and then make out a rota [schedule]. Copies of this rota would go to every member on it and in addition would be displayed prominently at the Show desk. Two fans for a certain length of time, with definite hours of the room being opened and closed. Each member would be responsible for the rooms.

Artwork to be matted should arrive 6 weeks before contime. For backing and framing in white cardboard with bevelled edges - 52x22" would be £-1. That is \$2.80. I'm fairly appalled at those prices myself, it seems an awful lot to pay for just cardboard, but I suppose they will be professionally done. If I weren't on the ConCom though, I'd have a shot at it myself. However, according to my doctor, too much worry is what ails me, so I'll restrain my normal instincts.

I'm hoping to get hangings made by some of the SFCOL -- will let you know.

The new title - International Science Fantasy Art Exhibition - may look fine on letterheads but it doesn't trip off the tongue so musically.

Right..pardon this being terse, but I have a lot more to write to get this thing off the ground. I've lots of questions for you, but I'll write again properly. This is mainly to reassure you that I won't let you down over PAS. Any queries?

----Ethel Lindsay----

[Just one; howcum the British haven't taken over the universe yet? Wow, ma'm! You don't need any help from me to put on a show; in fact, how would you like to take over and really organize this thing right? While I stand by and learn something about getting things done! I am impressed and grateful for all this work on your part, especially for not waiting to be asked to do it!]

PAS-tell is an art and news magazine devoted to publicizing the International Science Fantasy Art Exhibition (popularly known as Project Art Show or PAS), and to improving the fan art field. PAS-tell is available for 25¢ copy or 5 for \$1.00. NO TRADES for fanzines, but contributor's copy for art, articles, layout designs, and other usable material. Will also trade for unusual art materials, art items; contact editor for details.

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 (electronic stencil donated by Al Lewis,  
 paste-up by Fred Patten)

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Enclosure: entry form. & rules

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FANZINE EDITORS PLEASE NOTE:

The entry form and rules may be copied and sent out with your zine; or we will send you already mimeo'd forms if you tell us your circulation. Blanketing fandom with entry forms is one way to assure getting new artists in the show.

Please pass on the addresses of all your staff artists for our files.

Reviews of PAS-tell are appreciated; we'd like to see your review or comments. Publicity for the zine and the show make it possible to reach many artists and art buyers who might not know of the project.

Fan eds who need art and artists who need to be published can get together in the pages of PAS-tell; just let us know!

From: Project Art Show  
 Bjo Trimble, Director  
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 Garden Grove, Cal. 92641  
 U.S. of A.

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