

SPENT BRASS

The frequent fanzine of Balkan Delights, published by Andy Hooper and Carrie Root, of 315 N. Ingersoll, Madison, WI 53703, and available for the usual, 29 cent stamps, or \$1.00/2 issues. This is Drag Bunt Press Production #114, 3/25/91, members fwa. Contributing this time are our readers. Art credits: Spent Brass logo by Jeanne Gomoll, Page 1 by Alexis Gilliland. 2 weeks to opening day!

"Now, I think we might begin with one or two latin terms...."



PLAGUE OF WEDDINGS SPREADS: The Saturday after we published last, I was awakened by a phone call from Jerry Kaufman, whose grin was audible all the way from Seattle. He bore word that Luke McGuff and Jane Hawkins had encouraged all those attending Jane's 40th birthday party/convention "Janecon" to be at the "opening ceremonies" for "something they wouldn't want to miss." Once they had everyone there, the ceremony proved to be of the nuptial sort as the two proceeded to get married in the fan-wedding equivalent of a Scud attack. He went on to report that the wedding had given the right sort of delirious spin on the weekend, and that the the "birthday/con" was a rousing success.

A few days later, we got a note from Luke, saying that he was glad to be getting SB, and that we could stop sending a copy to both Jane and he; one would suffice for the both of them. So I guess Kaufman's story must be true.

In the same vein, Carrie and I are celebrating our fifth year of marriage the day after tomorrow. I thought I might get her a nice set of Exacto knives for layout work....aph.

WHY YOU'RE GETTING YOURS: This may well be the first issue you've received of this fanzine, which might bug you; it's mostly full of letters and references to 3 other issues you maybe didn't get. Carrie and I had wanted to make this a fanzine with a small print run, and not inundate the world with it until response warranted. But we discovered that as long as we are reproducing this zine the same way Jeff Schalles used to print our inspirational model PONG, it is cheaper by far to print over 200 copies and send them bulk mail, than it is to print 100 copies and send them 1st. class.

So, keep a couple of points in mind: 1.) More material worth commenting on or trading for will be in your hands soon. 2.) Despite what we have to put on our return address label to satisfy the Bulk-mail center, our address is still the one in the colophon above, and mail sent elsewhere has less assurance of reaching us. 3.) My co-editor would like me to point out that no one but her ex-husband and the vice-president of her department at work call her Carol. To all and sundry fen friends, she would like to be known as Carrie. 4.) We would love to see any material -- art, articles, spiffo interlineable quotes -- that you would like to submit to SB. You can be sure it will have a fair chance at being printed in short order because: 5.) While we still won't commit to a set publishing schedule (we're no fools), this is a frequent fanzine, with its finger on the pulse of fandom and the bird of time seized firmly in its jaws. Union Forever! Forward to Richmond! --aph

Birthdays today: Aretha Franklin, Flannery O'Connor and Bela Bartok

BLOWBACK: THE SPENT BRASS LETTER COLUMN

(Please send all correspondence to 315 N. Ingersoll, Madison, WI, 53703)

{Our intent is to do an issue of mostly letters after each three issues of SB. Because SB #1 was not yet ensmallled, we have a rather large backlog for this ish. I've grouped together comments about various topics, but have not made any attempt at chronological accuracy. All comments are by Carrie unless otherwise noted.

First, we have a series of comments on SB itself, beginning with this jewel by Pam Boal.}

PAMELA BOAL [4 Westfield Way, Charlton Heights, Wantage, Oxon, OX12 7EW, UK]
Once my memory was overlaid with a mesh so fine that little escaped it. I could meet up with a person years after our first encounter and continue our conversation precisely at our previous point of departure. Alas, elasticity gone, the mesh has stretched to the point where the affairs of yesterday, never mind yesteryear, slip through to some bottomless well of irretrievable forgetfulness. Perhaps the weight of too many people, too many zines and the growth of dross. Thus when the entertaining package of Brunch Shot, Field of Fanac, Spent Brass 1 & 2 arrived without a tick in the "Why you got this" section I wondered what happy happenstance had put me on your mailing list. Perhaps you had read one of my LoCs and that reading motivated your gift? {Yup. -- APH} Then you mentioned PONG and I thought of freesias, a favourite flower, so delicate of form, yet so bold of colour and fragrance. Though the fragrance, as with your use of scatological terminology, can be at times too pervasive. Then I recalled that I had read with pleasure and LoCed PONG. Welcome to my letter box.

MIKE GLICKSOHN [508 Windmere Ave., Toronto, Ontario M6S 3L6 CANADA]
The PONG influence on SB is quite evident to those of us who recall that hotbed of fannish activity with great fondness. I wish you both much luck in developing the same sort of energy and interaction that kept PONG going. As you suggest, fandom would certainly benefit from your efforts if you do indeed succeed. (As for that "first ensmallled number" added to #2, I think that's just a hoax. I think it's all a machiavellian ploy so that in years to come when a future Andy Hooper is rummaging through a future fanzine collection and growing increasingly excited as he or she builds up a near-complete set of SPENT BRASS and decides to start up just such a frequent fannish fanzine and revitalize fandom yet again that future would-be faned will never finish that complete set, will grow discouraged, abandon fanzine editing as a hobby and take up something less addictive and more conducive to a normal existence. A form of built-in Faneditors Anonymous therapy if you will. Really quite a noble gesture on your parts. I'm just glad Ted and Dan didn't think of it first!)

{Gosh, didn't you get #1, Mike? Guess you'll just have to hope one shows up in a Taff auction...}

TED WHITE [1014 N. Tuckahoe St., Falls Church, VA 22046]
Reading between the lines, I gather that you're backing away from the idea of doing a Corflu (although I still think a Madison Corflu is a Swell Idea), but had I been able to enter your dream and respond to your question there, I would have said, "Hell, yes. Anyone can host a Corflu -- well, almost anyone -- but no one else seems to be able to do a small, frequent fanzine, something like PONG. If that's your calling, my son, go thou forth and pub many ishes." Or something like that. Blessings on thee, and all my hopes for your success.

DON FITCH [3908 Frijo, Covina, CA 91722]
To be brutally honest, SPENT BRASS does not satisfy my high criteria for a Fannish Fanzine of wich it is Necessary to keep a pristine Archival copy in addition to having one it's ok to get eyetracks all over. Your colophonic offer of "\$1.00/2 copies is, therefore, categorically rejected, though the tender of \$1.00/2 issues might be more favorably considered.

{We're crushed, Don, but see the colophon for new greaseproof phrasing.}

HARRY WARNER JR. [423 Summit Ave., Hagerstown, MD 21740]
The thought of a frequently arriving fanzine is a good one. The only real objection that occurs to me is: revival of the old PONG tradition would encounter a problem with cost-effectiveness. If you continue to publish a four-page Spent Brass every couple of weeks or thereabouts, the ratio of postage cost to pages distributed will be quite large. Postage rates weren't as high in PONG's era and it didn't hit purses so painfully. Maybe you'd want to consider distributing in each issue however many pages you can use for the minimum 29 cent postage rate, even if it means less frequent appearance.

{You're so right, Harry. See APH's column about the fiscal realities of bulk mailing permits. Later, Harry wrote again..}

The fact that Don Helley has run his campaign to be mayor of Madison for \$30 is alarming to me. If he wins, we might lose most of our scanty remaining stock of fanzine publishers in the United States to municipal government posts. Once the word gets around that a fellow can be elected mayor of a good-sized city for less than it costs to publish a fanzine, fanzine fandom may collapse altogether.

LUKE MCGUFF [written before he was seduced away to live at 4121 Interlake Ave. N., Seattle, WA 98103]

This might sound paradoxical, but one of the things I liked about Spent Brass was the lack of design. I'm starting to have a sneaky suspicion that desktop publishing will be the death of the zine, something done on an amateur status for fun and communication, in

the same sense that recorded music was the death of amateur music. Now everyone thinks, Gee, I could make money doing this (which has crossed my mind a couple times, too), rather than, hey fellas, let's put out a zine. Hah!

{Don't worry, Luke. When we go pro, someone else will do the publishing.}

ROBERT LICHTMAN [Box 30, Glen Ellen, CA 95442]

...I am delighted at the prospect of another small and frequent fanzine hitting the mailboxes of fanzine fandom, joining (Arnie Katz & Co.'s) FOLLY in this sudden new wave of fanzines. This is totally meglomaniacal, but it makes me think of the suggestion I made in TRAP DOOR #9, that if even a few people published small, frequent fanzines and sent them to their own imaginary perfect apa (trying to couch it in terms a 90's fan could understand, y'see) of all the people in fandom they most want to reach, it would Change Fandom As We Know It.

SCOTT CUSTIS [2825 Union St. Madison, WI 53704-5136]

Thank you for Spent Brass #1. Fanzines come in the mail by the truckload, it seems, and they often end up on Jeanne's fanzine compost pile waiting for the semi-annual sorting just before the floor gives way under them. If I don't stop and look at them when they first arrive, I don't see them again. Since it had my name on it, I read it.

That doesn't really explain why I'm responding to this zine. Why this one? It started with the feeling I had been pushed in the face after reading Peter Larsen's fanzine reviews. Yet I read it. Every word. Even though I had never laid eyes on any of the zines he described. Despite the damn-the-torpedoes style, in the end, Peter liked four of the five zines he mentions. Positively raves about a couple of them. This is not your typical KTF review. It actually left me feeling like (My God! What am I saying?) I wanted to read some of these zines. I also want to read more of Peter's reviews, once my eye heals up, of course.

MIKE GLICKSOHN [508 Windmere Ave., Toronto, Ontario M6S 3L6 CANADA]

I'm not familiar with Peter Larsen but we are in basic agreement when it comes to fanzine editing philosophy. Evidently, we don't share the same tastes in fanwriting, however, since I've been extremely impressed with a couple of the pieces Dennis Virzi has written for PIRATE JENNY. It's a shame Peter should sink to the level of suggesting that the only reason Virzi gets his material into the fanzine is because he's married to the editor. This is an uncalled for and insulting suggestion which spoils an otherwise generally perceptive column.

{Those of us who are married to their editors are sensitive to this kind of criticism. I have a promise from Andy that he'll freely edit my stuff before publication, to stave off potential attacks by our own reviewer. CR}

TED WHITE [same address]

I don't know who Peter Larsen is, but I like what he says and I hope he'll continue to review fanzines for you, if he can find enough. (I think PULP deserved more space -- it doesn't deserve to be lumped with FUCK THE TORIES just because they're both British and both edited by a "collective" -- but he's spot on in his comments on PIRATE JENNY and YHOS, echoing comments I made on the latter in WHISTLESTAR a couple of years ago.) Definitely continue talking about other fanzines -- either in reviews like this one, or simply by remarking upon a topic raised in another fanzine whenever you can - because this a key ingredient in the PONG stew, along with frequency and regularity.

VICKI ROSENZWEIG [600 West 218th St. #6-R, New York, NY 10034]

If I were writing away for a fanzine, I'd want more info than Peter gives about either PULP or FTT. By the way, as you probably know, it's no longer FUCK THE TORIES; FTT now stands for an ever-changing series of odd names, like Flamingos Turning Tricks.

DON FITCH [same address]

Peter Larsen seems to have taken lessons from Ted White (& from some of the British Killer Fanzine Reviewers), or perhaps from an Ethiopian Chef -- a bit virulent and spicy for my taste, and yet accurate and perceptive.

{While the editorial dis-staff may not be wholehearted fans of Peter's aggressive style, we support his position that ya gotta strive for the best... His opinions of particular zines are of course his own.} {Peter got more mail than any other aspect of the first three SB's. Most of the comments on his methods are valid ones - tact and Peter do not have the same area code. But I don't think it is appropriate to ascribe any open malice to him -- well, maybe when it came to FOSFAX -- rather, he is stating a sincerely held critical opinion. Being something of an outsider to the social context of fandom, he has little sense of personal obligation to the editors he slags. If people send him their stuff and try to take his more colorful images with a grain of salt, his more personal criticisms may become less pointed. Anyway, I find him entertaining even at his least considerate, so I hope we will be running more of his columns. APH}

HARRY WARNER JR. [same address]

Peter Larsen resorts in his fanzine reviews to an old exhortation I've never understood. He tells fanzine editors to "do the best

 "Reviewers of this kind... seem to feel the sort of indignation which would be appropriate if they had been overcharged for an orchid, whereas fanzines are more like wild flowers." -- Walt Willis

thing you can. Because, if you don't, and I see a copy, I'll call you a fugghead in print. And I'll be right." Now, how does the reviewer determine when the fanzine editor has done the best he can? Does the reviewer survey extensively all the people who have been close to the editor, like teachers, relatives and best friends in fandom, to obtain their estimates of the capabilities of the editor, strike an average among those estimates, and then calculate somehow if the next issue from this editor has attained that highest potential of editing? Or does the reviewer lure the editor into a secluded corner at a con, hypnotize him, and force him to publish then and there a fanzine under the hypnotic order to do his very best? Or is there some simpler method of being sure when a fanzine editor has done his best that I've never learned, after all my years of publishing and locking and reading fanzines? I don't even mention the probability that the fanzine editor's best, whatever it is, will differ today from what it will be three years from now, assuming that the editor hasn't gafiated because too many reviewers nagged at him to do his best.

JEANNE MEALY [4157 Lyndale Ave. S.
Minneapolis, MN 55409]

Zine reviews, great. Peter Larsen has quite a reviewing policy ("Yep, that's it -- the big stick -- and we intend to use it.") Rather aggressive. I hope it stirs more people to write than it scares away. I agree that FOSFAX needs a tighter rein. There are a lot of people with interesting viewpoints, but it takes so long to wade through it that I just don't bother much (and regret it). Colin Hinz's NOVOID is a little new-wave-ish for me, though I appreciate his energy and articulate statements about all kinds of neat stuff. FACTSHEET FIVE on the other hand, always leaves me reeling -- there's so MUCH out there, and while some of it is really bizarre, I also get inspired. Here are people doing something about what they believe in, wanting to communicate with others. I quickly lose interest talking to people who hem and haw, full of good intentions that smother from too much fertilizer and insufficient ambition ("RSN. Yeah, that's it.").

HARRY ANDRUSCHAK [Box 5309 Torrance,
California, 90510-5309]

In answer to Peter Larsen...the reason why I (and many others) read FOSFAX (and vote it for the Hugo) has to do with the idea that, in our opinions, the letter column is not "rambling and distracted," nor are the articles "pointless." I suppose for somebody new to fandom as Peter is, the concept of the "letter-zine" is such that he may never have run across the sort of thing before. (VOM, TITLE, etc.)

Okay, I will admit that reading one issue of FOSFAX can be confusing. But we are talking about a bi-monthly zine where the concept of continuity must be a factor.

DON FITCH [3908 Frijo, Covina, CA 91722]
Your intentions in breaking that stock of fanmags into geographical groupings puzzle

me. There have always been (read: since before my time) been geographic loci in fandom -- NYC, Falls Church, the LArea, the BAarea, Columbia MO, Mpls, Seattle, Madison, Lansing, The South (perhaps too insular to consider), Ireland, &cet. but -- assuming we're dealing with fanzine fandom -- there have usually been some active participants in these manifestations who were in some other (often distant) place. You must have some criterion which overrides mere geography, and I wish you'd explained it; I've been trying for year to come up with the right words.

{I was working with fmz from a very narrow period of time; roughly 1978 to 1985. This made the divisions I was working with a little more valid, but your point is still well-taken. A system meant to do anything more than store fmz would have to be much more sensitive, and as it was, certain zines were put in other than geographic order. Trying to impose this system on TELOS and IZZARD, for example, is hopeless - APH}

{Now, as Quale would put it, a passel of letters about SB #1. Harry Warner Jr. wrote the following in an earlier note:}

HARRY WARNER JR. [same address]

I liked Tom Quale's tribute to Pogo. Sometimes I think that was the last genuine humor to emerge from the United States. Once in a long while I'll smile at something silly in a book or on a screen but humor of the serious sort seems to be extinct.

Kim Nash's sad little tale of the mundane fan brought back memories. I used to eat regularly at the lunch counter of a dime store where ventilation was provided by fans with propeller-type blades suspended from the ceiling. The dime store had a pet department. About once a month a canary would escape its cage, fly into the fan, and several patrons would leave the rest of their meal untouched.

WALTER A. WILLIS [32 Warren Rd., Donaghadee,
N. Ireland BT21 OPD]

I empathised with Tom Quale's piece about Pogo. Tom is surely right about Walt Kelly's moral perceptiveness, as in we have seen the enemy, and he is us," which was an original thought in its time, though my most treasured quote is from the hounddog, Beauregard Bugleboy. Albert was putting on an imitation of a dog, which Beauregard viewed with disdain. "I," he said, "am a professional dog." I remember Irish Fandom once published a fannish version of a Pogo strip, Fen Crittur Comical Books, featuring "4i" a bespectacled BNF based on Albert and Ackerman, Deacon Russwat, a clean-up fandom crusader, (Russ Watkins) and last but not least one Harlan Owl, an actifan. Ah happy days.

LUCY HUNTZINGER [2523 Sunset Place,
Nashville, TN 37212]

...I would just like to excessively admire Randall Jones amusing Komik and applaud your germane comments on conventions. I find even small cozy conventions require a certain amount of responsibility for one's own fun just as the large cons do; it's no easier to

go up to strangers at small cons and may be even harder. But I like them much better than mid-size conventions like Norwescon and Westercon.

JERRY KAUFMAN [8618 Linden Ave. N., Seattle, WA 98103]

Other specialized conventions (Filkcon, Costumecon, Smof-fer-ghu's sakeCon) have been going on for some time, and are successful, too. And yet there's still a place for the Bigtime Circus conventions: It gives bigtime conrunners something to do, and it gives people with no idea of what's going on somewhere to be introduced to everything. And a place for them to stay once they prove incapable of learning about anything else (Or are we just hiding the truth about the joy of small conventions from them?). I guess the real question is: will all the true fans (whether of fanzines, sf, costuming or whatever) abandon the big cons in favor of the specialized, leaving the biggies to turn into rootless, soulless expositions? The answer mostly is yes, I think, although a few biggies will continue to exhibit souls (like maybe Minicon) to a large minority of its members. (Possibly there is an upper limit to the number of people who can get soulful together in a single weekend.)

JEANNE MEALY [same address]

I enjoy both the small, personal cons, and the large, three-ring circus cons. I had a great time at the Louisville NASFIC -- spent 85% of my time between the film and video rooms, delirious at the opportunity to watch In Like Flint, Flowers for Algernon, The Omega Man, The Seven Faces of Dr. Lao and others. I spent a lot of time doing other things, but I enjoy huddling in dark rooms viewing movies. So there, someone HAS told you this. On the other hand, some of the conversations I've had rank as equally important as the films I've seen -- and I've missed more than one movie because I didn't want to stop talking with someone.

SCOTT CUSTIS [same address]

I see where you are coming from in terms of supporting the idea of the small con. The trouble comes in trying to decide whether this is really a good thing for the future of trufandom. If we start limiting attendance at conventions, will this hurt us in the long run? Fanzine fandom seems to be an endangered species already, will limiting attendance at fanzine cons further isolate us from potential recruits? We're somewhat clique-ish and closed and do a fairly lousy job of recruiting new people. Closing off conventions to neos is bound to exacerbate this trend. This, as I see it, is where your article failed. You don't talk about how to promote fanzine fandom and attract new people you are bound to lose by withdrawing to closed conventions.

You acknowledge this near the end of the article by essentially stating that moving to small cons will be "snooty and elitist", but "we must learn to live with it." You go on to say that many people like SF, but how many are really fans? Well, with this attitude you

shouldn't have much trouble one day seeing plenty of the small cons you yearn for. There won't be enough fans to put on any other type of con.

HARRY WARNER JR. [same address]

You mention the charges of elitism that limiting the size of conventions will produce. It passes my feeble understanding why anyone should ever have coupled elitism and restrictions on the size of cons, when fandom grew up emphasizing elitist elements: fanzines whose editors send to only a small portion of all fandom, and apas which generally have a set limit on membership. If it worked for fanzines, it should work for cons.

But nobody has tried yet my pet notion: couple a small con for fanzine fandom to a large con, so those who wish can enjoy both with only one transportation bill. Schedule something like Corflu or Ditto for two or three days immediately preceding or just after a worldcon, Westercon, or some other giant event, in the city, though not necessarily at the same hotel.

{There's another sub-fandom which could use a conlet of their own...Car fandom. My little piece on our car problems prompted lengthy responses from several folks, including Robert Lichtman "...Ted and I always have to stop each other from talking about cars for too long" and Sheryl, who had no idea how appropriate her fillo would be.}

SHERYL BIRKHEAD [23629 Woodfield Rd., Gaithersburg, MD 20882]

Rattles in cars are NEVER the cheapest problem - they must give you that option just to lull you into a false feeling of security ("Oh yes...the whirr could be merely a broken rubber band in the drive train -- it'll only cost \$2.67 to replace...Uh, that rubber band is now retailing for \$394.89....")

REDD BOGGS [PO Box 1111 Berkeley California 94701]

I remember Madison as a cold and snowy place, from the last time I was there, a long time ago, but I didn't know it was at the North Pole. That's one of only two places on earth (the other the South Pole) where you can go "Foreward in all directions!" since any way you move is southward.

I loved the description, by the modestly bylined "cr" of car troubles in Wisconsin. I enjoyed it because I no longer have to worry about keeping a car chugging in winter weather. But this account tells only how the car was working, not how it looks, after "eight years of Wisconsin driving." I remember that winters are hard on a car in more ways than one, and eight years of rugged winters...! When I first came out to California I parked my old Rambler at a shopping mall and as I was climbing out of it somebody said to me, "Hey, are you from Minnesota?" My car had California license plates by then, and I didn't know how he knew. Of course I had a Sensitive Fannish

"I think you mean "Hanlan" rather than "Hanlon." And the answer is: No-one. And the reason is that it is generally assumed that Courtney's own people were responsible because they knew he couldn't beat Hanlan (who was, after all, a Canadian, and need one say more?)" -- Mike Glicksohn

Face, but did I still have the sweet and innocent look of a born Minnesotan? I queried him, as Ted White would say, "with a simple '?'" and he pointed to the underside of the car which had the telltale signs of winter driving: the rusted and chewed-up snaggle from all that driving back on slushy and salty streets every miserable winter. But how did the fellow know I was from Minnesota and not from Wisconsin?

GARY DEINDORFER [447 Bellevue Ave. #9-B Trenton, NJ 08618]
Rick Sneary was one of those Nice Guys who are the glue that hold the body politic of fandom together. When everybody else has descended into rancorous feuding, these Nice Guys go on being diplomatic and polite, and yet still managing to speak their minds, without taking sides. If it weren't for such people, fanzine fandom would disintegrate. Rick Sneary was one such person, and there aren't many others.

SHERYL BIRKHEAD [same address]
Yes, a lot of us will miss both Rick (Sneary) and Don (Thompson). I got a very nice note from Carolyn - Don's widow - who had just returned from seeing (twin boys I think) grandchildren into the world - ones that Grandpa Don couldn't wait around to see. It struck me deeply that Carolyn said I had been a good friend all these years - when I would have said the same thing of Don. I remember sleeping in their basement one night (while passing through on a visit) and having Don come down to check and see if I was alright - but pretending that he was just saying goodnight - and then sticking around to chat for an hour or so. I also remember that he had no qualms in "turning me loose" to ramble around while he went to work one day - just give me some general directions, an idea of when I should try to get back in time for

a free meal - and I'll see you later. All of that and his deep empathy came to be things I'd taken for granted all these years. Yeah, I'll miss him.

MIKE GLICKSOHN [same address]
It's also good to see Jeanne Gomoll back and I hope this an indication of a forthcoming resurgence in her fannish activities. Jeanne has a great gift in her ability to capture the memories and the emotions connected with her relationships with those she loves. My Dad passed away a month ago and I regret I'll never be able to write about him with the clarity and the poignancy Jeanne has brought to similar pieces circumstances have forced her to write.

DAVID THAYER [POB 905 Euless, TX, 76039]
Having grown up in the narrow strip of territory stretching from Texas to Oklahoma called Tornado Alley, I've often illustrated stories of my own with twisters, but Jeanne Gomoll's is by far the best pen-and-ink I've ever seen. She has captured both the motion and emotion of a force that stands still for no one.

GARY DEINDORFER [same address]
Jeanne Gomoll's father sounds like a real character. And what a coincidence, the tree and the camper. Was this merely a matter of meteorology, or does it reveal a pattern of a sort? That is to say, synchronicity. I for one could not say. Sometimes I think that what we call coincidences are sheer physicalist events which we subjectively impose a meaning upon. At other more mystically inclined moments I imagine there is a Meaning to everything that is beyond our limited minds to discern except fleetingly. What does the gathering in the Masonic temple have to say about it?

WAHF:
Richard Brandt, Buck Coulson, Alexis Gilliland, Grandma Oakey, J.C. Palmer, Andrew Porter, Sarah Prince, Jim Rittenhouse, and Michael & Tracy Shannon.

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