

THE READERS RETORT

...letters and stuff...



It has been brought to our attention (by Norm Metcalf, an otherwise Good Man) that the title of this lettercol has been used before (in some archaic publication entitled The Alchemist). Therefore, it is full obvious that a new title is in order. Would a 1946 issue of Shangri-L'Affaires (#30, May) be sufficient prize to the one who submits the most likeable title? Send 'em in, then...

Typist is Bob Lichtman, as always, who designates his comments with (~~this sort of thing here~~). Also commenting here & there is Arv Underman, like //so//. Clear? Then let's get on with it...

LEE HOFFMAN: You are mad! //We're happy you think so.//

I refer, of course, to the assortment of things you have checked on the back of my issue of PSI-PHI. For instance "Would you please contribute something for a future issue? (art, fannish fiction, article, column)." I thought I had explained in detail to you some time ago that it is Not Wise to go around asking a stale old ex-fan like myself for material for fresh new fanzines.

Anyway, I will mosey around the dark corners of my brain, and if I find something there suitable for putting on paper, I'll put it on some and send it to you. At present, though, every time I go trampling through my brain looking for something in particular, I stumble over a Ferrari or an Asardo, or a go-kart, or some other mechanical beast devised for propelling man along the surface of the earth at impractical speeds for even more impractical purposes. (~~But send us an article anyway, won't you, please, LeeH?~~)

I occasionally issue a folk music type fanzine entitled GARDYLOO, which is printed in beastly small quantities. If you're really interested in such foolishness as goes on in the New York Folk Music Set (a sick crowd, believe me), I'll send it to you, but if you aren't all that interested, save me the work and postage by not asking for it.

I do have one regularly published fanzine: SCIENCE-FICTION FIVE-YEARLY. The next issue of this will be the tenth anniversary issue (How many fanzines have ever reached this ghlorious number without ever having missed an issue?). (~~Well, CRY and JD-A, for two, but I suspect they may have goofed once or twice along the way.~~) This will be out on or around 1961, so if you'll drop me a note sometime that year and remind me, I'll send it to you. It is normally distributed only to FAPA and such associates as I think might enjoy it. (Sorry, no back issues available, which is a shame because we started two whiz-bang serials in the 1956 issue.) (~~Damn' long to wait for a second installment, isn't it?//Not particularly interested in Gardyloo, myself, but watch for my note in '61, 'kay? Thankee, ma'am.~~)

My other publications are such FAPAZines as it occurs to me to publish. I have several of these coming up in the next mailing, all of them remarkably dull. One is slightly FAPAish. The other two will be primarily about sports cars, and of no interest to anyone but me, and possibly Ger Steward (~~what about Raeburn?~~), so I expect to get quite a lot of comment on them, all negative.

So you see what a fervor of fannish activity I'm involved in these days.

Folkniks and Grand Prix pushmbbles aside, I am now more actively involved in fandom than I have been in many a moon past. As evidence, I offer the fact that I am writing this letter. The thin trickle of fanzines into the mailbox lately is muchly appreciated, and I fully intend to take a step or two to insure its continuation.

to everyone else...

Besides, I am too a nice, li'l grey-haired grandmotherish old lady (Grrrh!)

ART RAPP: Miroscoe, I knew you guys were discerning publishers (anyone who uses my stuff is obviously a discerning publisher), but I had no idea that ψ ϕ was so excellent a fanzine. In fact, of the several current subzines I've seen, yours is the only one which seems to be aimed at a general audience rather than a little circle of cronies. //We hope to keep it that way.//

I admire your slick paper, but found one drawback -- er; come to think of it, two -- (1) My initial reaction to your zine was "fine far as it goes, but there isn't enough of it" and then I counted pages and found that what I'd judged to be a 10 or 12-page issue actually contained 36 pages; //this proves our basic, dishonest nature// (2) I notice that your postage bill (based on the assumption that you mail out about 100 copies) is \$3.00 higher than if you were using ordinary 16# ditto stock. Stop claiming that your heavy paper is "free"! (But it is, relatively speaking. OK, so we pay more postage, but with ditto paper running right around \$2.25 a ream the higher postage bill is preferable.)

"Some Left Crawling" was well-written, and suffered only from tagging along after a number of other Westercon reports. Otherwise it would have been outstanding. A belated conreport gets the attention it deserves only if it skips lightly over the main events and bears down heavily on anecdotes, descriptions of personalities, and other such sidelights which its prompter competitors did not mention.

"The Greatest Movie Ever Made": Tsk, is Ted figuring on luring people in to see this because it's a good story, or merely because of the all-star cast? It would be easier on the budget, as well as probably better-acted, if he'd use a cast of fans.

"Capsule Ideas of a New Fanzine" was indeed a clever idea; I won't attempt to judge how well Moffatt succeeded with it, not being familiar with most of the styles he was parodying.

"Reverberations" is one of the best review columns I've encountered in quite a while: Ebert is obviously trying to explain the why as well as the what of his opinions.

I regret to state that "The Element of Humor" fell flat; it didn't explain anything, and it wasn't funny in itself. I think Paul's knew what he was trying to say, but he just didn't manage to put it across. I'd like to see him rewrite this someday, using quotations to illustrate his points; it has potentialities for being a really memorable article.

"Gestiltsfan" seems to suffer from the same fault the lettercolumnists complain of about eh Walter Mitty parody in the previous issue: it is too faithful to the original. You can do this in a parody up to a point, but somehow you have to get off onto a sidetrack before the end, so that you can feed your readers an unexpected punchline. Otherwise, they can't help feeling that you've built them up to an awful letdown. In other words, it's just as difficult to write a successful parody as to write a successful story based on an original plot -- maybe even harder. (Yeah, you have to find your original plot first--it's bl*dy hard to do, nowadays.)

The lettercolumn was just as interesting as the rest of the zine, and is one of the things that makes me predict that Psi Phi has a fabulous future if you can keep up your current quality. When you can run nine pages of letters and mention again as many that you couldn't spare room to print, you KNOW people are paying attention to your zine. The time to worry is when you don't get enough mail to fill the space you've reserved for a lettercolumn.

I'd suggest that in your lettercolumn you run the addresses of the letterwriters; it only takes a line or so additional per letter, and is often a handy bit of information both for you and your readers. (Shuck's, Art, everyone has records of everyone else's addresses, and for changes of same, there's FANAC to refer to. However, if enough of you readers would prefer that I run addresses, then okay...)

And I'd further suggest that whenever possible you run excerpts from letters rather than merely mentioning that they've been received. Mentioning a fan's name gives him a crumb or two of egoboo, but quoting even a sentence or two from his letter gives him

ten times as much, and the more egoboo you give your subscribers, the better they will like you -- and your zine! (Will try to leave more room for quoting otherwise-unprinted letters, but it gets to be a squeeze at times. I tried last issue, but didn't have enough space, as you'll recall.)

How do you pronounce your title? I note that in engineering circles, at least, the second word is usually spoken as "fee" rather than "fy", which would sort of obscure the pun, wouldn't it? //Like "fie" in Phi Beta Kappa. Hell, we're scholars!//

RICH ENEY: Got the latest PSI-PHI and found it quite a good job. (Did I tell you I hadn't dug the pun in the title till Terry Carr mentioned it on tape and I realized that it was a reference to that idiot expression, "sci-fi", Ackerman is trying to popularize?) (I think not--but now you have, so..) How did you manage to publish an issue without a Berry story? I didn't think it was possible to publish a fanzine without a Berry story, or at least an imitation of one. Live and learn... (Well, then, Mr Eney sir, where was the Berry story in FanCy II? Explain, explain..)

Pfeifer and Weber do very well at conreporting, and Ted Pauls isn't half bad with his analysis of pseudo-Burbeeism. Les Nirenberg ought perhaps not to have been quite so bl*dy literal in translating Rumpelstilzchen into Fanspeak; I fair crogged at "an annish that would make Terwilleger blanch" (!!), but the ending was, to put it mildly, predictable. Why haven't any parodies of this given the worker his reward, on the principle that children, egoboo, or whatever he wants can be created again any old time? Oh well, one thing sure: I'm going to have to get the records I lack for "Music to read The Lord of the Rings by" -- the gesture of adding company and label of these records is a piece of thoughtfulness I much appreciate, incidentally. When/if possible, I believe I'll make up a tape of this to enjoy.

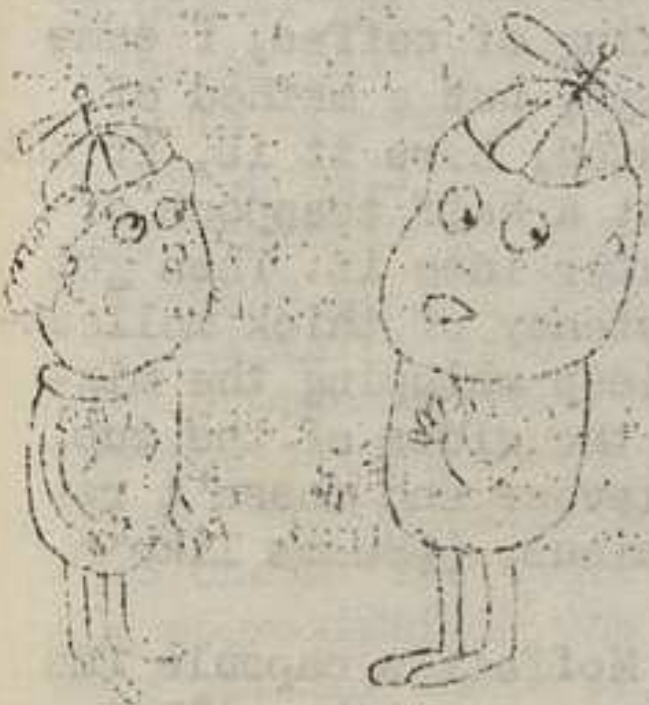
BILL DANNER: I imagine that if you (referring to Underman) would make your presence a little more noticeable in Psi Phi the readers wouldn't ignore you. When you're just a name on the contents page you can't expect much egoboo, especially if there is no contents page. Personally I'd like to see you more in evidence in future issues. You can write entertainingly and produce some very original drawings. (See, Underman, this is what I mean when I tell you to write longer editorials and all!) I'm pretty well familiar with antique cars, for instance, but I haven't the slightest idea what kind that is supposed to be on the back cover. Apparently it has swing axles, but you overdid the camber just a bit... Is it true what Bob says about you, that you can't type? //Yeah, it's true...one of the shortcomings of modern education.//

White has that old saying wrong on the cover. It should be "meets girl, loses girl gets girl". If he'd ever seen that hilarious comedy "Boy Meets Girl" he'd have had it right. (....)

I still think Johnstone is kidding in his articles about that supercolossal epic. If not, I think he's making a serious mistake in the music department. Instead of

assembling what he himself calls a patchwork of music he should hire some famous composer to write a special score. The cost would be a drop in the bucket compared to the cost of the picture itself, so what the hell. Since I haven't read the work in question I can't suggest a composer.

Len Moffatt seems to have done a pretty good



"A fan? Nooo...he came with Dave Rike..."





"I KNOW IT'S T-T-TRADITIONAL, BUT COULDN'T I WEAR SOMETHING JUST A LITTLE W-WARMER?"

his article in #3. If you'd like them for a future issue let me know and I'll try to write them up. (Send 'em along anytime, 'kay?)

LES NIRENBERG: Psi Phi was slipped under the door this morning, all glossy and multi-colored and containing loads of egoboo for me (Goshwow, etc.).

I started reading your inside-front-cover editorial thinking it would turn out like a scene from "From Here to Eternity" (remember the beach scene?) Ghod! What a disappointment. I mean it got me all worked up and everything and then....nothing. //What the heck...I'm going to be a trappist monk.//

I'll have you know the Co-Existence Bagel Shop got their name from us, but I don't mind. They can use it if they like. After all, they're in a different country and everything, and I don't think they could hurt my business, being that far away. Besides how could there be a place like the Coexistence Bagel Shop in such a mundane town as L.A.? There is a phony beat movement in Toronto (it's phony alright) but all they're doing is conforming, only in a different way. That stuff you call "expresso" is spelled "espresso" (an Italian friend tells me), and it tastes lousy. I guess you've heard about the gang of North Beach beats who chartered a bus and took it to Hollywood and spent the day gawking at the tourists there. Speaking of coffee, I came across a very good Mexican recipe, well it's not really a recipe, but a method of preparing coffee in a new and different way. If you're interested, here it is, if not, go on to the next paragraph. Take a demi-tase cup and put about a half teaspoon of instant coffee in it. Put about three or four drops of hot water into it. Then get a small spoon and sorta beat the mixture till it is the consistency of thick mollasses. Keep beating till all the coffee crystals have dissolved. Keep whipping the mixture for about ten minutes, while spreading the coffee around the sides of the cup. Then add hot water and drink. It has a kind of bitter sweet flavour and doesn't require sugar or cream. I always drank it black and it was delicious. (Seems like a load of work for just one cup of coffee...)

The art was terrific, especially the stuff by Cameron. Len Moffatt's capsule fnz rv.s was a riot, but he forgot a sample of Les Gerber (the ENFs' nemesis). (But Gerber hasn't written any fnz reviews--not to my knowledge anyway. For that we may be eternally grateful, I guess.)

job in his little symposium, though I'm not too familiar with some of the people represented.

From another glance through the letter section I gather that apparently Johnstone does plan a complete score by a famous composer, and that the patchwork is intended as accompaniment for reading the book. Apparently I read the previous articles too hurriedly or have largely forgotten them.

I'm glad to see that the reproduction is a little better in this issue. Keep up this improvement and someday you'll put out an issue in which every word is readable.

P.S. Rog Ebert, who writes very well, sparked some reminiscences with

some reminiscences with

HARRY WARNER: Aside from disappointment over the comparative lack of Bjo in this issue, I enjoyed it considerably. The Westercon report, for instance, came in time to be pleasant reading, although I suspect that about two more Westercon reports will begin to repeat already recounted events to the point of madness. I assume that this Otto-Wally splitup of the narrative is some^{kind} of private joke in Seattle which certainly doesn't add anything to the value of the account for the outsider. (Nor does it detract, I think, unless you let yourself worry over who said what. For those who are still confused (tho' I see not why; both parties identified themselves as they switched around), it went like this: first section was by Otto--up to the first set of asterisks; then Wally took over to the second set of asterisks, and they changed off at each set of asterisks thereafter. Not hard to follow at all.)

The choices of music for the Lord of the Rings are interesting. I suspect that some of them are also unwise, for a reason which is hinted at somewhere in this issue: the music for a movie must not be conspicuous. If the spectator to the movie is so enthralled by the musical background that he pays attention to it, the whole thing falls apart. The ideal movie score seems to me to be one that you suddenly decide, upon leaving the theater, to have been a marvellous piece of work, but sounds horrible if you buy a record of the soundtrack and listen to the music without the visual movies before your eyes. That's what ruined "The Yealring" for me about ten years ago: the Delius music was much too good for it. I couldn't keep my mind off the music and on the things unrolling before my eyes. (A point well taken (attention Ted!), though as noted earlier herein that list of music is to read the books by. Which brings up something that has been bothering me: I can't read a book and concentrate on it while there's music playing in the background. The music invariably distracts my attention and ruins my appreciation of the book. Same with anyone else?)

Len Moffatt's idea is good and he did an excellent job on the fans who have distinctive styles like Rick Sneary and to some extent Burb. But I don't think that most of the others whom he attempts to imitate have sufficiently distinctive fanzine reviewing styles or habits to justify the effort. (I disagree: the parodies of Rich Brown and George Fields were also quite true-to-life, if a bit exaggerated, and the others unmentioned weren't half-bad either. Re-read Brown's reviews in Cry and Fields' in Spectre and you'll see what I mean.)

There are a couple of answers to the riddle with which Ted Pauls wrestles. One is the fact that the person who consciously imitates someone else's style rarely does a believable (my error in spelling, sorry) job of it, unless he's an exceptionally good mimic; another is the obvious consideration that Burbee has been writing for fanzines for a couple of decades and is twice as old as most of his imitators and he has had contact with many more unusual persons than the teen-ager who has been in fandom a year and he has the basis for this material, they don't. And finally, I'd say that when Burb does it, he achieves a marvel of condensation, putting a whole, comprehensive essay into one or two paragraphs, while most of his imitators give the impression of stretching out to hundreds of words some insignificant remark that should have occupied one or two lines. There's simply no reason why people should imitate other fans' styles or philogophies in fandom; almost any fan is more interesting if he simply tries to express himself honestly. Imitative writing would be better confined to attempts to sell to the prozines, which process can often be speeded by this system. (Any comments on this Burb-parody business, people? How about a few well-chosen paragraphs on the subject from you, Burb?? Please?)

Gestiltsfan is a pretty good parody, but I feel about parodies just now just as Colin Cameron does. There are too many of them, most of which are written by fans who have the talent to do something more original and funnier. This is not a case of sour grapes because Carl Brandon turned out to be non-existent. In a letter either to Carl or to one of the other San Francisco area fans, months before the hoax was revealed, I said approximately the same thing, that parodies are pleasant to read but there's no sense getting stuck in this kind of rut. Satire is a bit more trouble to plan, because it requires something more than substituting fannish activities and slang for the mundane equivalents in a well-known short story, but it's more likely to be remembered after the fanzine containing it has been filed away.

ANN CHAMBERLAIN: I am just as pleased with this arrangement of PSI-PHI as you and Bob were...and I agree you deserve quite some attention...please note the first two lines of my contrib on page 15, Arv, - don't you agree with me? (Hm, just looked, and I imagine he does!) Why didn't you number the pages, - do you always let the fen do that, themselves? (Who needs page numbers, Ann??) Well...I just happen to feel like criticizing, but I can't find anything wrong enough to really let go about...so I'll have to give up and admit...it's all right, Arv...real good! I have watched with much interest since the first ish came out last year..(you're a quarterly?) (approximately) and it seems to me I can find more than four issues around, - surely I can...can't I? (If you can, I'd appreciate you sending them along so I can note the non-existent one. Really, there's only been four issues previous to this one.) I remember the time someone told you to get lost and you DID and they nearly went out of their minds trying to locate you! Enjoyed that! (I don't remember it myself, Ann. Explain?) Arv, I'd enjoy it a lot if you'd do a couple pages supplement to Psi-Phi every issue...please put your own name on it and do it all yourself...I'll foster the little one's growth, all I can. (Hear hear! Undermen, you simply have to do four pages of your own miscellanea next issue, in addition to a page of editorial. Don't sweat, I'll type it for you on your typer, so it won't have my typersonality (first time for that?) in it. Get to it!) You help me round up fandom's rubber stamp fields? (As good a time as any while it's on my mind to note the following:)

ANN CHAMBERLAIN, of 2440 W Pico Blvd, LA 6, makes dandy rubber stamps of all sizes and shapes. There's not room here for a lot of particulars and prices, but rest assured that Ann can do a dandy job of fixing you up with all the rubber stamps you need. If you mail your fnz out in envelopes, she can fix you up with a return address stamp (also good for correspondence envelopes) as well as stamps indicating printed matter, return postage gntd, form 3547 requested, and like that. Write her at the above address for full details and information on her most reasonable prices. Do it now!

GEORGE LOCKE: Ah yes, and then there's Ted Pauls article on humour, of a presumably specialised form. Somebody else flogging their guts out trying to analyze humour, and what makes it tick (or rib-tickling). The article itself wasn't bad - don't get me wrong - it's just that I think that humour is largely a spontaneous asset which some writers have and others haven't and no amount of studying the how and why of it will make the writer any degree funnier. Like deCamp, who has made a study of the elements and technique of humour, Most of his stuff to me reads very laboured. This is only my own idea, though, and I'm probably talking out of the back of my neck. Cover and layout etc. very good. I particularly like the results ditto gives to the illos - fact, I might like a future Smoke cover done by the process. (If you could ship some American faned (one that utilises the ditto process) some extremely smooth (mimeo bond is too roughsurfaced for dittowork) quarto paper, I imagine he could help you. You wouldn't want an 8 1/2 x 11 cover on your 8 x 10 fnz, though, so you can't use any American ditto paper.)

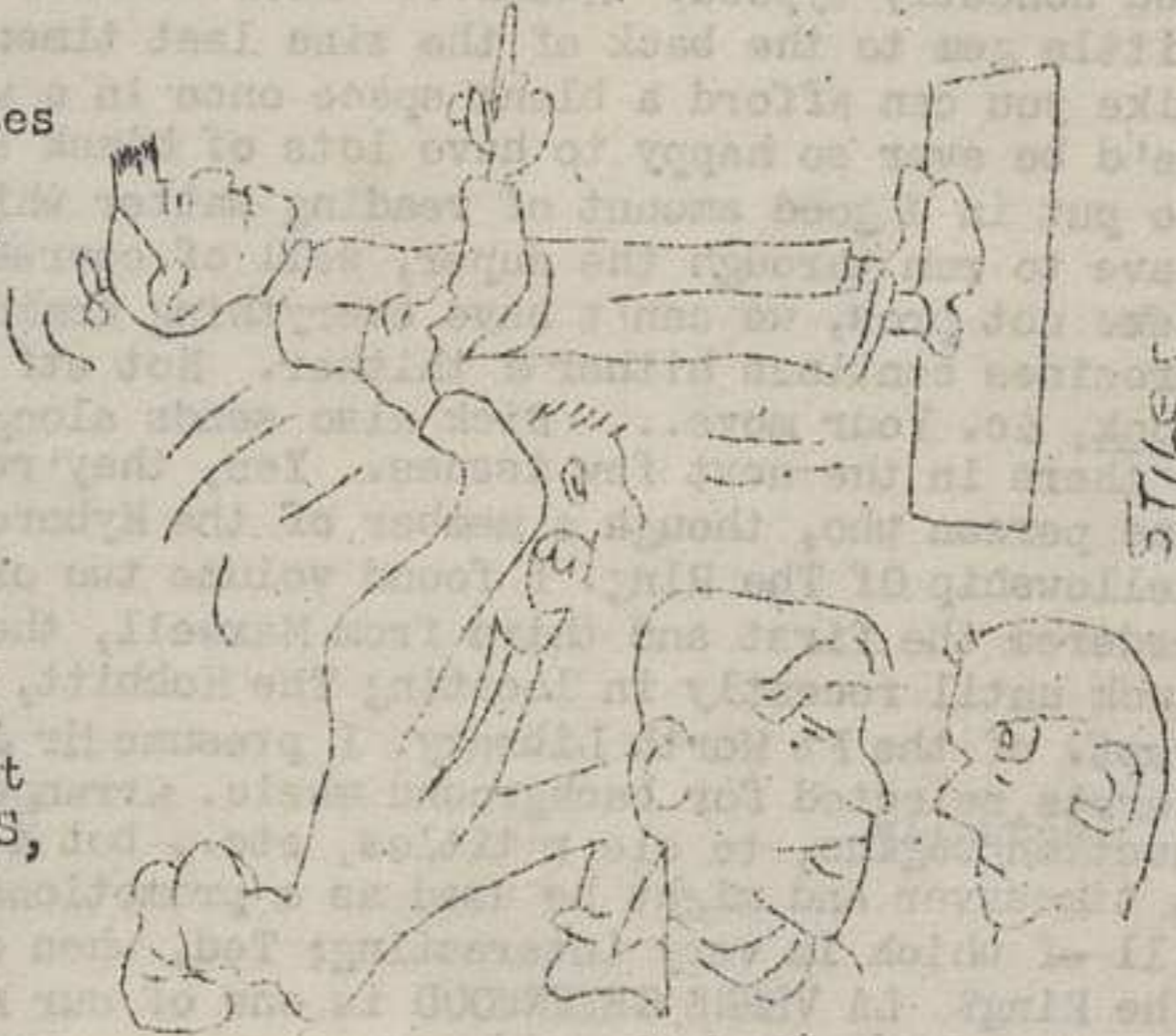
TED PAULS: Some Left Crawling, a piece written in the Weber style, tho bearing a Weber/Pfiefer byline, has places where it sparkles and places where it merely burps disgustingly. An example of the former is the actual con reporting, while a fine example of the latter is in the first paragraph of the piece. Printed in a SAPSzine, this would have been okay, but... (Yeah, it's perhaps a bit cliquish that way, but so what?) Also, Wally's style of writing--or at least part of it--sickens me. Things like "It didn't take me long to reach my hotel; you see, I have long arms" are the type of thing usually found in neozines written by neofans. (Otto wrote that particular line. Ted, and you know about Pfeifer-corn, don't you?) If I ever write another article on humor, I'll call this particular thing "Being Hit By A Brick". Really, tho, I wonder what sort of treatment someone like Burbbe would have given this? As far as I know, Burb has never used this particular phrase or ideas derived therefrom, so I don't know.

NORM METCALF: Ebert is slightly confusing in his opening paragraph. Read it once more and see if it couldn't have been better phrased. The idea is a sound one and has quite a bit of merit. As many editors in many fields of endeavour have said, they would rather buy a so-so story from a big name than a so-so story from an unknown. The editors that last buy the good stories regardless of the name. An interesting sidelight on this situation is in Galaxy where the stories by big name authors are labelled 'novellas' and 'novelets' regardless of length (with a few exceptions) while the stories by little known or unknown authors are labelled short stories even though they may be twice as long as the 'novelets'. The bitterest pill to take is that very few stories in the current Galaxy's are anywhere near novelet length. The last two issues of ASF have seen Campbell lowering his wordcount on novelets. The eventual end of all this hokum will come when the newsstands have the Encyclopedia Britannica in a paperback edition with the following legend: "COMPLETELY ABRIDGED FOR THE MODERN READER" and in smaller type "Use it for a notebook if you are literate, if not this will make fine kindling."

A Co-Existence Bagel Shop was advertised as opening in Berkeley just a few days before entering the service. Apparently they get around. In The Dharma Bums a beat can be identified by riding a bicycle with knapsack on Milvia St. in Berkeley. I resent this insinuation. The Berkeley Post Office is at Addison & Milvia and a knapsack is the only practical means of carrying a large number of small items on a bicycle without danger of losing any of them and/or damaging ^{them} by way of the rain.

WITH A PILE OF LETTERS STILL UNPRINTED, it's time to stop being munificent and printing big chunks and start short quotes instead:

BRUCE PELZ tugs at his beard and mumbles: "Very interesting: Ted Pauls has classified "Pseudo-Burbee Humor," and then proceeds to ask why no one can do a good imitation of it. Just why should anyone imitate Pseudo-Burbee Humor? Better to say that some fans' humor owes something to Burbee-esque humor, than to say it is an imitation -- unless, of course, parody is intended in the piece." Good point, and Ted, I trust you have an answer for this. STEVE STILES, whose cartoon that is I'm typing across from now, comments: "The cover was good, but it was a wee bit disappointing to me personally; I've never seen White art work, and sort of imagined it would be similar to Bernie Krigstein's, I dunno why." Who's Bernie Krigstein? Enlighten this



"He says that bheer cans are too tame for him..."

ignorant one. Steve continues, "White has a good signature; that is a problem that has been plaguing me (having a good signature that is). I can never sign my name to art work and be honestly pleased." Takes practice, boy; keep trying and some day you'll find a signature that suits you just fine and you'll be ever so pleased.

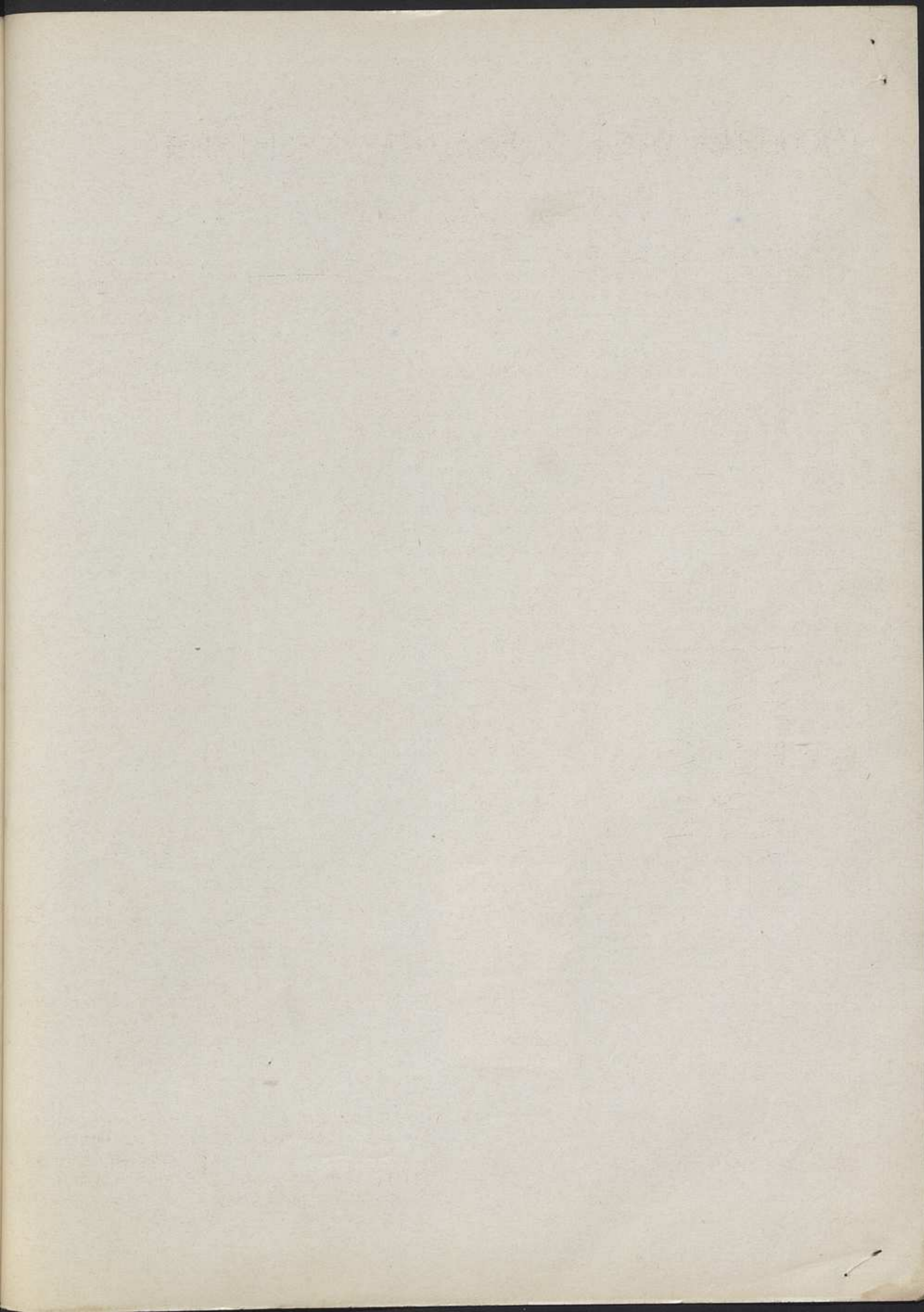
ETHEL LINDSAY says of the Westercon Report: "I guess the first part wasn't written by Wally. Yes, as this goes on you could pick out the Wally bits easily. You can see the difference, between someone who writes about what happened to him at a con (I went in, I went out) and someone who describes what is happening fully to give a picture to a non-attendee. The first way bores, the second way enthralls." Ethel is also pleased to see that so many British authors were chosen by Johnstone for TLoTR: "with all Hollywood to choose from - such a compliment". JOHN BERRY NOTES: "I like your paper, I would say it's just about the most stylish in fandom...very crisp and thick and inspiring." Shame we used mimeo on part of this, then. You're not disappointed, John?

MORE QUOTES: GREG BENFORD sends along a contribution that will be used (probably) next issue, also mentions that though he has near withdrawn from fandom since entering college he would like to continue receiving fnz, and will do his best to acknowledge them. LESLIE GERBER burbles: "Mordor in '64 indeed! (Not New York in '64 any more; we're purring on a regional con unless it's Gay Paree in '63). Calling a place the Barad-Dur-Hilton strikes me as ultimate fannishness." Over my comment that it is, Les continues, "Gee, I seem to be fated for the WAHF sections of LA 56 fanzines --yours and Don's. This'll probably go the same place, but I don't care." It did, oh devil-may-care one! Keep writing, though. VIC RYAN sneers: "I'm afraid the bit about Belle Dietz' fanzine reviews and scooping Fanac is just a bit dated, seeing as how: 1) There have been many, many fanzines carrying the news, already, and 2) the first installment of the column has already appeared. Did you read it?" Yes, and Underman comments that "It originally was a scoop but our procrastinating . . . threw it into the realms of the passé", which means I stencilled in soon enough but goofed otherwise. Belle has written that a review of PP #4 will appear in an upcoming issue soon. Arv commented via phone to the news that "Bighod, now I'll have to break down and buy a prozine! Damn..." To Vic's comment that he'll trade his fanzine, QUID, for Psi-Phi with Arv (meantime leaving me to letterhack for mine), Arv says, "Vic Ryan is a fugg-head, isn't he Bob? (f...f) Hell, PP is worth 40 Quid which is a double entendre for British fen." DON FRANSON makes an interesting typo, herewith reproduced: "I like the shiny paper on PSI-PHYI (a typo, honest) very much. The folded cover is distinguished, too." We grudge in glee at your favor, Don, even if we don't believe that you honestly typoed. Awell... DICK SCHULTZ complains about our running Lewis Baker's little gem to the back of the zine last time: "You say you get the paper free. Act like you can afford a blank space once in a while. Don't crowd it so!" Shucks, Dick, we'd be ever so happy to have lots of blank space and all, but when you're trying to put in a good amount of reading matter while keeping down the number of pages you have to ram through the duper, well of course some things will get squashed a bit. We're not pros, we can't have everything coming out evenly at the bottom of pages; even prozines continue hither & thither. Not stf proma_s, as a rule, but zines like True, Look, &c. Your move... Dick also sends along some cartoons, which will be used here & there in the next few issues. Yes, they're faanish. ELLIS MILLS says: "Here is one person who, though a member of the Hyborean Legion, would like to belong to a Fellowship Of The Ring. I found volume two of the Trilogy in the base library and ordered the first and third from Maxwell, the Air University Library. I had little luck until recently in locating The Hobbitt, but finally thought of the Children's Dept. of the Ft Worth Library. I presume Mr Johnstone & Co. are taperecording the excerpts selected for background music. Arrangements will have to be made when the production ^{actually} begins, to clear titles, etc., but a tape for private use would certainly be a timesaver and might be used as a promotional aid when they start looking for backers." All of which is very interesting; Ted, when do you start planning The Fellowship Of The Ring? LA VERNE GREENWOOD is one of our newest subbers, inspired to doing so by

the coverage of the TLoTR filming subject in the recent TRIODE (Eric Bentcliffe and Terry Jeeves). She comments at some length on the Project, all of which will be passed on to Ted for consideration and answering via the column. Lastly, KEN CHESLIN of the SADO writes that he enjoyed the issue generally, also contributes a TCarr for TAFF cartoon that is out of date now. Unfortunate, I could've changed it and used it.

So that's the lettercol and the issue for this time. Don't forget those suggestions for lettercol title, now. Contributions are always appreciated (no fanfiction, though) and receive prompt & immediate attention. We specially need faanish cartoons. --Write if you get work... --BL & AEU





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