

BADMOUTH
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printed matter only



TO:

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the unnamable saps 65 foyster

smile

"Oh no, John, it's not worth putting on stencil - Pelz is sure
to scrub it out!!"

THE UNNAMABLE, formerly The Unnamable, until this typer developed a most uncouth jump, is published as a mailing comment 'zine, on addendum if you wish, to WCB 4, by John Foyster, who is still trying to work out what has happened to the spacing mechanism here, and has finally realized, steaming gnitt that he is, that he has not locked the platen in place. He's also at Drouin without corflu, and this place doesn't have any. He has just finished listening to Honegger's Christmas Cantata, and right now he is listening to Lawrence Olivier - The Living Bible. And today, September 18, is the day he got the July Mailing. The title is from Samuel Beckett, whose book of that name stared back at him when gazed vacantly at the books in front of him. This place might be a good source of finz titles - THE WHITE PONY, THE IDIOM OF THE PEOPLE, THE ROMANTIC AGONY, THE COMMON PURSUIT, THE YELLOW BOOK, MY JOURNEY ROUND THE WORLD, THE DARK NIGHT OF THE SOUL (for sore losers of one kind or another) - yes, a few of those titles just might be useful.

WOOOPS - if published at all it will be by the old OE, BEP, who despite his blackheartedness, still has a drop or two of the milk of human kindness in him - here, have a little drop more, Bruce.

WCB3 - Foyster. I renew my recommendation of OLYMPIA - a beautiful production.

YEZIDEE 4 - Dian Girard. THE WONDERFUL ADVENTURES OF NILS sounds very very familiar. This time I had a try a reading ANNALS OF SHALAR, but I couldn't follow it very well. Perhaps I should have read the two preceding chapters.

THE GOLDEN HARP - Dian Girard. The best in this mailing and the most beautiful thing I have seen in fandon - surely one publication like this is worth a whole run of WAREHOON and more. So short; the writing bubbling with effort which, though not always successful, is always interesting and alive. The drawings are fitting and fitted - there is nothing with which to compare it. "There was nothing whatsoever here in the beginning. By death indeed was this covered, or by hunger, for hunger is death." - Brhad-aranyaka.

DIE WIS 9 - Dick Schultz. I hope Bob Smith got a copy of this - it would be very interesting for him. Anthony Newley should get part of the credit for "Stop the world, I want to get off."

POT POURRI 30 - John Berry. This one I read, John, and you can take that as a hint that I'd like to see more. For the next few comments I'll be listening to Scarlatti and Falla.

NIFLHEIM 4 - Dave Hulan. That Atom illo looke very much like the work of John Baxter's brother Phil. Lee Harding's little Fiat has only 5 or 6 horses pulling it, and it goes very well on the level and downhill. Howcum the big jumping on Deindorfer and myself (we classy writers got to stick together)? Gary was just getting rid of some froth, interestingly, and also saving a membership, while I had a title gimmick and then a page to fill. It has come to a pretty pass when a SAPS 'zine, surely not one of the highest of literary endeavours, is criticized as sloppy, stupid or pointless. This isn't SCRUTINY, old fellow.

NIFLHEIM 4. No, I'm not a physicist; I just got stuck with the job.
Most of my training has been on the biological side.

POT PORRI 29 - John Berry. Pardon the misspelling John, but I managed
to read this too, so perhaps you'll forgive
me. Our school sports start next Friday, and I've been out there
helping the kids train each week. Wish you were here....

OUTSIDERS 52 - Wrai Ballard. I liked much of your comments and commenting,
but I do wish you weren't so coy about
"k.l.". Or perhaps it isn't you at all. At any rate, it is a pity that
k.l. overwrites so much as to become laughable. "Percentagewise",
indeed!

RETRO 29 - F.M. Dusby. Admittedly I haven't been in SAPS long enough to
know, but it does seem reasonable that the
clod who undertakes the task and responsibility (and this latter is made
quite clear by your comments) should have the right to choose just what
form the Poll takes. There is no specification in any rules as to the
distribution of points - Metcalf submitted a plan to Bruce which was
rejected because, as I recall, it was too complicated. Norm disagreed
violently, but still fulfilled his duties, although his arithmetic may
not have been up to scratch. Surely he is also free to circulate his
own poll if he wishes, and this he has also done, no matter what the
result. If SAPS (excuse) is to have a Popularity Poll, then let it be
so named, and the hell with categories and maximums!

PLEASURE UNITS 5 - Gordon Eklund. I think we must agree that there is
a difference between "most literature"
and "most major literature". And I can see little in the way of major
literature being produced today. This may be my fault, but surely this
is a better attitude than the hopeless babble of ESQUIRE. Satire is
very rarely as worthwhile as an appreciation. I suspect that for you
major literature is a much wider field than it is for me. Memorization
of poetry in schools must be one of those things which does most to kill
it today. Kids get the impression that this is all there is to poetry,
and even much of the evaluation done in later years, say 14-16 years,
does not give a clear picture. I remember being 'got at' in
an English Lit. class when I was about 17 for objecting strongly,
and with some reason, to the philosophy of Sophocles' ANTIGONE (was
going to spell with a "K" but..). This put me off completely. The
previous year had been a pleasant one for me, too, because there the
teacher gave me free rein - in exams he gave me 50% on the basis that
anyone else would give me either 0 or 100%. Now I can recall very few
lines of poetry - why the hell should I? I can always look up anything
I particularly want. Borrowing is the lowest form of creation. You
might do well to check on a list of Nobel Winners in Literature...

TOROIDAL TESTICLES - Foyster. This explains the cover of the present
foyster fanzine. Why Pelz would hack
such is beyond me. But Bruce has done a wonderful job for me and I'm
afraid I'm going to impose on him again, if he'll take three-hole stencils
instead of four. One day I must write an article about tyo*ing your punch-
lines.

RESIN 14 - Norm Metcalf. With you around, no one can say that fandom is
growing away from stf.

MEANINGLESS SAPS POLL RESULTS 1963 - Metcalf. Now that I'm the new OE I'd better get off the line and publish a SPECTATOR - one moment, I've already published a SPECTATOR, long before I got elected, so this time I'll let it slip. I must humbly admit that this manoeuvre (and I'll let that stand) is due to the fact that SPECTATOR 65, although it concerns SIR FOPLING FLUTTER, and is pronounced by the author to be "Nature, but it is nature in its utmost corruption and degeneracy", is damnably long, besides which, I know SAPs are not interested in such. It is nice to know one's Good Buddies, even if the results are not exactly true to life. Mine thanks to Walt, Lawr and Schultzy, and what will we call our little subgroup? I sure hope you've got the figuring correct Norm, or there'll be hell to pay. A pity the response was so weak, but next time it might be wise to define the province of the teller more closely. One thing is obvious - this poll comes out for the new SAP. I don't know whether this is because of the fans voting, or because the previous polls have been based on long - past production, but it certainly bears thinking. With one or two notable exceptions, this just about lists SAPs in my order of preference, and that's the result of spreading your money in the right places.

FLABBERGASTING 27 - Burnett Toskey. You've had a pretty tough time, and it says a lot for your interest in SAPS that you've managed to make this mailing. Well, Tosh, I'd tell you about the Australian system of education if I was interested, but right now it doesn't seem that way at all. Perhaps later I'll be in the mood. (Attention: Comments on Speleoben.)

TOM ARMISTEAD'S FANZINE 4 - I see you mention your taperecorder. What a golden opportunity to put in my own plug. There are really no SAPS with whom I have contact outside the organization, so the best thing might be a few words here (delib.) Anyone wanting to trade tapes with an Aussie can direct their attentions thisaway. I know anyone who has a taper is usually fully but let's not exaggerate, occupied, but where else can you get the genuine sounds of kookaburras, the thump of kangaroos, and mainly the roar of milktrucks past my room. I think there is a tendency for fans to "overspeak" as it were - I've seen this happen in Australian fandom, and I see no reason why it should not be equally, if not more, true in the USA.

COCONINO 3 - Gwen Hennifen. That is a vicious paramedical Deindorfer has drawn, but I can't place the others.

SLUG 5 - Wally Weber. The serious www does not appeal to me.

AMAZING ADVENTURES - Ed Meskys. In addition to those you've named, There are pbs of THE VIRGIN STRING (Ballentine) and LAST YEMD AT MARIENBAD (Grove), at least, as well as hardcover collections of Bergman and Antonioni screenplays (4 in each) which are well-illustrated, though not so copiously as is LA DOLCE VITA. As I explained up there, my training is in Biology, but there was no Physics teacher here so, zap, as it were. Go ahead and tell us about galasers.

I remember your pole came up in some conversation at the NFFF oneshot..

MISTILY REAMENDING 5 - Mr. Patten. Hey, my copy is missing pages 15 and 16 - if you have a spare I'd be most grateful. I had always thought that "861" derived from the number of a state or city regulation somewhere in the USA that had become more widespread. I watch Bullwinkle also, at least as often as I can. We have still the charming b&w, but nevertheless the message gets through. Perhaps you could give a complete listing of the Bullwinkle comics sometime so that I can attempt to improve my present meagre store.

SPELEODIEM 20 - Bruce Pelz. That's not like the pictures of Hather I've seen, but that is probably because those have not withstood the ravages of time so well. I don't know why it's Ian Dixon, I just do what I'm told. We don't use any particular textbook for school physics, but a book by a couple of my former teachers is fairly popular for the 15-16 year olds. In the following year considerable reference is made to "BASIC PHYSICS" by Martin and Connor, but I think this is also a local product. Again, the Sear and Zemansky "COLLEGE PHYSICS" is about the right standard, and I had given some thought to using it next year, but have decided to stick with the old. S and Z UNIVERSITY PHYSICS is considered useful for first year university physics at Melbourne University, but it's not complete. There are a couple of practical books used, which outline experiments fairly closely, and I've used these this year, but next year the students are going to have to design their own experiments based on current theory with an assist from the old practical book. In '65 we will introduce a modified PSSC course at the 15 year level, and the following year at pre-university level. The modification will probably be in the direction of increased content, as our standard seems a little above most US standards. In June or thereabouts I happened to meet a teacher of physics at Olympia High, in Washington, Wilbur Keller, and we were able to compare standards. He also gave me a few tips on the PSSC. He looked over the school here and was very impressed by the standard, but not by the equipment. He has 5 rooms for teaching physics; I have one. Of course, I only have about 30 students in my two classes, but just the same..... It seemed from what he said that our 15 year olds could handle work being done by students at least one year older in the USA. As a matter of fact, one of my best students in this group has only just turned 15, two months from the end of the academic year. Another educational matter I'd like to hear from you on is the overseas opinion of Melbourne University. I heard from a teacher at a seminar here (out from the USA just a year and a half, and from the South, at least in sympathy) that it was quite highly regarded over there. He went on to say that since the riots here (a quiet demonstration against capital punishment - I know, I was there,) his opinion had been much lowered! Perhaps you or Tosh could fill me in.

I expect it wouldn't hurt to define just what regs. are concerning the poll. This schmozzle has been unpleasant, and now that I'm pseudoOE things are going to be straightend out, by damn.

The rest of the contents were tremendous, but let's not overextend ourselves.

NEST 14 - Ted Johnstone. I'm glad you repeated those figures on the second page - 40-25-26 would be a, um, peculiar figure, to say the very least. Well, I'm now listening to Act 3 of THE QUEEN OF SPADES by Tch. That should fill up this page pretty well.

SPECTATOR 64 - oo. Yipe. I wonder how many SAPs thoughtfully tucked the bill into their wallets. I didn't. Wouldn't really have done me a lot of good if I'd done so. It was disappointing to see Bergeron go and Boggs drop off the w1, but I shall try to bear up under these difficulties and stresses. If the immediate past is any guide, I'd say the tip would be for a large October Mailing. It ought to be - this is my 40th or 41st stencil and there are some to come. A fine and typical production.

BACK TO THE BRIDGE I only commented on the easy to read material first time through, and somewhere between there and here I've managed to read the rest of the mailing. I hope I don't start repeating myself.

SPY RAY - Dick Ency. I've been reading (this morning Sept, 22, and it is really rereading) Edmund Wilson's three famous essays on detective fiction. I'm afraid I share his taste - Sherlock is all. His comments on Lovecraft are well worth reading.

DINKY BIRD 7 - Rath Berman. I 'like' films such as SON OF SPARTACUS because they take my mind of other things very efficiently. I think films like BEAUTY AND THE BEAST are better. I found WHO GOES HOME pleasant but cute. I've never known anyone to speak or act in such ways, and in a play one must be more realistic, unless the intention is a philosophical one.

ENZYME 4 - Phil Castora. What is the symbol third from the bottom? The one below it is a WC artist, no?

WHEN THE GODS WOULD SUP 7 - Al Lewis. Thanks for the dope on your article. I found this more interesting than the original, if you'll excuse my saying so.

COLLECTOR SUBSTITUTE - Howard Devore. I'm afraid I find George Price's marching trick just a little upsetting. Sure it was probably a cool idea and dead funny to tell about, but there are already enough shits who believe that all peace moves are Communist motivated without adding to their numbers either in SAPS or in Chicago. As soon as protest ceases to amuse it is often prohibited.

The others were pretty nothing so far as comments go. SON OF SAMPOLLER was amusing enough, the Webbert's 'zines seem to be sinking into the slough, and Lenny Kaye failed to tug the heartstrings this time.

ROBERT FREDERICK SMITH, A FORMER SAP IF THE RUMOURS ARE CORRECT SAYS

No dice, old son. I have been through the SAPS mlg four times over the last two days, and although SAPS hasn't changed all that much I, apparently, have - very little in this mlg inspires me to dash off even a couple of pages of comment. Tsk. This probably means that - fannishly - I am dead from the neck up, but 'shigata nai', as my Japanese cousins would say it cannot be helped.

Oh, don't get me wrong. There is some fine material in the mlg, but ... it's too much, there are too many pages to scan and read, and what the hell ... Like, I can sit down and comment on ... say, an issue of YANDRO or Andy Main's JESUS BUG, almost like I used to (did someone mutter - UGH?), but the magic of SAPS is, for me, gone.

Shall I tell you what I liked in SAPS mag 64? The wonderful prose of Dian Girard in THE GOLDEN MARE and YEZIDEE 4 - I shuddered and my scalp crawled as I followed Sturan through that madness and horror, and when he "laughed" at the conclusion of this chapter I damn near fell apart; honest. And the artwork...lovely. (A twinge of regret here, because by leaving SAPS I missed the earlier chapters) /// The clumsy antics of "Goon Bleary" almost had me blubbering, and I thought 'how about that - the "Goon" in SAPS...' (oh I glad I didn't give you my file of Rets...). And John's description of a typical homo sapiens in forty years ... I showed my beautiful white teeth in a grin /// Dick Enay on Holmes and criminology ... if anyone had dared to say "but ... the man never existed!" whilst I was reading this I would have hissed "how dare you, suh!!" May I quote Holmes:

"...Had I observed that his nose was rectilinear, incurved, and with a lifted base, and that his auricular temporal angle was between 96 and 97 degrees, I should have known at once that he was an impostor. Vide Ottolenghi on 'Ears and Noses I have Met', pp 331 - 640."

"Do you mean to say that you can tell a criminal by his ears?" demanded Harlet.

"If he has any - yes..." replied Holmes. ///

I gazed, wide-eyed at this SPECTATOR with Pelz on the front and a dollar inside. /// And TWCB 3, which I wondered why I hadn't commented on when you sent me an earlier copy because it's good. /// Kjo's excellent letter in DIE WIS 9 on Japanese food, which I may just take down to Melbourne with me and re-read in the right atmosphere of the 'Sukiyaki House' in between mouthfuls of O-YAKU-DOMBURI and the "shhh" of my wife's kinono as she flits about serving customers. /// Hmm. K.L.'s "The Joy and the Sadness" gets rather high-flown on the matter of communication, do you not think? Fancy asking "which way do you want it?"! As far as I'm concerned communicating with (thought, written or bloody verbal) another human being you are likely to cop anything! // Jack Harness and his one page of "A Warning..." is perfect (I can't think of a better word). I don't know why, and I don't care, but it really swings ... you know? /// COCONINO 3: I've no doubt Williams' play was pretty horribly mangled in the movie SWEET BIRD OF MOUTH, but the film wasn't bad - some fair acting, I thought, in places. /// ED MECKYS: Hmm ... what I should do, just for the sheer hell of it, would be to come back into SAPS with a fanzine title kicking off from the other end of the Day Index. The resulting crash when we met in the middle (or almost the middle) would no doubt be heard from here to Meckathara. Ed, that Ballantine edition of LA DOLCE VITA script is worth picking up. /// FRED PATTEN: Nice Westercon report. Listen, if you people insist on using the Japanese name for that kind of footwear, how about using it properly - except in a very few cases no distinction is made in the Japanese language between singular and plural nouns ... it's zori, not zoris. /// Would like to read the original Lichtman material that kicked off this discussion of "love", but I find myself agreeing, in the main, with Bruce Pelz, in SPELEOBEM 20. Maybe Heinlein was saying sumat like that in STRANGER. (Hch? John, does Archie Mercer refer to our AIR MAIL SPECIAL in SPELEOBEM 20)((Yup.)) Also a nice Westercon report, Bruce. What kind of "full Japanese regalia" was Don Fitch in? Another reason for regret at leaving SAPS - Madeleine Willis' conrep (noo ... it's more than that). Even Buck Coulson could read and enjoy, I'm thinking. Hmm. Bob Tucker's wife isn't the only one who doesn't understand fans ... my missus takes it slightly further - she doesn't understand motion picture projectionists, either MAINLY? ME.

/// HIEROGLYPHIC 3: Nice cover. Surely the earlier books in the TESTAMENT OF MAN series would be reasonably fast-moving, etc.; the author couldn't very well slow down for his long intellectual discussions until he had some characters who were capable of this. Hope you do some more of Ted's 'rejected' reviews (and I get to see another mailing)///
POR QUE? A fine cover illo and 6 light, swinging pages... liked. ///
JIM WEBBERT: Interesting article on firearms identification. ///
BENHOWARD: Surely a new Dodge can do better than that? I can rack up just over 200 miles in 3 hours in my wee "Mini-Minor"! and I ain't even pushing her. ///
AL LEWIS: Interesting further comments on the prison ships. (Did I ever get around to telling you I enjoyed that earlier issue of WTGWS) ///
TOM ARMISTEAD: You certainly did throw some rather ambitious works at Gordon Eklund to kick off his classical music education, didn't you? Interested in sending tapes Down Under? My recorder will take all three speeds. ((Hey Smith, I got in first, and so will mine.)) That joke about "Manual Labour" was pretty old, man. ///
PLEA SURE UNITS 5: Hm. I find The Lone Ranger (on those odd occasions I've been unfortunate enough to be tuned in to the wrong radio station) and his antics just as fantastic as those of William S. Hart. From the point of view of 1963 they both are creeps, I imagine. Teenagers don't Rock 'n Roll anymore - it's the Twist and the Stomp and so on ad nauseam. ((and I'm sure 'ad' takes the oblique)) (Twisting can be a work of art, and I kinda go for it) ///
TOROIDAL TEST : Well, they kinda castrated your title, old son, didn't they? It's a queer form of censorship in which the OE believes when that quaint old Anglo-Saxon word f... ((that is not what HE wrote)) can appear in one SLPzine but a title formed from two words that can be found in Webster's gets the axe treatment. I grok it not. Uh, I don't get this "long before those three (Weaver, Baxter, Smith) cracked with overseas fen", John. ((I wasn't exactly thinking of you or Bert, I guess)) What mean you? I had been associated with the Melbourne Club since 53/54, via correspondence with members whilst I was in Japan, ads in ETHERLINE, and my name appears in the list of 1958 Son Subbers. I was, at the same time, fairly active with overseas correspondence, although you wouldn't call it 'fannish' - I was a Science Fiction Fan in those days, y'know, although I received PEON, TRIODE, etc. That was when FANTASY TIMES appeared regularly, and you don't see those sort of years anymore ///
And, finally: Hi, Paz.

- Bob.

C.....D*

I seem to have experienced a little trouble last time around, and I thought I could go on for a few lines here. But Bob has made my point fairly well for me - there is little to add, except, of course, that since the OE has the responsibility of mailing the material he also has the right to cut out what he doesn't like. This and previous arguments are carried out under the STUPID BUT NOT IMMORAL Clause of the SAPS Rules.

At just the same time I had trouble with an article in the OMFA mailing. The article relied upon the use of a five letter word for penis for its effect. This was chopped out. It was but the work of a moment for me to restore it to its original beauty, but others may have found it more difficult. Maybe I should mail those missing pages of AFROGIWOOD one day. O well, I'll just fill the rest of this page with obscene words which Bruce can corflut out.

-John.

*censored

page eight.