

| T E L E P H O N E X ! | 2

This 2nd issue is intended for the May 1962 Shadow FAPA mailing (in conjunction with the 99th FAPA mailing) and is written and published by Edmund R Meškys of 723A 45 St Brooklyn 20 NY.

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Well, as a result of the first issue of this august publication I received one new FAPazine (Ankus) and two back issues of Different, but still received several fewer zines than last time. In view of the nature of the last issue, this is not that surprising. Hope the trend doesn't continue.

FANTASY AMATEUR → I'm shocked! You mean to say that I actually moved up one space on the WL this quarter? Just dug out the old FAs to check, and I see that thus far I occupied the #39, 42, 41, 38 and now 37 slots. Disregarding the initial anomolous jump (due to re-instatements for late credentials) motion seems to avrage 7 points a year, so I should be in in about 5 1/2 years. On the other hand a 9 year wait seems to be in the cards for George Scithers. I see that the Youngs are the only people owing pages who aren't represented in the mailing, and I doubt that either did post-mail in time. But if any one did, I suppose it was Jean. When I met Andy last summer he'd mentioned that Jean had stencilled about 15 pages for FAPA which only had to be run off. I suppose that it's possible she did so sometime in the inter-vening 6 months and did postmail, but I sort of doubt it. The cover was fairly good, but I really appreciated the little cartoons spread thruout. They were a riot.

NULL-F 25 → Vot der hell is that Stiles illo on page 11 supposed to represent? I've stared at it from every imaginable angle and all it did was make me feel dizzy. I thot Stewart and "de" were bad, but this certainly takes the cake! The Koning story was excellent, and considerably better than the Deindorfer one. While someone as conceited as the protagonist of John's story is stretching things a bit, I find it the ultra-beatnikism described by Gary ^{is} utterly preposterous! still believable while I don't think any of the Bohemian fans ever went to such extremes, and if any ever did they would have either changed or broken up (viz Nelson's article in the last Habakkuk) by when their child was 17. But granting the original premise, the characterization of the son and the presentation of his worries and reactions ^{are} very well done. And the story is noteworthy for its inversion of the usual fannish cliché of the non-conformist trapped by "square" and often neurotic parents. To have the pictured conflict the parents did have to be rather extreme, but was the degree portrayed really necessary to establish this conflict?) One other thing bothers me. If the story was about the conflict of a mundane-type son with Bohemian (not necessarily fannish -- as far as I could tell the fact that the parents were fans is virtually immaterial to the story) parents it should have ended with his death. That concluding paragraph was purely superfluous. All it did was show that the parents weren't markedly affected by the death and re-emphasize their extreme "fannishness." It seemed to play up the importance of the to-far-gone Bohemianism of the parents to the point of the story and deminish or play down what is to me the real point of the story -- the boy's reaction to their way of life. (And apologies, Gary, if the former was the point that you were getting at. But the over-fannishness of some strikes me as a far weaker and less important point to make, which is why I did assume in the above that it was the other that you were driving at.) The rest of the issue was enjoyed and appreciated (especially the article on electronic music)

but inspires no further comment.

HORIZONS 89 → Harry, you talk of the need of an inconspicuous identification symbol so that fans who haven't previously met can easily identify each other. I suspect that a variation on the old WSFS pin would be ideal. Dave Kyle's design of atom and rocket is quite elegant and can be worn anywhere without shame. I believe the die for the pin still exists in some NY jewelry store and additional pins could thus be made up with little difficulty. However, because of the old fuss I suspect a number of fans would not want to wear a pin bearing the "World Science Fiction Society" name on it. (Or is the feud far enough in the past for that to not matter?) I don't know anything about the manufacture of such things, but could the words "World" & "Society" be easily dropped from the die, or would this entail making a new die? Also, how expensive is it to have a die made, and how many copies would have to be ordered in order to have them made/run at a decent price? "The Woman Who Taught Me Lessons" was extremely interesting, but after "What Happened to Charlette" I am now suspicious of all first person narratives on your part. Good to see that your fanhistory project is rolling along. I assume that the finished result will be in narrative (and not encyclopedia) format. When Les Gerber visited you about a year ago he said that your final result will be somewhat like "Fancylopedia" in that it will consist of rather short items on different specific topics arranged alphabetically. I take it that this was a false impression picked up from your method of note gathering. At least I hope so, for it seems to me that the advantages of such a format would in no way compensate for the loss of continuity, etc. Hmmm, perhaps a compromise wouldn't be a bad idea? That is, have $\frac{2}{3}$ or so of the volume in narrative format, but include a series of appendices in the back in alphabetical order (perhaps merged with the index) giving such further details on specific subjects, which details are important enough to be included in the book but interrupt the narrative by being lengthy and being detours from the subject immediately at hand. Incidentally, have you yet picked a title for your projected opus?

ANKUS 3 → I don't know if I should be making these remarks now after having read LOTR only once (& The Hobbit twice), or wait until I've re-read them this summer & have a clearer picture of everything, but I'll blunder along now. You say you identify mostly with Gandalf, and I take it that he is your favorite character. Actually, I wish he would have stayed dead when he fell down that chasm in the caverns. I go along with Tosk's criticism in SAPS a while back, and do feel that from his resurrection on he was too much like the marines coming in for last second rescues. Thruout The Hobbit he was always rescuing Bilbo and company who seemed virtually incapable of doing anything without his presence. Frodo started out that way in LOTR but eventually (especially after Gandalf's "loss") became capable of independent action. The same holds true for the rest of the Fellowship, but upon his return they seemed to retrogress somewhat. [And I am still somewhat puzzled about his "resurrection" which (unlike many other obscure points) was not explained in the appendix. At first when Gandalf returned I assumed that he hadn't really been killed in the fall -- something I'd suspected at the time of the fall -- but there were later references to his actual resurrection. Why (or thru what agency) did he return from the dead, and ditto about becoming "the white magician" with greater powers. Is there some super-being somewhere behind the scenes running the whole show and controlling everyone's destiny who steps in to correct things when they go wrong? Or what?] But the worst rescue of the book (ie, tritist) was that of Sam and Frodo from Mount Doom by Gandalf and the Eagles. Charlie Brown feels that Gandalf is the real hero of LOTR, since it is he who does most of the manipulating of others and setting them into motion. I disagree myself and feel it is one of the two central Hobbits who I haven't yet decided whether it is Frodo or Sam. Up to Boromir's death I don't suppose that there was any one real hero unless it was Gandalf. However, about that time Frodo began to take his responsibilities really seriously and became the true hero for a time. But very shortly thereafter he started to weaken because of his despair about being unable to complete the task which was his and his alone, and slowly Sam came to the forefront. He just about took over completely when the spider

immobilized Frodo. Except for a brief spurt of willful action after his rescue, Frodo had to be pushed and pulled by Sam like some sort of zombie. Another random thot or 2 on LOTR... Did the alternate appearance of enemies and friends in book 1 strike you as verging on formula writing? You know what I mean; first there were the "black riders", then the friendly farmer...the tree that trapped one of them, and Bombadil, etc., untill they safely made it across the river microns ahead of the Nazgûl. Ya know, I suppose I've given away virtually the entire plot of LOTR to anyone who hasn't yet read it but intends to. I suppose that virtually everyone who will has already done so, however, so there really isn't much to worry about.

Buz' story/article/parddy "The ~~44444444~~ Analog Man" was very much enjoyed, and the rich brown pastich was appreciated.

LIGHTHOUSE 5 → Marvelous Atom cover, but I'm rather surprized that an ultra-liberal like you Pete would print something which agreed so closely with the "hated" Starship Troopers. The two tone drawing by Sylvia just after "Minor Drag" was marvelous. But there is one effect which has me puzzled as to whether it was intentional or accidental. The right eye seems to have a large tear in it, but such an area seems (to me) to be impossible to hand-stencil. On the other hand, it's possible that part way thru the run the stencil ripped along one of the cut lines, & a drop of ink squaezed thru during the revolution which was then squashed out to form the tear when that point met the paper. Of the next 7 text-items, "One Summer With Elinor", "Fapa on WRY", and "Darkhouse" were extreemly enjoyanle, "Fable" & "Perforated Finger" moderately so, "Kookie Jar" was only of passing interest, and I'd already read "Loves of Yesteryear" in SAPS. But ghoddamit, re-reading them now reveals nothing which can be commented upon. Terry, from your remarks to Phyllis Economou, I gather that no attempt will be made to try to salvage "The Great SF Crisis", a real shame. Isn't there any possibility of the various authors re-creating what they had written? (Giving, of course, those who did keep carbons a chance to revise them to account for variations in the new version.) If the memory of one author did fail and he wants to still re-create his part instead of starting from scratch for a certain passage, perhaps he could be helped by those who followed him and hence read the first version of his part. And I don't think it could be argued that the "spontaneity" of the first version would be lost, simply because spontaneity usually comes from careful re-writing and isn't present in a hot out of the electric typer first draft. (I've often seen it written that, for instance, Tucker's faaanish humor is the result of many drafts.) Gary, your column reads much like a Void editorial (especially a Benford one) only more so. It has (tho somewhat stronger) the same sneering tone of "look at all those stupid slobs, and how much better than them I am." I might (in fact, I do) dislike some of the things/people you sneer at myself, but it is the tone that I object to. (And I'm afraid that I'm guilty of that sort of thing myself -- namely in my writeup of Mark Walsted in my last large SAPSzine. Also, I'm working on a writeup of a new SF club which sprang up independant of fandom at City College, and parts of it almost turned out that way too. [It will probably appear in my N'APAZine for the September mailing...copies available for trade, LOC, etc. I also have a few copies of the above-mentioned SAPSzine too.]) Specifically, let's consider your "con report". Now of the people that you mentioned, there is a fair portion that I've never met and had little or no contact with so I'm incapable of evaluating your "judgements". However, while I do have no respect whatsoever for some of the remaining people I seriously question the inclusion of some of the others in this category. (And for obvious reasons I will not name names" at this point.) And I wonder -- just where did you learn so much about the characteristics of all these people? OK, so you've seen Seth's letters to Ted + the stuff by him in various fanzines, Neuman undoubteily sent you a copy of his zine, if you didn't get a DNQ letter from Willick you're probably unique in fandom, and you've seen Wood's stuff in Yandro. But what the heck kind of contact have you had with any of the others? I was going to go into some specific points of disagreement at this point, but decided not to for that would reveal the points of agreement by a process of elimination. Well, Gary, you seem to have gotten an awful lot of what Carl Frederick would call "Egobak" from me, and I cer-

tainly don't mean to imply that I don't appreciate most of your stuff. For instance your story was far better than the typical piece of fan[dom]fiction, but I spent quite a bit of time discussing what I considered to be its major flaw -- the concluding paragraph. Greg Benford -- JW Ghod did NOT get a BS in Physics from MIT; he dropped out after his 3rd year and completed his studies at Duke University. (Do you suppose that this could explain, in part, his interest in PSI, etc? See page 265 of Martin Gardner's Fads and Fallacies in the Name of Science -- Dover Edition. Incidentally, this is the best edition of the book. Errors were corrected in a copy of the hardcover version and 50 pages added [including a greatly improved index], and the whole thing was reprinted by offset. In the Ballentine edition at least 60% of the material, including the index, was dropped.)

PANTOPON → I don't think "Trilogy" applies to well to Lord of the Rings for (as I understand it) a Trilogy is a set of 3 novels which are sequels, while LOTR is a single novel published in three volumes. As for its being a cycle, I do not know the precise definition of "cycle" as applied to literature. I would think from the word itself that it refers to a set of stories which has no beginning or end but is somehow circular and ends up essentially where it started. However, "cycle" is used, as you point out, with reference to Wagner's operas, and they certainly don't end that way. Now I've often seen the expression "cycle" used to refer to a series of old movies by one director being shown on consecutive days at an art theater, a series of symphonies by a single composer being played by a given orchestra at consecutive performances, or a set of operas by a single composer being performed by a company. But in this usage "cycle" does not have a specific makeup but just refers to a random selection of an artists works. OK, just what does cycle mean when one is speaking of Wagner's works? And why is that word so appropriate for LOTR?

SPINNAKER REACH → I never did get around to dropping that PC...do you still have any copies of the previous issue left? Nobody reviewed Earthlight on its recent appearance simply because it was a re-appearance. Ballantine had issued it a number of years ago, and just recently (ie, within the last year or so) gave it a new cover and number. I enjoyed the whole issue very much, and hope to find one in this mailing too.

AMNESIA → Ah yes, the bumbling of bureaucrats. This seems to be a universal affliction. Wonderful Bjo drawing -- really captures the spirit.

SORRY -- no comments on Rubber Meatball, Fap, or Null-F Scrapbook. And no non-MC stuff either -- too tired and no time. Well, maybe next time around....

This has been [MARTX!]² produced for the May 62 shadow FAPA mailing by Ed Meskys.

