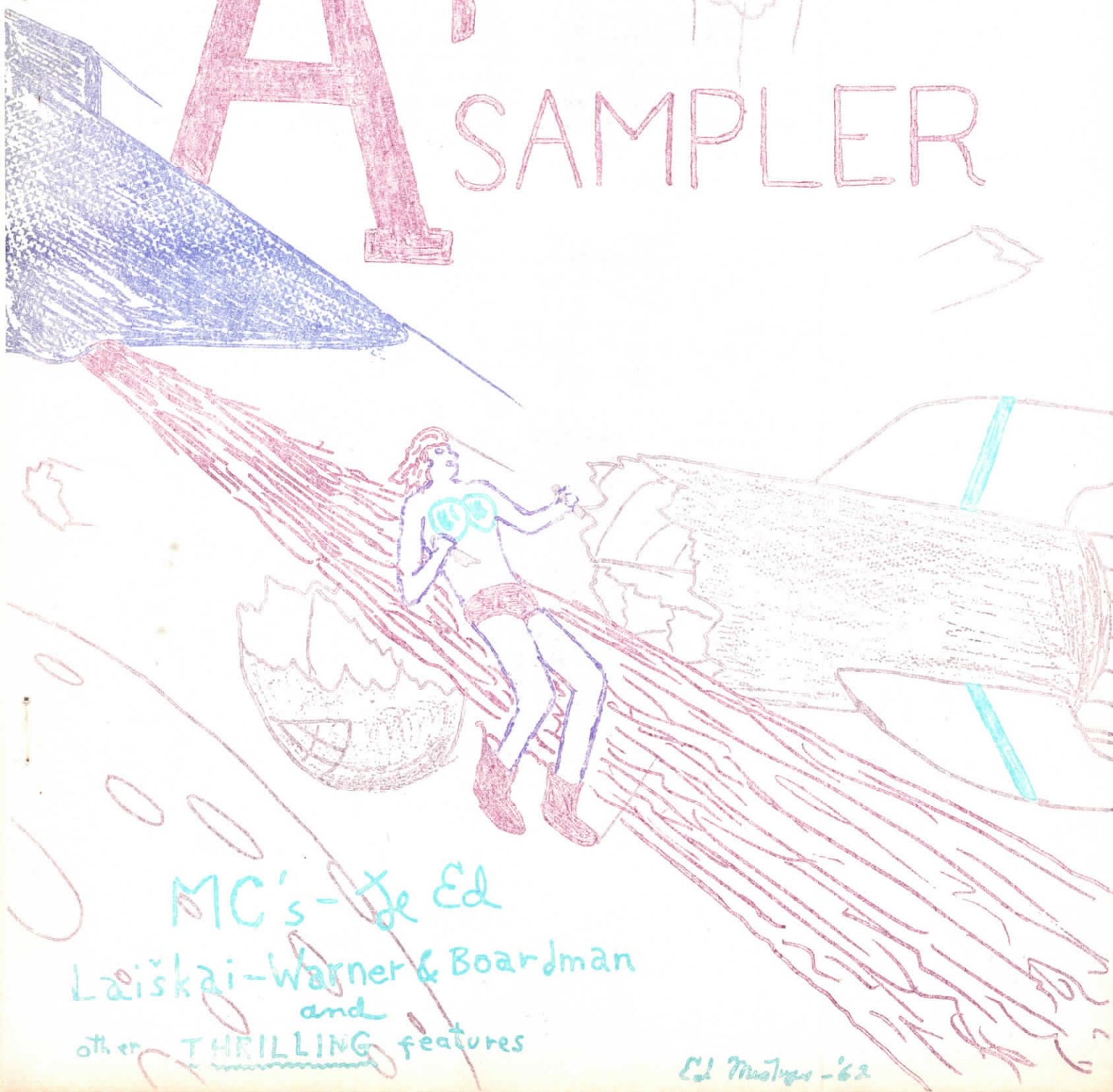


# ARKHAM!

## SAMPLER



MC's - Ed

Laiškai - Warner & Boardman  
and

other THRILLING features

Ed Moulton - '62

# MC's

(like, surprise!)

A MINISCULE PORTFOLIO BY LEEH AA Owen Hennifen AA I find this rather crogging for I don't remember ever seeing anything but cartoons by her. Of the 4 pictures presented herein I liked the 2 of the bird-people best. Horseman slaying dragon is also pleasant looking (I'm avoiding the word "good" because it takes a knowledgeable art critic to judge what is "good") while I didn't care for man butchering giant cadaver (or is it midget butchering cadaver?) Both figures somehow seem to be stilted and wrong...and what's holding the body up?

I take it the masters were "cut" electronically. The first illo appears to have been done with a brush and I suspect that that effect would have been very difficult to achieve directly onto master. The two of the bird-people could have been put onto master by someone as experienced as Adkins while the last would have been a bit more difficult again. The streak down the right edge of the last page was, I suppose, the result of the scanning machine's seeing the edge of the paper with the original artwork. Couldn't this have been cut off of the edge of the master?

NIFLHEIM AA David G. Hulan AA You expressed yourself very well here and I will be looking forward to seeing more by you in the future. And thanks for the sample copy of Loki. Since you already got my sub you know that I liked the zine. But don't you think that perhaps you're biting off a bit more than you can chew fanacwise? OE of SFPA, NSF Welcommittee chairman, NSF directorate member, NAPA and SAPS just might be too ~~many~~ much.

DIE WIS no 6 AA Richard (RIP) Schultz AA I quite agree with you and your reaction to the "Well, ya gotta read it and make up your own mind!" school of thought. If on the basis of what I hear about a book I would not like it or I would not get enough out of it to justify my reading it the chances are quite good that I won't. It would make no sense for me to read it, for were I even to select at random another book about which I knew nothing the chances are much higher that I would get something out of that. Oh, granted that by acting thusly I might occasionally miss something good but I own so many books that I know I will enjoy and have so little time for reading them that I just can't be bothered wasting my time reading (probable) trash.

On the other hand I don't go running around in circles looking for reviews before deciding whether or not to read a given book. I simply avoid a few items and seek out a few others on the basis of commentary I had come across but otherwise I read the current Science Fantasy or Analog or the book which looks most interesting and appropriate to my mood out of those available. (Thus I'm currently reading that old Gnome Press book, C.L. Moore's Judgement Night. About 8 years ago I read in a back ish Astounding her "Paradise Street" which is the only story I remember which gave me that feeling of "sense of wonder." A year or 2 back I came across this 350 page collection and saw that "Paradise Street" was one of the stories therein so I bought it. I finally started it the day before yesterday and finished last night the 150+ page title story. It seemed to have all the necessary ingredients but somehow just didn't come across with that feeling which greatly disappointed me. Tonight I will re-read "Paradise Street" and see if it still has that "magic". (The story was complete nonsense scientifically but I certainly got swept up by it that time!)

And speaking of book reviews, of the ones you wrote that of The Varieties of History most makes me want to read the book. But I know that I'll just never get around to it.



THE DINKY BIRD 3 AA Ruth Berman AA I don't notice the colors of people's eyes, either. But then I'm so unobservant that often I couldn't tell you the hair color of a person I met and talked to yesterday.

You probably would have enjoyed a play I saw in San Diego about two months ago. (Jock Root and Blake Maxim were with me--Bruce Pelz and Dian Girard were driving down to see and bring back Dave McDaniel and suggested we come along to see the play which Blake had found out about.) The play version was written by a Frank Gabrielson and was presented in an outdoor stadium by "The San Diego Civic Light Opera Association." And dammit, the park was right along the approach to the airport so we were treated to headlights in the eyes + the whine of jets as about a half dozen planes landed. The airport must have been right next to the park 'cause the planes were really low! Anyhow, it was a musical and most of the songs were taken from the famous movie. However one was lifted from a Disney film--Snow White if I remember correctly!

The quality of the production varied from the horrid to the sublime. About the worst was the handling of the opening scenes on the Kansas farm, while a highlight was a ballet number performed in fluorescent costumes under ultra-violet light. As for how well it stuck to Baum I can't say for my only previous contact was via the movie version of Wizzard. It followed that fairly closely but seemed to have some extra scenes. For instance while they were on the road to Oz they met a group of Jitterbugging creatures who compelled them to join in and they couldn't stop until the fairy rescued them. Then while they were being entertained in Oz all of the women got around Dorothy and started asking her questions about Kansas and the status of romance there. Dorothy was quite puzzled by all this as she told them of the recent inexplicable behavior of her older sister when a certain man came around, and they oohed and aahed. Then at their insistence she sang this "silly" song she overheard her sister singing to herself after returning from a date. This was the one lifted from Disney.

And the witches were quite "modern", riding on vacuum cleaners, having a spy ray to see what Dorothy and Co are doing, etc. I believe the main witch's demise took a new form too--she fell into the shrinking brew intended for Dorothy while chasing her around it.

Most of the technical effects were magnificent when you considered that they had to be done live right on stage and couldn't be faked as in the movies. Usually great ingenuity was shown in getting around the limitations of the medium.

All in all the play was quite enjoyable and I'm glad I went. Jock and Blake liked it too, and they are quite familiar with Baum. On the way back to LA they were discussing what else could be done with a play version, and how (like it or not) any musical version simply must use the music from the movie--otherwise it would simply sound wrong.

I'm afraid that both could have done a much better job of telling about the play and possible improvements and perhaps someone could prevail upon one of them to do so. I know I would gladly carry such an article in one of my zines (the probably in another APA to avoid repetition) but I realize it would be more appropriate in one like yours.

Why did you cross out that comment to Dave? I didn't see anything wrong with it and it took me several minutes to read it by holding it at various angles under a strong light.

It was nice meeting you at the Chicon. Unfortunately I was with you for the longest stretch during the banquet when I was least in condition for whitty conversation, etc. I'd made the mistake of making the con a sort of endurance contest. Figuring it's no use quitting when a party broke up around 7 'cause there was something at 9 or 10 I wanted to go to I went to the N3F coffee room and spent the time talking. I felt that if I did quit I'd never be able to get up in time, and I wasn't feeling tired then. I really had a hart time staying awake during the post dinner



speeches tho I did catch and appreciate most of what was said. I was wide awake again for Leiber's and Bloch's talks...I think it was just getting up and moving which woke me far by when they started the films I was really ready to pass out. Anyhow, I hope we meet again when I'm better prepared for it.

OUTSIDERS number 48 AA Wrai Ballard AA You spoke about the PO once having given better service. When I decided to stay out West for another year I went back to NY to ship those belongings I figured I'd be needing. This was almost exclusively books--about 350 pounds of physics and math books + 75 of SF books and fanzines. I shipped them all by mail at Educational Materials Rate and all 8 parcels arrived by now. Now I had packed them in strong boxes, which I wrapped with good brown paper, taped with that brown paper tape and tied with rope untill they almost looked like cocoons. And still two of the boxes had arrived in horrid shape! One had split at all of the seams and books were sticking out thru the openings. Miraculously no books seem to be missing (tho it's just possible that some Dover paperback I'd forgotten about might be) and only a few--Heinlein's Rolling Stones, Mundy's Om, and a few pocket books--were badly damaged. It's hard to imagine what the Post Offal could have done to that package to make it come apart like that...perhaps they dropped it from 50 feet?

That isn't the only thing the PO did to me. I had borrowed several issues of Physical Review I needed to refer to from St. John's before leaving in June and finished with them shortly before my recent trip to New York. Rather than take them with me at an excess baggage rate of 88¢ per lb I mailed them to the school in a Jiffy Bag. The bag was double the size I needed so I first sealed it and then folded it over on itself and taped it, the strip opener being hidden under the fold. But still the PO somehow shook the package open and the empty Jiffy Bag was returned. Fortunately everything I sent was insured.

The person who works across the hall from me also had some books shipped and he fared just about as badly. In fact, one of his parcels disintegrated completely and was repacked by the PO.

Don't worry--I won't support "Blanchard in 66". It's out of rotation so the slogan has to be "Blanchard in 68" (assuming London gets it in 65) which I am most enthusiastic about. The con as outlined by you sounds like a lot of fun and I'm sure it'll gain a lot of support thruout fandom. "It's Blanchard in 68 for the biggest orgy in fannish history!"

POT POURRI 23 AA John Berry AA I haven't been too wildly enthusiastic about much of what you'd written in Cry and elsewhere and was somewhat puzzled by the wild shouts of those like Gerber. Your "articles" were amusing and interesting but I just didn't see what was so fabulously humorous about them. However I read this of Pot Pourri during lunch today and I'm glad that the person who shares my office was out today for I burst out laughing several times. I enjoyed the account of your MCing the wedding reception and the Copsla reprint story about the mechanical budgerigar.

Huh? In your review of Stefantasy you spoke of being proud to be on the waiting list when the APA has zines like this. I seemed to remember your being dropped 6 to 9 months ago for not replying to the O-O and just checked FA 100. You're not listed, as I expected.

A complaint of yours back in the 51st or 52nd mailing finally had a result of sorts. You probably don't remember but you were complaining about manuscripts which you had submitted to various fanzines which were never published or returned and you cited as an example an article you had submitted to Cole Fax about what a lousy writer Silverberg is. I knew Walt Cole was hung up trying to complete his Anthology Checklist and suspended Cole Fax untill that was done so I asked him if I could look





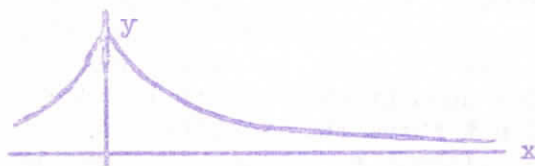


ently heard that Dave decided to go back to using "Ted" because of fannish resistance to his "new" name.

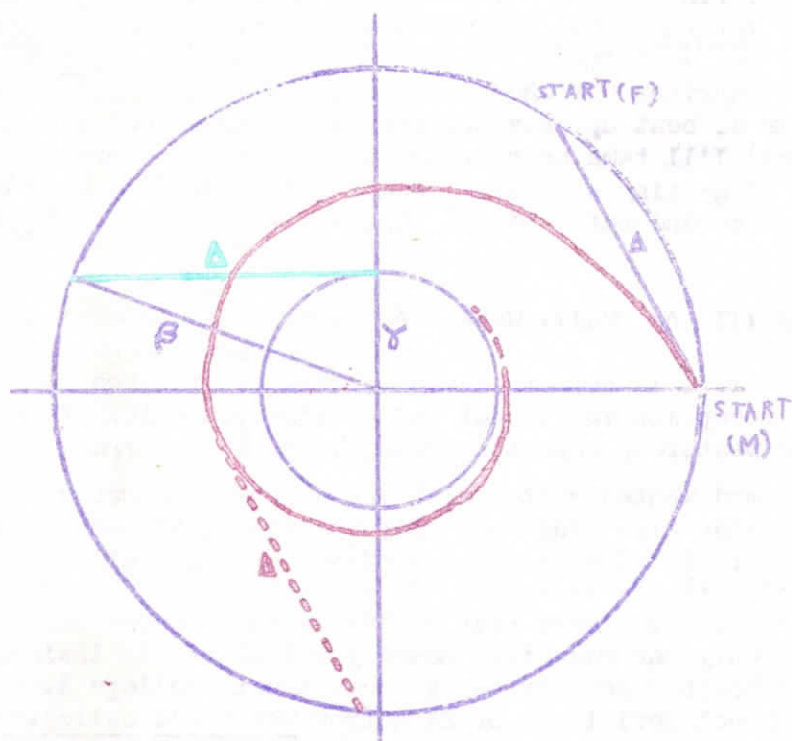
FLABBERGASTING no 23 ΔΔ Burnett R. Toskey ΔΔ I immediately recognize the first "problem for Art Rapp" as the Tractrix basic to the hyperbolic non-Euclidean geometry of Lobachevsky. The solution is (of course)

$$x = -\sqrt{\Delta^2 - y^2} + \Delta \ln \frac{\Delta + \sqrt{\Delta^2 - y^2}}{y}$$

where Δ is the distance between the spiders, and "ln" means the natural logarithm--ie, the log based on "e" instead of 10.



The circular variation is new to me but after about an hour's thought I suspect I know what the solution is tho I don't have it in an explicit form. Let's say that the distance between the spiders is again Δ and that the female one walks in a circle of radius β. It is immediately obvious that the "worried" male spider will follow a path like that sketched in red to the right, which will get closer and closer to a circle of radius γ but never reach it. (Just as the Tractrix will never reach the x axis in the 1st problem.) A little elementary geometry reveals that  $\beta^2 = \Delta^2 + \gamma^2$ . An intermediate relative position is represented by the dashed red line and a "final" relative position by the green line.



One can now specify the following about the solution to the problem. In polar coordinates the solution has the form

$$r = \gamma + (\beta - \gamma)F(\theta)$$

where  $F(\theta)$  has the properties

- $F(0) = 1$
- $F(\infty) = 0$
- $F'(\theta) < 0$  for  $0 \leq \theta < \infty$
- $F''(\theta) < 0$  for  $0 \leq \theta < \infty$ .

Now I'm only guessing but I believe that  $F(\theta)$  is nothing but our old friend the tractrix, cut off a certain distance from the cusp. That is, one would replace  $x$  by  $x - \alpha$ , divide the left side by  $\sigma$  and solve for  $y$  in terms of  $x$ . (I am afraid that this would be such a horribly messy equation that I don't even want to try it.) " $x$ " would be " $\theta$ " and " $y$ " would be  $F(\theta)$ ;  $\sigma$  would be chosen so that  $F(0) = 1$ , and  $\alpha$  so that the red curve starts off at the correct angle. In the figure this initial angle  $\phi$  is given by  $180^\circ - \arctan(2\beta/\Delta)$  but this has to be converted to an initial value for  $F'$ ,  $F'(0)$ . (Another job I don't relish.) Thus IF I guessed right about  $F$  being the Tractrix one has a messy equation to invert, a co-ordinate transformation of the slope and the evaluation of the two parameters  $\alpha$  and  $\sigma$ , which probably involves rather messy simultaneous equations.

But if I'm wrong in my guess (or just to solve the problem directly or even to solve the tractrix problem) I would have to study up my analytical geometry and perhaps vector theory to solve the problem. One would have to set up a formula for the

slope of the male's path and another for the distance between spiders. Come to think of it, these would probably be rather simple. Use  $x_1, y_1$  to represent any point on the female path and  $x_2, y_2$  for any point on the male path. Then,

$$\frac{y_1 - y_2}{x_1 - x_2} = \frac{dy_2}{dx_2} \quad \text{and} \quad (x_1 - x_2)^2 + (y_1 - y_2)^2 = \Delta^2. \quad \text{One then uses } x_1^2 + y_1^2 = \beta^2$$

to eliminate  $x_1$  from both equations and then uses the 2nd equation to get rid of  $y_1$  in the first. The result is a differential equation in  $x_2, y_2$ , and  $y_2'$  which must be solved to give an algebraic relationship between  $x_2$  and  $y_2$ . This is the solution and it looks like it would be mighty messy. But I wouldn't be surprized if it greatly simplified upon transformation to polar coordinates.

I don't think this problem was exactly fair (or the other one) 'cause it couldn't be solved without recourse to differential equations. Or can it?

THE SEVEN EYES OF NINGAUBLE AA Larry E Anderson AA The bookbinding instructions sounded very interesting and when I find a little time I might experiment with some things like Missiles and Rockets, International Science and Technology (like Scientific American without the Biology and sent free to qualified people) and Physics Today. After that I might try some fanzines but when I have my Astoundings bound (another dozen issues + replacing 20 or so beat up ones between 51 and today and I'll be ready to bind them back to 38 or so) I'll take no chances and have it done professionally. In fact I've been thinking of getting some years bound quite soon and have been forgetting to ask Pelz for the name and rates of his binder for the last year now.

slug III AA Wally Weber AA Your zine was a riot, and you realize, I hope, that there are laws against things like that. If you don't watch it I'll report you and you'll be banished to the N3F. And I can just imagine the reception you'll get there after you'd forgotten to report on the N3F meeting in your Westercon report, leaving it up to Don Franson to fill in for you.

And whatsa matter with you anyhow, you got units on the brain or something? You call your zine Slug (not only was the dictionary definition confusing, but it was wrong too! EVERY body, regardless of mass, will have the same acceleration when falling freely at a given location) but you call yourself Weber, a unit of magnetic flux. Did you know that you are a volt-second and that it would take  $10^8$  of you to make only one Maxwell? Makes you feel pretty insignificant, doesn't it? And it just goes to show you how far you can trust "college dictionaries". You quote to Buz an incorrect definition of Slug from Webster's Collegiate while Barnhart's American College misdefines you as "(formerly) coulomb, ampere." This one doesn't do much better with "slug" either--WUPS, it's Buz that's wrong and not the dictionary. A one pound force will give a slug an acceleration of one ft/sec<sup>2</sup>.

You asked how the ESFAcon came out. Well, as I already said in N'APA it was a flop, but not as bad a flop as Larry Shaw made it out to be in Axe. Now I know Larry was PoD with SaM and this was in honor of SaM, but still that's no reason to falsify the facts. The program was very short because a lot of the scheduled speakers didn't show up, but some parts were quite good. And there was an attendance of 75 or so, and not the mis-reported 30.

OPOR QUE? AA Doreen Webbert AA If you want to read Starship Troopers and don't want to wait 'till Jim retrieves his copy, you could pick up the pb edition to read, or even borrow it from the library where you work. (Or don't they carry that kind of "trash"? I've now forgotten whether you work in a public or institutional library in Seattle tho I remember it was a public one in Florida.)



Another astronaut took his laps around the race-course today, six times 'round this time. There wasn't too much excitement at work about it. The guy across the hall from me has an FM radio in his room (the same one I used to hear the BBC drama mentioned a few days ago) so since he arrives late I listened for a half hour or so as he finished his third orbit. Then I went to work and overheard some excitement some hours later. I got in just before his parachute opened on the way down and listened for another half hour or hour until he was on the carrier. And the radio was turned on by its owner only an hour or so before I came in.

Here I am in a building shared by the theoretical physics and computational divisions and there must have been a dozen radios tuned in to the last game of the pennant while (as far as I know) this was the only one tuned in to the space flight. Oh well. But then over the 9 or so hour period little was happening during the flight to keep interest and suspense up...it was all in the launch and recovery.

Hoo boy, I still remember the tension when the last astronaut had disappeared for that hour or so!

You know, Doreen, you are as hard to talk to on the phone as Bill Donaho? Now I am no great conversationalist (to put it mildly) but I generally find it easy to talk to fans. So while I was in Seattle 5 weeks ago I decided to give you a ring. Since I'd had quite a bit of contact with you in SAPS and knew virtually nothing about Jim I asked for you when he answered the phone. Ghu, but that was a difficult conversation until he stepped in on an extension.

THE ZED no 800 AA Karen Anderson AA Gads, but I liked your song "Fans of Science Fiction"--it's among my favorite Filksongs. I took the liberty of reprinting it in my N'APAZine when discussing the Westeron, without permission. It was simply a matter of making a last minute decision to include it after you'd already left on your vacation.

You complained about not getting a meal on the flight to LA...why it takes only 1½ hours on the cheapie Western flight (1 hour on PSA which is only about 50¢ more expensive) so when could they give you a meal even if they wanted to? And since the airline gets only \$13, less travel agents commission, how could it afford to anyhow?

Very enjoyably conreport you had there.

STUMPING AA Jim C. Webbert AA Gads, only one derigible left? (And I don't think there are any blimps either.) It certainly is a long time since I've seen one. I remember some 16-18 years ago it used to be quite a common sight over New York City, with its advertising lights on its side. (Wonder if it was the same one that's now in Seattle.) Wonder what it used to do besides carry advertising...I remember seeing it even 100 miles away from NYC when I'd visit relatives close to the end of Long Island. Wish I'd seen it while I was in Seattle.

AFROGIWOOD AA John M. Foyster AA There apparantly was a 3rd sheet to this fanzine which was ripped off after colation for some reason for I can still see shreds of blue paper caught in the staples. What had been on this page which was so horrid that you exercised last minute prudence in order to remove it?

It wasn't that the vote to hold the annual ESFA meeting on the theme of SaM's Immortal Storm was unanimous in the sense that everyone voted for it tho I am sure that when it came to a final vote no one went against it. The whole thing was Milt Spahn's idea and I and several other ESFA members I discussed it with were anything but enthusiastic about the idea. I for one just couldn't see how any decent program could be based on that theme and some of the initial suggestions were



really horrid (such as a steplal version of This is Your Life with appropriate characters from the book making appearances at appropriate times.) When this idea was just tossed out by Milt in the general discussion that followed several of us managed to mutate it to "Contributions of Fandom to SF" which was quite acceptable to those who expressed any opinion. The idea was to honor those fans who had become pros or who had contributed to SF with major works about it (such as the checklists of the two Day's, Kemp's Who Killed SF?, AJCox's articles in SFAdvertiser and even Metcalf's and Cole's checklists if they ever come out) and quite a long list was drawn up. Then we started weeding those who were too far away to come, etc., tho we did decide to write Bradbury just in case he might be in the NY area about that time on some business. We would have made him GOH if the long shot panned out but it didn't. He wrote that he would be out East but nowhere near the time of our con.

But apparently Milt was still quite set on basing the con on the Storm itself 'cause next thing I knew there was a formal resolution on the floor that the con be based on the theme of the Storm...introduced by Milt. What with SaM sitting right there none of us dared voice too strong an objection or to vote against it, so it passed unanimously (among those who voted) with a number of abstentions.

But once it was approved, much to my surprize quite a good program was worked out on that theme and up to two weeks it looked like the con would be quite a success programwise. But then in those last two weeks over half of the speakers begged off on one excuse or another and some others simply didn't show up.

One side note--somewhat later I wrote the con up for SFFTimes and listed about 4 reasons why the attendance was substantially smaller than the 200 of the previous year. Jimmy ran all of these in the article except the one that SaM had done several things which had put him on bad terms with the fanishly oriented fans thus cutting the number of attendees from that segment of fandom. I wanted to set the record straight that I did recognize that as a major cause and that it wasn't in the report because of editorial cutting (not that any of you are likely to have seen it, except for Norm Metcalf, anyway....)

RETRO 25 AA F. M. Busby AA You wrote of Heinlein apparently being quite willing to discuss his works in DNQd private correspondence but not in print. I wonder if this is for any reason other than feeling that he would be inundated with zines and requests for material.

I know he contributes to PITFCS tho there's nothing by him in the 3 (2nd hand) issues I own. However at a Lunacon 1 1/2 years ago SaM quoted him on fallout shelters from therein, and that must have been inspired by a discussion of Starship Troopers.

I smelt something kinda funny in his letter to Warhoon so I purposely quoted it in a review in SFFTimes. I noted that many reviewers said his endings are weak and speculated about this being the possible reason--once he sees the end near he hurries like mad hoping to get the (distasteful) job over with as soon as possible. I did this hoping to get some sort of yelp and further clarification out of him since I figured that if he would yelp anywhere it would be in SFF. But no such luck....

For similar reasons I made a passing remark to that letter at a party at the Oricon (you were there then, Karen...it was right after you'd mentioned some six page letter you'd gotten from him not too long ago). He said he was quite POd with Dick for his having published it for it was obviously a DNQ letter and its publication had caused him considerable embarrassment. He then made some remarks about having to be careful in the future about what he writes and to whom for apparently fans were simply not to be trusted. (I am quassiquoting like mad and hope I haven't accidentally distorted any of his connotations.)

(A side thot--apparently he has no objections to fanzines printing speeches he's given, and even re-writing them before publication. But then he gives so few that if fear of hounding is the cause of his reticence to being published then he might not feel a need to worry about setting precedent.)



Hmmm--I wonder how he reacted to having his letter pubbed in Bastion, as re-  
-quoted in Warhoon 16.

Another thing somewhat along these lines comes to mind. About two years ago SaM was bitching about Heinlein while talking to 2 or 3 people at a Lunarian meeting. He was working on his profile of Heinlein for Amazing then and wrote Heinlein for information. RAH wrote back a 7 page letter giving all sorts of personal information about himself, about half of which SaM already knew, but then he DNQd everything in the letter and forbade SaM to use any of that information. SaM was, naturally, very indignant about this and made some quite uncomplimentary remarks about Heinlein's character. It looks to me like Heinlein made a list of the things he wanted to be sure wouldn't appear in the article, and wrote these up in reply to SaM for the specific purpose of stopping their appearance. And he gave absolutely no usable (ie, non-DNQd) information at all in his letter.

I suppose I'm taking a bit of a chance in printing this stuff but since the circulation is very small I'm assuming and hoping it'll never get back to RAH or any one else who's liable to abject. Since he seems to be so touchy I really have no idea how he would take the mention of the Chicon conversation...and he might be equally effected by the reporting of my conversation with SaM.

RESIN AA Norm Metcalf AA Thanks for giving me an excuse for putting off reading The Devil's Guard. I'll have to see which of these titles Ben Stark has and write Charlie Brown, the Boy Huckster of NY. Bad Old Charlie is quite a Mundy bug and should have many duplicate copies on his huckstering lists.

Brunner would make a big mistake sending you material for New Frontiers because it wouldn't get published and distributed for at least several years, if ever.

Because of ambiguity in something you had said I thot that the next ish was already published and only awaited rescue from Shelby before distribution, but now I learned that it's only dummied. (And apologies to all those I've told the incorrect story to!) Whenever you do retrieve it, 6 to 9 months hense, I suppose you will print it on your new letterpress which will mean another year's delay as you hand set type for each page.

Speaking of N.F., I'm puzzled by something that you said in a previous conversation. You had mentioned that when an issue was quite late the Library of Congress had assumed that you'd published one and neglected sending them copies, so they sent you a letter threatening to sue you for \$200.60 if you didn't immediately send two copies. On what grounds could they do this? I mean, can't you decide to stop copy-writing a publication after publishing some copywritten issues?

You answered the question Bergeron had directed at me by saying that Steve Takacs is a fan. He is a stefnist, yes, and might have once been a fan, but you would really have to stretch the definition of "fan" to include him today. Back around 48 he (and the other NY dealers John Koestner and Brad Day) were members of the N3F. He gave an anti-SFBook Club tirade at the Clevention in '55 and had a huckster's table at the Newyorcon in '56. He has a listing of recently published books in SFFtimes which is so incomplete that it is worthless. Untill a few years ago he joined the various cons but hasn't done so of late because he can't afford it, sez he.

I much preferred to go to Brad Day's book store because Steve would weep on one's shoulder about how bad business was since the Sputnik went up that one hates to even go into his establishment. Also, Brad gives a much better break price-wise and has a much larger stock. But, alas, Steve was much more conveniently located and now Brad is moving someplace upstate.

Anyhow, Steve only gets SFFtimes free for contributing a worthless column and subs to N.F., and sells his copies of both after reading them. He gets no other zines, belongs to no clubs, and attends no conventions, national or local. (Untill



three years ago he showed up at Linacons but no longer does.) I just don't see how he could be considered a fan.

WARHOON 16 AA Richard (Hoax) Bergeron AA (like, I'm joking! put down that stylus!) Well, congratulations on winning the Hugo. You richly deserved it for this magazine.

I do not believe I am unique in reading an issue of Warhoon from beginning to end in the sequence the material is presented. I would therefore like to suggest that you add a second, brief, editorial somewhere towards the rear of the publication, to which you relegate your comments on the material in the magazine. It would be much more meaningful to read them after one has read the material commented upon. I found that the initial reading meant little to me and added less to my appreciation of the letters, and that I had to re-read that segment of the editorial after I finished the issue. Such an arrangement as I propose would have saved me the initial reading.

James Blish: At least one reviewer insists upon the right to review non-fiction books as a prerequisite for even doing a review column because he only writes the reviews in order to get complimentary copies of said non-fiction books. And I believe this shows in the quality of his reviews which I consider too short, too late and too superficial.

I certainly found the quote of Avram Davidson from Bastion on page 23 most crogling. He certainly has a fantastic sense of humour what with the way he completely upset reality in his "revelation" of pseudonyms. I just wonder what the reaction of the newcomer to SF unfamiliar with the true situation will be.

Apparantly Ted Sturgeon is most...er, reluctant, to correspond and this isn't a put on act. But he occasionally does witness the appearance of his letter in Wrhn and the revision of his Phillycon speech in Luna.

I do know that when Frank Dietz sent him a typescript of the speech for approval he got a short note rather quickly requesting that he hold off publication until Ted gets a chance to revise the speech. And the revised speech followed much later.

Bill Donaho: I have often seen the statement that unless one reads Burroughs at an early age one will never be able to enjoy him but this is the first time I have seen an explanation of why this should be so. I find the one quoted by you most plausible, and it even includes such cases as that of Dick Lupoff who has read them for the first time only recently and liked them. (See Xero 9.) Dick has a particular fondness for pure entertainment of this type, as evidenced by his fondness for comics and the "Big Little Books." Burroughs is apparantly quite similar to these and the nostalgia for them can be easily carried over.

Vic Ryan: I suppose that the closest reasonably common application of philosophy to SF lies in the "The universe is a figment of the hero's imagination" type of story. This philosophy of doubt is just one of many possible philosophies of life but it seems to be the only one that can be easily translated into a story idea. And I don't think it makes sense to complain that in that case the connection of the story with the philosophy is superficial...it is no more superficial than the relationship of even the typical "heavy science" story with science.

Your comment about close elections to Nancy Rapp brings to mind a possible advantage of the "electorial college" system. Had the last presidential election been on a purely popular basis the outcome would not have been known until perhaps a week after election day to the great confusion and frustration of everyone. But even if Nixon had received several thousand more votes to gain the popular majority and even taken another state it would still have been quite clear at an early date that Ken-



tedy was the "victor." This might not be fair but it is efficient.

On the other hand a possible advantage of the simple popular vote would be the equal counting of all votes. The Republican in Mississippi or the Democrat in Vermont would not have the feeling that his vote would be of no use to his candidate because his party has no chance of carrying the state.

Er, as I tried to say in Avon the thought that you were a hoax was little more than a fleeting fancy inspired by Lee's comments and was not believed at the time I stencilled those paragraphs.

This sort of indirectly reminds me of a comment you once made to me about the Amazing annish article not being the first use on Heinlein's part of the theory of reincarnation. You had mentioned the appearance of the idea in Beyond this Horizon, but I have only the vaguest memories of this book which I read some 11 years ago. (It was one of the first books I'd read and didn't impress me too much then. I only remember that it was about controlled evolution and the hero was fouling up the "great plan" by not wanting to get married.)

During the same conversation with Heinlein mentioned earlier I dropped a remark to the effect that Stranger didn't represent the first appearance of re-incarnation --it had already been in Horizon. I wanted to see what he would comment and hoped his comment would remind me of just how it had been used in that earlier book. He said that he wrote about half of the book before he came up with that idea and had just been writing along hoping some such solution to the dilemma would spring forth at the appropriate time. I'm afraid that this still hasn't reminded me of the use and I will have to re-read that book Real Soon Now.

By stream of consciousness I'm reminded of something that RAH said about Stranger...he didn't know where the rumor had started but the book was not cut by the publisher. He said that he did over-write it by a considerable amount and then edit out the redundancy. Well, at the ESFA meeting some 14 months ago devoted to Stranger an employee of Scott Merrideth agency said that the book as published was about 20% <sup>shorter</sup> than the manuscript as received and my reporting of this at that time might have been one of the sources of the "rumor". But said employee had nothing to do with the selling of that book but had only gotten a glance at the mss when it first came in. I suppose it was quite possible that RAH sent in the first draft so that the agency could start the ball rolling while he edited the mss. This would reconcile completely the two stories.

I'm glad that I finished commenting on Wrhm before time ran out on me for I most definitely did want to show my appreciation of the zine with a full set of comments. Like, I didn't want to just dismiss it with an "it's too imposing to comment on adequately so I won't comment" for that statement could very well have been made by someone who didn't even read it. I know my comments are inadequate and I only touched on periferal items leaving the meat of the issue uncommented on, but I just had nothing to add to these major subjects.

THE INFLUENCE OF SCIENCE FICTION ON MODERN AMERICAN FOLK MUSIC    AA Lee Jacobs    AA

The only way I can explain the existance of this..., er, thing, is by assuming that you were even drunker than usual when you wrote it. Great stuff, tho!

For the sake of my own marginal sanity I hope I am correct when I presume that all of the quoted lyrics are fictitious. If they were real....

MISTILY MEANDERING    AA Fred Patton    AA Take another look at the instruction sheet which came with the script lettering guide you used for your logo on page 3. You're not supposed to trace along the short inner curves of the open parts of the guids such as in the case of I, S, J, not J D, R, and G.



I croggle at the thought of clubs getting money out of schools as a matter of course. I remember how shocked I was when I heard that the CCNY club got about \$50 from the administration to cover 1 1/4 5 month semesters. Back at St. John's all but the school newspaper and literary magazine had to fend their own way by collecting dues from the members and/or having special fund-raising events. (But the frats had a legal monopoly on the biggest money-raiser of all, the dances.)

I too usually miss "those hidden meanings" and rarely get more than the story out of it. I have to leave it to the Walter Breen's to uncover (or perhaps invent?) these secret messages. And I do wonder how often these insights are things not intended by the author but read in by the critics. Take the quoted example of The Body Snatchers. Seymour Stern's argument seems to be most plausible but I doubt that Jack Finney had any such deep message consciously in mind when he wrote the book and I'm certain that no hack Hollywood producer could have even imagined such a message. (Finney's only message seems to be that yesterday was better than today and the day before yesterday was better than yesterday.)

But admittedly "Invasion of the Body Snatchers" is a superior film. (Jerry Kolden just saw a new picture called "The Humanoids" and from his description of the plot it does seem to have some relationship with the Williamson book. He was quite enthusiastic about the movie and I'll have to watch out if it comes to Livermore.)

Your talk of oddball books reminds me of something I had checked out of the library about 1953 but never read because I promptly got a detached retina and was in an eye hospital for quite a while. It was called something like Bonn Plots With The Kremlin and purported to reveal how West Germany was really pro-Communist and would switch sides as soon as it had milked us of all the money and weapons it could get.

I used to listen to an Armenian radio program when I was in NY (Saturdays about 5 or 6 PM on WEVD) because I really dug their weird music. I discovered it because it immediately followed the Lithuanian program.

SPELEOBEM 16 AA Bruce Pelz AA Ups, I see that you do give your binder's address so I won't have to ask after all. (in re my comments to LAnderson.)

"Fellowship of Nothing" installment most enjoyable, but there's at least one reference that I don't get..."ring of ditur". Explanation, please?

May I suggest that henceforth you mention in the Spectator, close to the mailing requirements, that a 43rd copy for the Library would be appreciated? This would act as a reminder to those who might forget and I think Norm Metcalf is the only one who would object to copies of his zine going there.

I liked T.C. very much. More please?

SON OF SPROLLER 26 AA Jack Harness AA Speaking of matching words to music, wasn't it Tony Boucher who pointed out that one of Shakespear's sonnets fit perfectly to a Sause (sp?) march towards the end of the official Westcon party? When he demonstrated by singing it the meter and pauses fit perfectly about 3/4 of the way thru the sonnet but the words certainly had a most incongruous sound to them! (Anyone out there remember what sonnet and march it was that Tony had used?)

H A L L A L U Y A H ! I managed to comment on every zine I wanted to. Unfortunately the length of the comments was in no way proportional to the enjoyment of the zines, for some zines which received no comments were among my favorites. Well, cest la fanac. (How's that for spacing things? Purely unintentional, I assure you!)





John Boardman  
166-25 89th Ave  
Jamaica 32, New York  
12 August, 1962

Dear Ed,

I'm glad you're enjoying your visit to the Golden State. If you should happen to pass through Turlock, down in Stanislaus County, face the Lutheran Hospital and bow solemnly three times -- I was born there.

("The miners came in '49,  
The whores in '51,  
And when they got together  
They produced the Native Son.")

- old California lyric

"Middle Earth" in the Ring tales is, as far as I know, just an English version of the Norse Midgard, and one of the Nine Worlds which is the home of man. Smoking (of marijuana) was practiced in "our own age" by the Skythians, according to Herodotus, but Tolkien's "taters" are definitely an anachronism. Also, the maps in LOTR fit no reasonable geological conjecture of pre-glacial Europe. (Interesting side note: Robert E. Howard, an American, also placed his pre-glacial fantasy world in Europe and parts adjoining.)

Hasn't anyone realized that "Mercury" in the Worm is not the astronomical Mercury, but the astrological Mercury? Look up the characteristics attributed to Mercury by astrologers sometime.

The game you mention was taught to me about 12 years ago at the University of Chicago under the name "Botticelli." It appears in Julian Halevy's novel The Young Lovers as "Guggenheim." Sometimes the game is limited to historical characters, and sometimes extended to fictional ones as well. I have known both tight and loose versions of the game. The usual practice is that a question is ruled invalid unless two people present besides the questioner have heard of the person.

Tom Seidman used to get confused reactions when "It" by selecting Superman. And once I held a group of 6 or 7 off all night with "K". They kept trying to locate him by continents -- which didn't work as he was King Kamehameha I of Hawaii.

Another rule is that a man known by several names must be called by his best known name. (Henry VIII is "H" for "Henry", not "T" for "Tudor"; Benjamin Thompson is "T" for Thompson, not "R" for Rumford.)

In the postscript you mention that the last page is even composed on master. Doesn't everyone? (Or maby the trouble with Pointing Vector is that I do compose on master.)

To conclude: is your name spelled "Meskys" or "Meškys"? (I am rather fussy about correct spelling and punctuation.)

I hope you continue to find california agreeable. Stay well,

John



REPLY:

Well, I didn't pass thru Turlock but I passed within 18 miles of it when I kept Alva Rogers company as he drove to the outskirts of Yosemite Park to pick up his kids from Boy Scout camp. Since we were that far away I felt a meer nod of the head would suffice.

I mentioned your statement about the astrological Mercury in the Worm to Poul Anderson at the Little Men meeting a few days ago and we both got to wondering about this. I know nothing of astrology and Poul little--do you mean that the characters of the book are all such as would be expected of Terrestrials born "under the sign of Mercure"? Or did the astrologers have actual theories about the natures of the planets and their inhabitants? The other rules of Botticelli you mentioned also applied when we played it that night. I just left them out of the description in order to keep it down to a reasonable length.

Last issue was one of the few times I didn't compose on master...in fact, some parts went thru as many as 6 drafts. And I think that it is because of this that a number of people told me that it was the best thing I had written so far except that it was too long. And I would have never guessed that Pointing Vector was composed on master!

The proper way of writing the name is "Meškys", š being the Lithuanian letter "sha". (The letter "h" does not exist in the Lith language but is used in a few loan words. Even "hospital" becomes "ošpitalis", etc., so that it is used only in German words containing the guttural "ch".) This was one of the first "Typits" I bought for my typewriter and I brought them all out here. However much to my surprize no typers at work are adopted to use them so that I must hold them in place by hand as I hit another key. That is why the symbols come out crooked on the few occasions I bother using them.

Harry Warner  
423 Summit Ave  
Hagerstown, Maryland  
July 29, 1962

Dear Ed:

The Avenger held considerable interest for me, because you gave lots of details about people and things out there that other fans assume everyone knows from the cradle up. The word picture that you drew of Karen Anderson is full enough to make her sound like some extraordinarily vivid character in a novel. I think that I can imagine myself doing anything except displaying energy like that owned by a few gifted men and women.

Your discussion of languages with the Andersons reminds me of a favorite theory of mine. I like to think that in some elder age there was one literary classic so supreme that everyone learned it by memory and loved it so well that its shadow has come down through the generations just as we have an instinctive fear of falling because our ancestors worried so much about that when they hung from branches in trees by their tails. Occasionally some modern author happens across a line from the original masterpiece that even in the modern language retains enough of the sense and flavor of the original to cause it to become instantly a great quotation which everyone admires. What other reason is there for the universal admiration for certain lines that don't possess a speck of distinctiveness by any known test? "Is this the face that launched a thousand ships?" "A rose-red city half as old as time." "The rest is silence." "Nothing but gingerbread left." A few centuries from now, maybe enough additional quotations will have been reconstructed in this way to permit us to fit together the fragments into the original great piece of literature.

Yrs., and c.,

Harry

COMMENT: Or, "This much we have learned; here is the race that shall rule the Savagram."



Tom Dilley  
Box 3042, University Sta.  
Gainesville, Florida  
Sept 30, 1962

Dear Ed:

The receipt of your belatedly posted letter of June 13 led to feelings of interest (at the contents), amusement (at your having forgotten to mail it, and your subsequent comments), and encouragement (I had thought I was being Disregarded, as I often am.)

And thank you very much for the Avon Science Fiction Reader. You realize, of course, the difficulty I have in commenting upon a collection of replies to articles I haven't seen. However little I'm able to say about a publication such as ASFR I still derive quite a bit of pleasure out of reading it, especially since every now and then I'm able, more or less, to deduce what may have gone before.

I would venture to say that I read even more slowly than does your Matt Chlupsa; for anyone who has to get through a frighteningly huge collection of books, magazines, etc., etc., etc., my reading speed is just impossible. Of course, according to ye olde Standardized Tests, my speed is supposedly better than 91% of the rest of the people in my class at U of F. But then none of them have to get through anything like a considerable amount of material here, except for a few courses which most people seem to never see. But the snail's pace is not all that troublesome; among the compensations is the fact that I seldom have to go over anything a second time, while many faster readers do. This, along with the seeming ability to grind out papers at a rate of 1200 words an hour and get A's on them, generally keeps me up with about everyone else, even in liberal-arts-type courses. It would, of course, certainly be a wonderful thing if I could increase the speed, but I've not been able to do it without sacrificing the degree of comprehension, and I shan't trade the latter for the former. It appears I'll have to go through life reading every word on the page.

Only once, a couple years ago, did I try pushing the reading. I was going through Hawthorne's Marble Faun, mainly because I thought Everybody Should, and I spent a few hours pushing the eyeballs along at a fever pace. But I couldn't stand the strain, and never have finished that novel.

Agreed that it would be nice to get through everything that's lying around begging to be read. In the case of much of my collection of unread magazines, which contain all manner of stuff that's not really worth too much trouble, but which I would at least like to go through, speedier reading habits would be most useful. In the case, however, of anything really great, I much prefer to go along slowly and "live", more or less, in the world created by the work. I get the impression that the speed reader might know what was in something he'd whizzed through, but I rather doubt that he'd have enjoyed the reading as much as he might have, had he taken his time.

Among the items you list as desireable someday reading, I have myself read only House on the Borderland. It was good enough, but, among Hodgson's novels, The Night Land is one or two devils of a lot better. If you have read neither HOB nor NL, add haven't the time to read both, the far better choise is NL. This presents problems in itself, of course; NL is two or three times the longer book. But it's worth it.

I believe in Bergeron. ("Yes, Virginia, there is a...", like.) To begin with, he's all too complex a character to be the product of someone else's mind, not to mention that he does more than enough for one person, and anyone who has to live his own life couldn't manufacture Bergeron's on the side. And the Void crew theory is ridiculous; there's a matter of terribly dissimilar nature there. Bergeron is insanely generous, and keeps sending me all manner of lovely publications in return for my worthless little letters, whilst I haven't been able, by any means, to cajole anyone out of free Void's.

Yours very truly, Tom



REPLY:

It was actually The Night Land which Tosk had recommended but it is most readily available in the Arkham House collection House on the Borderland. The monstrous volume is among the books I had shipped out West and both stories will probably be read sometime during the next six months. (I'm still working on Judgement Night and next will probably re-read Lord of the Rings.

DEPARTMENT OF UNFINISHED BUSINESS: I wanted to answer a comment from Ruth Berman made a mailing or two back. In A Merrit's I had told of a person I had worked with, Arthur Levine, and how he believed he met you at a Baker St. Irregulars meeting. You made a reply to the effect that you wished it were true, but women aren't allowed at their meetings.

Well, he obviously was mistaken about having met you then for if you have such knowledge or hold such beliefs you never did attend a meeting. Perhaps rules vary from locality to locality or I misunderstood his explanation, but I got the impression things are set up thusly. There are very many (mostly) small clubs which anyone can attend regardless of gender. However most regions have a big annual shindig which is restricted. The way he explained it, preceeding a dinner there is something like a social hour during which any member may ask any other member any question whatsoever about the "Canon" and if the victim can't answer it correctly he must buy every attendee a drink. During this female acolytes are given the "privelege" of serving at the bar but are scooted out when the actual dinner begins.

Under this set up I had imagined that you'd attended one of the simple weekly or monthly meetings. Oh well....

And would some BSI member please fill me in on the correct details?

As is obvious, I haven't gone back to NY but have remained in Cal. Not every weekend was as eventful as the one I wrote up last time around but I have had a lot of fun. I've been down to LA twice, once for the Westecon and then again for the FAPAcon + assorted other events. I'd gone down on Thursday afternoon for the LASFS meeting, Friday was the trip to San Diego as related earlier in the issue, Saturday the FAPAcon at Burbee's (where I had the privelege of seeing Burb hopping on a Pogo Stick) and Sunday a party/Rex Assoc meeting in the Trimbles' pool.

Then I was up to Seattle for a physics convention and while there met many fan including Toskey, Jack Speer, Gem Carr and Paul Stanbury and went to the Fair. From there it was straight to the Chicon and then two weeks in New York.

My project at work just fizzled after putting in four months on it. Shortly before I left for the Grand Tour my boss was talking to someone from LA about my project and said person said he thot someone in his office was working on something similar. Well, I finally saw this person last week (dammit, he came here so I couldn't finnagle a business trip to LA) and not only was he working on the exact same thing, but he finished everything I intended to do and published his results two years ago and has been working further ever since! Grrr!

So now I got me a new project, something called a "Trochoidal Analyzer."   
 This has been Arkham Sampler, SAPSzine No 9 by Ed Meškys, pubd For SAPS 61, October '62

Please send all fanzines & Metcalf, Box 336 Berkeley 1, Calif unless you are one of the few people I specifically requested do otherwise.  $\Delta\Delta$  Completed 6:45 PM, 10 Oct, 1962   
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