

WALTER [] SAPTERRANEAN [] FIRST BREEN'S [] ANNISH

I'VE SEEN THE MUSQUITE KID, SO I'VE SEEN WRAI AS THROUGH A GLASS
 --VERY DARKLY :: YOU WRITE A CONREPORT THAT READS LIKE A CONVENTION
 SEEMS--CHAOTIC!! :: A GOOD THING, COMBINING PROVEN RELIABILITY WITH
 YOUTHFUL IGNORANCE :: GEE, JUST THINK I TOOK SIX DAYS TO SAY GOODBYE
 TO YOU TWO :: I'M NO STF CRUSADER CLOTHED IN WHITE SaMITE! ::
 I THINK ::::: :: HELL HATH
 HE JUST ::::: :: NO FURY
 WANTS TO GO SLUG IS PRODUCED TOSK, WHEN LIKE AN APA
 TO BED WITH BY MEANS TOO IS THE LAST SCORNE :: THE
 MY FANZINE :: HIDEOUS TO DE- TIME YOU FER- WORLD ISN'T
 69 IS OF FAN- SCRIBE :: ART TILIZED ACA- READY YET FOR
 NISH SIGNIFI- MUST BE OB- NADIAN THIS- A DICTATOR WHO
 CANCE BECAUSE SCENE TO BE TLE? :: I MAKE HAS LEARNED
 IT WAS WALTER BELIEVED :: A PRACTICE OF HOW TO SPELL
 BREEN'S MEMBER- GROK WE THROWING A LIT- :: THIS IS THE
 SHIP NUMBER AT MUST, FOR TLE BULL EVERY ERA OF THE
 THE SEACON :: YOU A GROW- DAY -- IT DOES CLEAN CIGAR-
 ALSO HAVE ROCKS INGCO- WONDERS FOR MY ETTE AND THE
 IN YOUR HEAD TO VEN- PHYSIQUE AND FAN- DIRTY BOMB ::
 REPLACE THE MARBLE'S TRY AC :: DOWN WITH BUILDING A
 YOU LOSE :: I ONLY :: CS, LEWIS! :: IT FALLOUT SHEL-
 LOCATED ONE BATHROOM : IS DIFFICULT TO AIM TER MAY NOT
 IN YOUR PALACE--NO ANYTHING BUT IMPRE- PREVENT MIS-
 WONDER YOU HAVE A CATIONS ACCURATELY SILES FROM BE-
 KINGDOM OF NOMADS :: BY MOONLIGHT--DOTDOT ING EXCHANGED,
 I WAS MY SCHOOL'S TOP DOT ERB :: I CANREAD BUT IT WILL
 UNDERACHIEVER :: I AL- AN IMPLIED COMPLI- CERTAINLY TAKE
 WAYS WONDERED IF ANY MENT INTO ANYTHING :: YOUR MIND OFF
 COLLEGE GIRLS TRIED TO EVERY MACHINE OTHERWOR-
 SEDUCE PROFESSORS TO IS A MONSTER :: RIES!! ::
 GET GOOD MARKS. NOW I KNOW I WANT TO DO COLLEGE TEACHING! ::
 I AM A STRUGGLING YOUNG JAZZ CRITIC, AND I NEED MATERIAL FOR MY NEXT
 RECORD REVIEW. TELL ME ALL ABOUT YOURSELF :: THE REPRODUCTION, AS IS
 USUAL THESE DAYS, IS BY QWERTYUIOPRESS :: ABOVE ARE FROM SAPS MLG 58

SAPS 59 [] APRIL 1962

THRU DARKEST SAPS WITH ...

THE DINKY BIRD #1 (Ruth Berman) Welcome. # I suspect you've read your own philosophy into Heinlein's Stranger. That is not intended as an argument against either you or Heinlein, but I question if that interpretation of yours is what Heinlein intended to communicate. The book is comprehensive enough to have many meanings intended and crammed into it--as the various critiques by Blish, Ted White, and others including myself have shown--and probably still more could be said of it. It is not enough to learn to love-and-actively-understand or dig (or grok, if you must) an environment to become at home in it; some people may still find it alien. This was to a certain extent Valentine Michael Smith's problem ("...a Strange Land"). It is also, a fortiori (paradox though that may seem) the problem of many human beings less able to mold their environments to suit their own needs than was Mike Smith. "I, a stranger and afraid / in a world I never made..."

SPACEWARP 72 (Rapps) I might not pass up the BBC Shakespeare play in favor of crifanac, but I wouldn't buy a tv set just for the microscopic minority of hemidemisemidecent programs. # Judging Stapledon by Starmaker is about like judging Sturgeon by Ether Breather. Try Sirius or Odd John--the first 13 chapters at least. Or, for the sheer scoop & power of it all, Last & First Men.

DIE WIS 4 (Schultz) I think you're underestimating Stranger... I dislike propagandathinny-veiled-as-fiction probably as much as you do (which was part, but only part, of my objections to A Case of Conscience and Canticle and Starship Trooper) but there are enough good things in SIASL to excuse much. # Is coventry a Waste of Time or a Way of Life for you?

POT POURRI 20 (Berry) Most of the time, a "clean joke" is a contradiction in terms--at least judging by the attempts at such heard of late in mundane circles of which I have any knowledge. I guess this isn't an exception. # If you haven't gotten Broyles's questionnaire for the 2nd edition of WHO'S WHO IN SF FANDOM by now, write him for a copy; Rte. 6, Box 453P, Waco, Texas. I'll also be running it as a FANAC rider.

POT POURRI 21 (Berry) It certainly is a Sense of Wonderful Thing.

RESIN 7 (Metcalf) And while we're at it, the Vaughan Williams "Antarctic" symphony is dismally poor as a symphony, however effective it might have been as movie background. Apparently there's a general principle involved: if music is effective accompaniment to nonmusical action such as a play (not opera or ballet) or a movie, it is rarely if ever great by itself, and vice versa. Prokofiev's "Alexander Nevsky" is far more effective as a cantata than it ever was as a movie soundtrack, after the redundancies were pared away. Max Steiner and Erich Korngold and their ilk are competent writers of filmusic--but shorn of the visual spectacle and presented by themselves on records (alas! too often), their scores come out as hackwork, sometimes unbearably banal. Heitor Villa-Lobos's solitary attempt to write filmusic, "Forest of the Amazon", is beyond doubt the poorest thing he ever did; how effective it was in film context I don't know as I never saw the film. Sir Donald Francis Tovey

had something to say about this sort of thing (he was referring more to incidental music for plays, but it applies even more strongly to film music): "Music for the stage is not, as is popularly supposed, distinguished by a higher emotional tone from absolute music. It is music under conditions where unsophisticated and simple indications of emotion produce an immediate effect, just as stage scenery, viewed by stage lighting, is much more effective than easel pictures, though its colours and forms can be splashed on out of pails. Accordingly, one reason why programme music incurs the suspicion of being bad is that, if its composers are experienced writers for the stage, their habits may be stagy. If, on the other hand, they are not experienced writers for the stage, they may be inexperienced in other ways as well..." (The Meaning of Music, in: Mainstream of Music and Other Essays, Meridian M74, p.399) And, equally to the point: "...Purely instrumental music is not less, but enormously more, dramatic than any music for which situations can be found on the stage. Sir Henry Hadow has remarked that Beethoven's Fidelio is dramatic in the sense that his D-minor Sonata is dramatic. This is illuminating, but I find myself compelled respectfully to join issue if and when it is held to imply that Fidelio is on that account less dramatic than an opera should be. ... If it were possible to put upon the stage anything so dramatic as the first movement of Beethoven's D minor Sonata, the result would make not only every existing opera, but ever existing drama, seem cold. It would not be great drama, for its temperature would be simply insupportable. ((and doubtless the acting would have to be intolerably hammy...)) ... It (opera) is indeed an art in which a music can succeed that would have no chance of achieving distinction as absolute music, but it is not more essentially lower than the string quartet, than drama is essentially lower than other forms of poetry." (Musical Form and Matter, loc.cit., p.172) Tovey was one of the greatest musical scholars of all time; he wrote 6 vols. of Essays in Musical Analysis which are classics still referred to in awed tones in university music departments, plus most of the music articles in the Britannica; he was a Doctor of Music from Balliol College, Oxford, and long Reid Professor of Music at Edinburgh Univ., composer, pianist, conductor and much etc. The unorthodox opinions of his quoted above thus deserve some attention.

The Ode to the Four Letter Words was known during the middle 1940's and is referred to, without author's name, in Legman's study of the limerick, as "the most popular erotic ballad of the 1940's in America". Does anyone know how Chas R Tanner's name got associated with it?

NANDU #? (Nangee) I hope SAPS is more enduring than the Rock of Gibraltar, or didn't you read my conrep? # Your zine was certainly full of sound and fury, too, though I suppose you'd say that all that Righteous Indignation was in order.

OUTSIDERS 46 (Wrai) I would suspect that Norm Metcalf is the most widely traveled of the SAPveeps, and I might possibly come second or third (in number of places visited anyway even if not in mileage). I've been in every state except Hawaii, Alaska, Colorado, N. Dakota, Montana, La., Miss., Ala., Vt., N.H. and Maine, and for all I know I might have been in some of these states while too young to remember it. I know I've been over those missing southern states and Col., N. Dak., Montana in planes but I guess that doesn't count. # Did Ann Landers ever answer you? # You might have to spend 50¢ for a copy of the Broyles directory anyway; he can't give out copies free to contributors as that would make it ruinously expensive. The only reason I got mine free was that I publicized the project, which was and is after all worth publicizing.

I don't care if it is screeching serconism, it was Milo of Crotona, not

Cordona, and you had it coming after that crack about throwing a little bull every day.

SIX PAGES (Hannifen) Which page doesn't count? The cover or the commercial for Pelz--or need I ask? # And I still think you should change the "Grishnakh House" bit. # What happened to the d.o. you were speaking of? As an active Cultist, I should have gotten the thing, if you ever published it--particularly because of the timebinding bit which I intend to continue each cycle. # Anyone who called you a double for Pelz must need glasses. # The first edition of Circus of Dr. Lao is apparently rare. I hunted for four years for a copy, then finally picked up one with dustjacket at \$2.50. # Such devotion--you're the only person in fandom outside of Dave Rike whom I know to have that huge Gestetner lettering guide. How often could you conceivably use it in fanzines?

COLLECTOR 28 (BHH & Speer) Well, there has been one NFFF project of some real benefit to fandom. I refer to the GUIDE TO THE TERMINOLOGY OF SFFANDOM. It has had full genfandom distribution and if I have anything to say about it it will (if possible) go to every incoming neo whether or not he decides to join the N3F; at least he will be urged to buy a copy and told where and why. Certainly I've strongly enough recommended it to many, and the FANAC review of it is part of the picture.

I am not too surprised at the fate of Brian Aldiss. His letter in HYPHEN documented how fully the man has lost his Sense of Wonder--a factor just as important in the pro, I think, as in the fan, and something regrettably rare in grownups in or out of fandom save in attenuated form.

As I write this, SaM & Chris have 124 points in the balloting for Fugghead of the Year, and George Christomighty Willick has 29. The only segment of fandom overrepresented in the poll seems to be, oddly enough, the ESFA/N3F/Lunarian NY-NJ crowd, and the few of them that voted in the Fugghead category named Ted White (he got 6 votes in all to Cascio's 5, GMCarr's 1, etc.). But though I dug "Investigation in Newcastle" and am glad you reprinted it, neatly disposing of the Wollheim/DCW claims about Degler, I have nothing to say about GCW himself here, as I'm not part of the stomping party--the man's attack on me was not serious enough to provoke such a reaction.

Dave Rike would still be in SAPS but for the OE's booting him on a technicality about how much page credit would be allowable for cartoons, or something of the kind. He is still interested; he has read most of the zines in my last couple of mailings, and is preparing some cartoons for BAPA poking fun at coventry. I suspect he'll be back in SAPS sometime when he gets over his mad.

FLABBERGASTING 21 (Toskey) OK, send on the copy (autographed) of your textbook; thanks. Who knows, I may even review it someplace. # Evidently you don't read FANAC, or don't remember it afterwards, as I identified the music on the cover of Wrhn 13 as clips from Chopin's funeral march, months ago when I reviewed the zine. # You probably saw Gordon Eklund before the Last SAPS mlg--after all, he was at the Seacon.

Mensa has several hundred members in the USA, I understand, which is more than "just barely beginning"--as I said in FANAC 80. And there are unattached girls in the organization; I've met several. (Gerber might give you more details if he's so inclined.) # The vocabulary part of the test isn't guesswork--it's rather an application of the theory that intelligence is largely a matter of ability to make fine discriminations among similars and (on the other hand) of perceiving similarities in apparently diverse stimuli. There were no instances of "two perfect synonyms for the given

word"--perfect synonyms in English are extremely rare (e.g. gorse & furze), And the Cattell certainly tests ability to think, whatever else it tests. It is certainly less affected by formal education than most other tests. The "fiandish" sections certainly qualify there.

B*AN*G #1 (Gerber) Hi. Better late than never or something. At least you didn't call the mc section Gerberish. # You sound as though you never heard of Atlas Shrugged. It's something you'll have to go through eventually, if for no other reason than that it's stiff full of linos and (sometimes unintentionally) funny passages and devastating satires on governmental gobbledygook--and ideas important enough to merit refutation. And it's started fellow SAPS/Mensan TAJ on a kick. Hell, even Mike Deckinger was asking "Who is John Galt?" a couple of years back.

Can you give a definition of romantic music that will (as you say) include Bruckner and exclude such things as the Bach adagio from the Toccata, Adagio and Fugue in C? # I'll put it on record now that you could not be more right about the Chaliapin excerpts from "Boris", and "shattering" is a well-chosen adjective; the power of that performance is absolutely uncanny. I would like to hear Harry Warner's and MZB's comments if any... # I brought my copy of the Starker Kodaly Sonata to a Mensa gathering in San Francisco, and it broke up the meeting. Various members said that they did not believe it. Laurie Nelson (a former wife of Ray) began making dance motions towards the end and testified that the tension in that music was all but unbearable. # Apropos of the Dohnanyi on the flip side, that is a work I do not underestimate: it is masterly even though oldfashioned; but then, so was Bach's entire output. Tovey has much praise for Dohnanyi in the book I earlier quoted.

I'm a bit surprised at your question to Vic: the Boggs item was in the famous #7 issue of Cliff Gould's OBLIQUE, the one with the photocover showing such people as the Bobbsey Twins and DAG on the same couch, Boyd Raeburn as a JD, etc. It also contains a deadly Terry Carr item ("Articles I never finished reading...") which I have long been awaiting a good opportunity to reprint; it seems just about time now, to judge by the crudzines recently coming my way. And I think it really ought to be reprinted every so often, just as a reminder.

No, the trouble with SAPT 5 wasn't stencilling with pressure O, it was chronic underinking by the accursed Rike gestetner. (I've scorned it of its capital letter in contempt.) # Your brother might go berserk with ink if you didn't wear shorts to bed? Foosh, what's to prevent him from doing so anyway? # As for the PO starting censorship campaigns, someday we should get together over a bunch of newspaper clippings I have on the subject, and a flier from the PO's own antiporno division, with a most incredible smirking pic of Arthur Q. Summerfilth.

"If the earth and the moon didn't appear to be the same size from the earth, there wouldn't be such a thing as a total eclipse." Huh!?!?

But Schliemann didn't really prove that the Trojan War actually happened. He dug up the Tell (mound) at Hissarlik, and found numerous settlements, one of which (7A) has been subsequently identified as of the period of BC 1193-83 when the Trojan War supposedly happened--but its location is wrong. "Homer" (probably a generic title for a succession of bards, all adding something to an ancient oral tradition, as there is no evidence that the Iliad or the Odyssey existed in writing prior to the 7th century BC if even then) visualized Troy as at what is now the Bunarbashi beneath the Bali Dag, on the opposite side of the Scamander from the Hellespont shore, from which its slopes are invisible. Proof is found in the accurately described topography of Bunarbashi in "Homer"--the flooded plains, the deep-soil perennial spring, cold in summer and seemingly warm in winter. Schliemann's "Troy"/Hissarlik 7A is mentioned in

the 20th book of the Iliad as "the high tumbled wall of Herakles". However, there is so far no evidence for any single circumscribed Trojan War of 1193-1183, though there were doubtless many smaller invasions of that general area which the bards telescoped into one epic during thousands of retellings. Some of the events of the "Homeric" Trojan War apparently took place in Egypt. And the name "Troia" seems to relate to Latin "Etruria" via an (hypothetical?) earlier form "Trosia"; and Tros = T(r)uscus, which fits in neatly with Alkiphron's accounting Tyrsenos and Tarchon (eponymic ancestors of the Etruscans) sons of King Telephos of Troy, and Virgil's making Aeneas set out posthaste for Italy (of all places), and early Roman tradition insist that there had been an early Trojan immigration to Latium, while archaeologists recognize only an Etruscan immigration. In a word, "Homer" telescoped into an alleged 20-year period events covering centuries and thousands of square miles, and the Trojans were probably Etruscans. These unorthodox conclusions are drawn from Rhys Carpenter's "Folk-tale, Fiction and Saga in the Homeric Epic". I paraphrase them here for the benefit of Terry Carr, whose ears prick up at the mention of ancient Egypt, and in the hope that maybe SAPS contains 2 or 3 other antiquity buffs. # Fine zine, Les.

THE PROSE OF KILIMANJARO (G. Locke) An interesting slap at bleeding-heart "liberals" who keep screeching to give this or that region its independence now. I'll be interested to read the replies, if any, but otherwise I'll sit this one out. #Much enjoyed, George.

FENDENIZEN 23 (Elinor Busby) I may have mentioned it earlier somewhere-- I don't recall now--but there are numerous neanderthaloids around even now in both Europe and America, and I have met 5 or 6 absolutely classic Neanderthal Man types, one of them a female student at MIT. The males tend to be soft-spoken and gentle though they look dangerous and probably could be. The most marked signs, of course, are the heavy bones, tendency to stoop, heavy brow ridges making the brow seem to recede more than it actually does, these ridges sometimes joined above the nose, back of head relatively flat, head set well forward on the neck, chin receding but jaw heavy. I couldn't verify the curved thighbones or aberrant teeth or palate.

Odd, but Heinlein autographed a copy of 6xH to me as "Bob Heinlein." I admit I was uneasy enough to continue to call him Mr. Heinlein even after that, though.

Different people have different reactions to dexy spansules. All the things do to me is make me wideawake for maybe 15-16 hours; appetite is only slightly affected, but sexual desire is almost nil, urination unusually frequent, extremities often cold. With much more than 30mg in me, I get side effects of irritability and anxiety. The teeth-grinding reaction which is commonly reported for others doesn't happen with me.

You ask about "familial" diseases such as muscular dystrophy. This is a weasel word indicating that it runs in families but they don't know the exact genetic mechanism, whether it's an occasionally missing (or extra) chromosome fragment, a particular combination of genes, or whatever.

RETRO 23 (Buz) Let's test that "withdrawing introverts" bit by seeing how many SAPS people fit the category. Of those I've met--most of the membership--I would name only Bergeron, possibly to a certain extent Norm Metcalf, and perhaps Ruth Berman (though she may be far different in other-than-con situations, as are Karen Anderson and I); waitlisters Eklund and Deindorfer may also qualify. So the popular image once again proves untenable, even as you suggested.

This bit of burnishing stencils to cut down on the corflu (or to substitute for it) is of variable effectiveness depending on the stencils. Hard ones like Heyer Bulletins--ineffective. Soft ones like Speed-o-print Sovereigns--OK but on long runs the burnished-out letters will show through anyway as "ghosts". I used the burnishing technique in my mc's in NULL-F 22, but some of the stencils were the hard Heyer Bulletin type, and you can see the result. TW had to type in "typos & strikeovers courtesy Breen who was withoutcorflu". A curse on the bloody profiteers who insist on using wide-bottomed conical bottles to hasten evaporation and unusability of the corflu they sell, instead of tall narrow bottles which would be so much better...

Curiously enough, the Cult is nearer to FAPA than to SAPS in many respects: (a) early wrangles over an exceedingly detailed constitution filled up most of the 1st Cycle and considerable space in the next few; (b) there are brilliant deadwood types like Boyd Raeburn and, formerly, the lamented John Koning; (c) occasional material of excellence, sometimes reprinted in genfandom; (d) long and usually slow-moving wait list; (e) something called the Wult/Exult comparable to Shadow FAPA; (f) "where young fans go to die"--there have long been Cultists with almost no other contact with fandom (e.g. Lyons, Raeburn, Koning, Tapscott, Bourne) no matter how active they had been in years gone by. I am well aware that Lyons and Raeburn are in FAPA, but they have not been very active there of late.

THE ZED 798 (Karen Anderson) Lovely. # I hope you took in the Rembrandt exhibit at Cal; it contained over 150 drawings (ink, wash, etc.), mostly genre studies--pigs, lions, (and oh! those infinitely disillusioned, life-weary lions in chains!) elephants, beggars, ghetto inhabitants, mothers and kids. And all immensely compassionate, with some of the most astonishing line-work I've ever seen in drawings of that period. They covered early and late Rembrandt--c. 1629-1660. # My public thanks for your permission to reprint the AAAS conreport and tripreport to the Heinleins'.

WATLING STREET 11 (Lichtman) At least try to get photos of those *nymphets* for the Cult, if you don't want to run them through SAPS. A couple of good pics might be better than several thousand words of editorial goshwow about them.

Food preferences: what's this "mild and slightly salty" jazz? are you trying to turn SAPS into a watered-down Cult, huh? Aren't you afraid of Mysterious and/or Nasty Strangers? But answering your questions: I'll match my steaks against those of anyone in SAPS, but leave the salads to someone else. I've cooked for myself for ten years and for guests for most of that time, and have become fairly accomplished especially with meat dishes, but disliking salads and most kinds of high-roughage vegetables I never bother with shehrabbit food. Spicy foods are medically verboten till my ulcer goes away, but before I got it I could enjoy some kinds provided they weren't too h*o*t. What some jaded types might call "bland" might easily be called instead subtle, as with many kinds of fish. I find that if something is spicy enough to obscure the underlying flavor then it's no longer enjoyed. It's well known to historians that the original demand for spices--and ultimately one big reason for Columbus's westward voyages--was because h*o*t spices well conceal spoiled or tainted tastes of meat in a civilization in which refrigeration hadn't been invented. Now that this function is unnecessary it is to me unwelcome. # I've had Hungarian food in NY (parts of the Yorkville district are full of Czechs, Magyars and other E. European types) and enjoyed it except as noted above.

Berkeley fuzz are supposedly all college grads, and they definitely are the politest I've ever known--except for the UC campus fuzz, who

are apparently part of the overflow from the Oakland & SF scum--but no more about these; the less said of them, the less chance of activating ulcers.

To ride around much of Berkeley via bike you have to have strong legs; the hills can be exhausting. And for the same reason I doubt that even you'd be doing much biking in the Claremont district or much of Albany. It isn't short roads up high hills that make trouble so much as long steady slopes which seem to increase in steepness as you come nearer the top--not enough to stimulate adrenalin, but enough to sap your energy little by little.

I wish you'd reprint the Tucker bit from "Plans for Slans": it might be an appropriate rebuttal for Gary Deindorfer's dreadfully cynical "A Son of Two Fans", and the latter cries to heaven for rebuttal.

Let me set it down in cold type at the risk of rantings from super-patriots of SAPS! I do not dig monstrous Toskey-sized mailings. That way lies quantity at the expense of quality; all too often the greater part of a 70-pp mailing comment zine is likely to be routine or even crud. Reading and commenting becomes a chore.

You're worried about fans being conservatives? I guess the number of these is increasing--Raeburn, Eney, Scithers, Hulan, Tackett, Sneary, Rapp, Busby, Leman, etc. But at least I haven't seen any 100% Tories like the J. Chapman Miske that Speer mentioned in Wrhn 14. It's perhaps significant that all of these are relatively older fans (though Hulan is a neo) and most of them have had armed forces experience. Granted, so have many other older fans, but the conservative element are for the most part in favor of it, perhaps because their own experience in it was fairly successful (I know this to be true for some, not necessarily for all).

O, surely you don't need to be especially bored with coventry to invent your own fantasy world; you don't need any excuse other than that you simply want to. Eventually; why not now? Let's hear yours...

THE FANAC POLL: Only 17 members returned ballots from any source, plus invitee Demmon and waitlisters Kaye and Deindorfer. Not a good showing.

WARHCON 14 (Bergeron) A tremendous production, and one not to be forgotten for Best Single Publication next Poll. #

I question Buz's side of this controversy over wide circulation (outside the apa) of mc's. I question that the characteristic response was dropping commenting for that reason on any save the unlamented GEMZINE. Among other widely circulated FAPAZINES would have to be named GRUE, SKHK (all but the last two), and even now PHLOTSAM, STEFANTASY, CELEPMAIS, LIMBO and LIGHTHOUSE--and these all (except STEF, olav ha sholem) contain mailing comments. But of course these are not so controversial (in the sense of carrying on controversies) as was GZ or Wrhn.

Redd will be reading this of SAPT and I'll echo Terry's and your sentiment: I hope he decides to stay in FAPA, no matter how much pressure it takes from MZB and his other admirers.

The "fragile group that no members ever leave short of death (because there are no activity requirements) etc." is around even now; it is NAPA, the National APA. Ask Lichtman.

Are you still waiting on that rock in the woods where the people hunting you never found you?

I was probably too old for them when I first encountered the ERB Mars/Barsoom stories: the stately prose seemed artificial, the "science" ludicrous, the characterization less convincing by several orders of magnitude than Heinlein's (let alone that of Dostoevsky...) and as a result I could never get through any of them, try though I would.

I see now that in that article in Stranger in a Strange Land I should have gone into more detail on the difference between a taboo and a mere dislike. Basically it's the difference between being unwilling to try an experience (marijuana, three in bed, etc.) and giving it a genuinely sympathetic effort and finding that it's unsatisfying anyway, regardless of others' claims for its merits. This is not to advocate trying everything without second thoughts: some things are obviously toxic (e.g. absinthe) or probably objectively harmful (e.g. sadomasochistic experience). # The word "simple" on line 8 of page 15 was "ample" in the original text, and the stronger adjective is called for.

I recognize that the musical quotation heading the "Harp" column is something by Schumann, from the style, but exactly what piece escapes me for the moment; is this sort of riddle going to be a permanent feature of Wrhn?

WAW: I gravely doubt that "our criteria for female beauty are based on functional efficiency". Ideally they should be, but something near this ideal aesthetic of woman is apparently not found in T.C.MITS of this present-day western civilization--or in T.C.WITS either. There is clearly a considerable range of types considered beautiful by common man, but the "ideal" being promulgated by fashion arbiters (who are therefore justly suspected of being woman-haters) is a most unfunctional one. Alternately slimhipped and almost breastless as in the 1920's and several fortunately briefer times since then (and what could be more anti-functional than that?) and grotesquely elongated with unfunctionally tiny feet (compare the Chinese tradition of footbinding) and enormously exaggerated breasts and (all too often) a Minoan wasp-waist suggesting deficient musculature which would be most unfunctional in pregnancy. Woman is then seen as simply a masturbatory fantasy, not a mother and homemaker. The other but far more understandable (though likewise deplorable) extreme is seen among many Africans and Jews, who like their women robust, not to say heavy--and the ideal then seems to be huge-breasted, huge-hipped Mother Erda even at the cost of corpulence. The rationale here seems to be that a big-bosomed, wide-hipped, highly muscular wench will be able to bear strong healthy kids with a minimum of fuss and risk, nurse them till they're ready for solid foods, and continue to function as homemaker during those periods. The rationale for the abnormal "delicacy" of structure at the first extreme seems to be what Sheldon calls "ectomorphy of high t-component", but the prudery of the averted eye and the gradual ("democratic") obliteration-from-consciousness (and from common language) of significant biological differences, have together contributed to general ignorance of what is genuine biological quality and what is counterfeit, perhaps to give the cruddier girls a chance to snare a man. # This biological counterfeiting concept seems to be behind much if not most use of cosmetics and "accessories" or whatever is the current euphemism. I mean such things as pancake makeup, lipstick, mascara and other eye makeup, false eyelashes, shoulder-pads, bustles, most corsets, falsies and almost the whole John Frederic (sp?) catalogue "guaranteed to add inches where it counts". When I see a girl so outfitted, I wonder to myself: what is she hiding? what kind of pig must she be underneath, or think herself, to need all this artificiality? # But all this is, of course, a digression from your more important point, which was the degree to which man's automatic (and perhaps almost ineradicable) reaction to aliens depends on his association of their body-forms with those of earthly creatures. I mean to give this problem further consideration when I get around to writing a study of "Little Fuzzy" and the problems suggested by that story. # Much enjoyed, even though I don't feel up to commenting at length on the lack of communication and sheer racism implicit in Frobisher's behavior--or on your many other good points.

Blish: If Vol. XII, no. 11 of Blathering Science Fiction sold very badly, it might have been because the stories in vol. XII, no. 10 were cruddy and the readers didn't want to bother any more; or because the distributors were their usual capricious selves; or because seven of the eight stories in number 11 were by lesser-known authors or pseudonyms; or because the cover painting and logo were too much like the preceding number and the readers couldn't tell from the newsstand display that a new issue was out (as actually with the large-size FUs); or for many other possible reasons remotely related if at all to the stories contained in that particular number. # But for that matter the problem you allude to is one that faces authors in every field, and it seems pretty nearly insoluble in mainstream writing, though perhaps slightly less so in various microcosms. Writers' conferences, etc., are little help. PSA and various beat groups have their own (dubiously effective) solutions, but others apparently not.

And thanks for the scroll, the John Berry Prize...I shall probably have it framed.

Redd: Surely the fallout shelters episode in your ruminations on the apocalypse to come was ironical, for all proponents of fallout shelters without exception have underestimated the number (and spacing apart) of bombs to be dropped, and the amount of time one would have to spend sealed in these surrogate tombs. When one considers the prospect of staying in the same shelter continuously for eight or nine months, or possibly several years, the ridiculousness of the whole scene becomes nothing short of astronomical. In the face of this (and of the likelihood that more will die of panic than of blast or fallout--I am referring to the sheer crush of people trying to flee the cities--, the "high morality" of either slaying one's shelter-invading neighbor or of forcing one's way into one's neighbor's shelter, becomes equally absurd.

Pournelle: "Any citizen who becomes an object of federal funds, either as a recipient, or by dint of being responsible for their expenditure, is a legitimate subject for investigation," you say. An exceedingly dangerous precedent. You might as well have drawn the conclusion that all individuals connected in any way with the armed services (including dependents) are therefore "legitimate subjects" for investigation as searching as that required now for top-secret clearance. After all, does Congress want to spend public funds on people who associate with leftists or anarchists or wobblies or perverts or people who violate the laws of God and man in this 102% Christian country, etc., etc., ad nauseam. And where is the source for your footnote about the congress's power to jail anyone for 30 years by majority vote?

Wm F Temple: I pity you being unable (you think) to appreciate Mozart. You might possibly try the brief Minuet, K-355, the slow mvt of the E-flat concerto (piano and orch., K-271), and the G minor quintet, for some agonized harmonies--and in the quintet is some of the most deeply felt music ever to get written down. For some reason this quintet isn't often performed on the FM or in public concerts. I suspect that the reason here is the same as applies to the death scene from "Boris" in Chaliapin's Angel recording, Lili Boulanger's "Du fond de l'abime" and, in excelsis, her "Pie Jesu", Mahler's 6th and certain Schubert songs: they shake up the listeners too much. If you dig Bach, then this particular group of Mozart items should be transparent to you. (I'm assuming, perhaps overoptimistically, that you like the St. Matthew Passion, certain cantatas and instrumental works as originally intended to be performed, rather than the orchestrations of organ works by that blasphemous Stokowski.)

Blish again: I hope Bergeron sends you the relevant passages from pp 6-7 of SAPTERRANEAN 5 where I showed that in my experience the dis-

tinguishing mark of the psychopath--the "moral imbecile" or whatever-- is the lack of any capacity for empathy.

Purdum: Very well thought out, though even your suggestions don't induce me to give any support whatever to JFK (would-be Roosevelt III?) or his party; my attitude remains "A plague of both your houses".

Bergeron on Sneary: Where did you get your information about the Cult? More to the point, when?

Blish, yet again: Very persuasive, but I question whether your hypothetical layman would accept something like the Schönberg Kammer-sinfonie if asked to listen to it as music, rather than merely be exposed to it as part of a horror movie/tv soundtrack. The situations are too different. Part of the point of the freshman Music Appreciation (sic) course (generally a hideous drag more suited to turn kids away from Bach and Mozart as bores, than to awaken them to the beauty created by these colossi) is in fact that the atonalists and moderns generally are in fact harmonically difficult compared with the pop songs and nursery songs these kids grew up with. An interesting experiment, now going on in some beat families, is to expose the kids to Bach, Mozart, Beethoven, Bartok, Berg and Webern just as though the undeniable harmonic difficulties of the last two did not exist--letting them find out for themselves later on about rock&roll and washed-out Lawrence Whelp pap and similar crud, in distressing contrast to the challenging stuff they've become used to. Another thing: for Wm F Temple and the average clod, Mozart is a harder nut to crack because his music really does require effort to appreciate--to penetrate beneath the superficial gloss. What I said lastish pp 8 & 14 is highly relevant here.

Warner: "I'm becoming convinced that it's impossible to do anything with pictures without editorializing to an unbearable extent, whether the pictures are still or moving, and whether the subject is something unimportant (!!)) like the attractiveness of a girl, or the innocence of persons accused of being communist chattels." There is a difference between communication and propoganda, and a further difference between propoganda aimed at continuing a status quo and that aimed at shifting individuals out of their complacent acceptance of a status quo--and that aimed at demolishing said status quo. Cezanne's "Pines and Rocks" communicates (editorializes, if you will--though I dislike the word) about an altogether new way in which it's possible to look at a landscape, seeing rhythms and similarities of forms and a sort of similarity of process where the ordinary eye would simply look once and pass on. Picasso's "Guernica", on the other hand, screeches at you that war is H*L*L*L*!*,*! and that the destroyers of a little Spanish village were and are monsters, unfeeling and inhuman. Both communicate emotion at great intensity. In the "Guernica"--the classic propagandistic painting--the hortatory element is dominant above all others, and to it are subjugated all other purposes (subjugated, not sacrificed: that last is the pitfall of official 'art' from the preposterous portraits of Le Roi Soleil and petty German princes as Hercules or Apollo, all the dreary way to 'Soviet realism'.). In DISCORD 17-I7go into the pitfalls of propoganda fiction even when the propoganda message might be something I agree with (as in 1984, Venus Plus X, The Child Buyer); I wish you would read this installment and rethink that remark of yours. A lot hinges on just what degree of "editorializing" you find "unbearable". I balk when it obviously interferes with the content and effectiveness of presentation of plot, atmosphere, characterization, &c., in a story; or when the subjectmatter, obviously calculated to convince one of the truth of a proposition readily verbalizable (e.g. war is hell, etc.) dominates all other variables in a painting. For that matter, photojournalism may pretend to objectivity, but editorial purpose in telling the photographer to get that particular event on film, or in selection of this print in conjunction with this particular

text and not some other, adds a variable of hortatory not necessarily otherwise present, even if the hortatory is only the implication "continue buying THIS newspaper for your Daily Thrill!"

Speer: The only sects holding with transubstantiation, so far as I know, are the Roman Catholic church, certain splitoffs from it, and the Eastern Orthodox groups; but these probably constitute a majority of christians, considering that the RC's claimed 350,000,000 ten years ago. The sects deriving from Luther, Calvin and the Anglicans reject it one and all as papist superstition.

Thanks for refuting Avram Davidson on the matter of whether the Civil War settled anything. (I note that this particular dispute has slopped over into the pages of DISCORD, flushing out of hiding a Noble Knight in Shining Armour, Brave & Staunch Defender of the Redwhite&blue Status Quo, one David G Hulan.) # And hadn't you been reading YANDRO? Here is where Ed Wood has been claiming, with tables and charts yet, to have proved that fandom is degenerate in deserting stf, and in danger of death as the prozines die off.

Bergeron on Lichtman: If you finally do acquire a secretary, do you propose to stop doing those beautiful airbrush covers? I hope not... # I'll gladly admit that I've used Wrhn (and DISCORD and several others) in my "recruiting package", though I've felt too possessive about my Wrhns to let them get out of the house.

Bergeron on Pelz: Wrai's comment on the ref to omniums/collective designations wasn't a goof. Try page 31, lines 4-5, of Wrhn 12. Where was your filing-cabinet memory this time? Tsk. (I'm kidding, of course.)

Bergeron on Ryan: It's Eleanor Roosevelt--Elinor Busby will probably want your head for that typo. # Top of the mailing, again.

SPACEWARP 73 (Rapps) This was inordinately hard to read. Next time, if you can't get 20 lb paper, maybe you should send Ted White the stencils--or Pelz or someone. # I wonder if the "artists" you mentioned took themselves seriously or whether they were not just putting on a big act for the program-makers. They've been known to do that sort of thing in the past.

O, fout. You make a good point about fallout shelters, then ruin the effect by coming on disappointingly about FAPA vs. SAPS, saying stuff like "SAPS is, I believe, equal if not superior to FAPA in average quality." This is patriotism, not judgment. I might ask you and other such defenders where has SAPS a procession of zines comparable to Tucker's CHAPTER PLAY under whatever title, STEFANTASY, LIGHTHOUSE, RUNNING JUMPING & STANDING STILL MAG, DAY*STAR, HORIZONS, TATTOOED DRAGONS, DESCANT, BLEEN/QABAL, SF FIVE YEARLY, etc., etc.? Really, let's not praise SAPS for something it isn't trying to do. That simply obscures the issue. Its forte is not quality writing per se (despite Wrhn which after all is a genzine run through SAPS) but communication.

As for your claim that most fans are as talented and competent when they first enter fandom as they ever will become, go ahead and cite JV Taurasi, SaM and Racy Higgs--and NGWansborough, Raleigh Multog, Warren Dennis, if you care too--and I'll counter with outstanding exceptions: Art Rapp (and the reprint of Spwp #1 recently run through SAPS is plenty of evidence in point), Terry Carr, Bill Meyers, Richard Bergeron, Les Gerber, Andy Reiss, Bruce Henstell, Larry Williams, rich brown, Pete Graham, Greg Benford, Bob Jennings, and many etc. In short, there's a wide spectrum here as in so many other things. SAPS may "get the benefit of the new talent and fresh enthusiasm", but it gets also a lot of crud into the bargain.

IGNATZ 30 (Nanshare Rapp) Shame on you, Nan. Read me again, as I told

TAJ, Metcalf and Bob Smith. I didn't say at all that the army was worse than a prison camp: I said that such a remark was one of the very few things I could think of that would malign the army--that would make it out to be worse than it is.

What is discipline? It's just possible your idea of it is different from that of the army...or the reform school, etc. But if people are going to use such terrifically loaded words, at least they should agree on a definition for each of them. Your cue.

SLUG #1 (WWW) Are you going to give Gordon Eklund space to write a rebuttal? # Your guess of 465 pages as against the official count of 480 in the mailing is reasonable enough. Now if you had left your 14-page zine out of the mailing, you would have been only one page away...what was this about your being a perfectionist? # "You Shall Know Them" has been recently reissued in pb under the absurd title "The Murder of the Missing Link". So far as I can tell it is the same text as the hardcover original. (Norm?) If any SAPS members have not already read it, they should; it's easily in a class with the last few Hugo winners, and is one more of those instances where an exceptional piece of stf is all but unknown to fandom because it appeared first in mainstream rather than in a prozine.

You didn't have your own copy of my Season report? OK, I'll send you a copy of the rerun; evidently yours was one of the 30 or 40 that got lost in the mails. # 4F is as 4F does. Danny Curran flunked the psychiatric tests and got classified 1-Y, which is some kind of new category at least as far from the oath and uniform as is 4F. It's so recent that I don't know what the exact definition of the category is. # Your zine was, if you didn't realize it, the best in the mailing. But I suppose everyone will be telling you that, so on second thought I won't. Consider the preceding sentence deleted.

A. MERRIT'S (sic) FANTASY MAG (Meskys) Is there going to be a NFFF of Typewriter Fandom, with people like Tytell as the dirty pros? # One thing I have not been able to figure out is why exactly those peculiarly inappropriate and ugly proportions were built into the letter-shapes on the Underwood Raphael. Does IBM (you should pardon the expression) have the basic copyright/patent or whatever, with proportional spacing having to be altogether different on the Underwood to avoid prosecution for infringement?

I don't have nearly enough time to do all the fanning I'd like to, but that's because I have a MA thesis to complete, and pro writing to keep myself alive, and nonfannish correspondence (much of it relating to the gifted-child project). But I find apologizing for shortness of letters hardly appropriate, particularly when all the answer needed can be put into three or four sentences. Apologies might be in order if a reply were delayed for a couple of months, or if a few sentences had to deal with many pages of non-trivial material--something like commenting "Liked your zine but can't think of anything to say about it" to Wrhn. Somewhere in the Victorian era the idea got prevalent that there was a Proper Form for letterwriting and deviations entailed apologies--but no more.

Someone had better not tell this Bok-completist about Frank Dietz's collection, or Lin Carter's, both for the sake of the completist's sanity and of these fans' privacy.

I notice that Heinlein's limited knowledge of biology has tripped him up again. In your IPSO thing you quote him: "Not even the H-bombs could change our inner nature...the H-bomb does nothing that the stone axe did not do--and neither weapon could tame us..." That's something for the Derogations; ironical, since Heinlein claims to have invented

the concept of fallout.

The Philcon & Ella Parker photopages appreciated.

NAZGUL'S BANE? Who pubbed this and where? If it's a N'APAZine as I suspect, was it relevant to Tolkien at all?

It seems quite obvious that a maser could be used as a source of radiant energy of enough strength to serve as the fabulous death ray or heat ray, the waveleggth depending on the kind of crystal and coating used. I am surprised that the concept hasn't already been appearing in stf--or has it?

TTT REVISITED #2 (LeeJ) Meditation room...honest to Ghu, there's one in the new Student Union building (a company union, naturally) at Univ of Cal, Berkeley. I don't know if anyone's been meditating there, or whether instead there's been contemplation of the joys provided by Venus or Bacchus--or for that matter much of anything; the room has been a big student laughtever since some Far Right(eous) types grotched about the proposal to put in Hindu and Buddhist scriptures next to the ubiquitous bibles. # Scoff all you please: there IS a Bergeron at 110 Bank; I've been there, skipped an article under his door (he was out at the time) and saw the article appear in Wrhn 14. The "respected pro" who lunched with Bergeron was Larry Shaw. But I've done the same thing, alas too long ago; evidently you didn't read your copy of SAPT 3, as I mentioned it there. Bergeron also mentioned the meeting in one of his Wrhns, but I don't recall which one nor readily locate the ref. And so what if Wrhn is a genzine distributed through SAPS? Consider also LIGHTHOUSE, STEFANTASY and in the old days GRUE and SKHK.

BALLARD CHRONICLES/DREAM JUICE (LeeJ) Keep it up.

GIMBLE 3 (TAJ) Good Ghod. I think I'd better save my comments for outside SAPS, as that's where thig belongs. Except for one: good fiction technique wasted on Stanbery & Co.

COVENTRANIAN GAZETTE vln1 (Stanbery via Pelz) ...is a Waste of Time. # And this is from the same kook who pubbed EQUATION? And why does the Brood Oath include the Ayn Rand bit ("never to live my life for the sake of another man")?

DUCKSOUP aka TEST STENCIL (BL) Maybe you should have used a film.

SAFARI #? (Kemp & O'Meara) Cyclic depression? Take the proplem to your family doctor and ride the periods out with antidepressants. # I know what you mean about nostalgia for when you had a horse. Riding, or even thinking of riding, today reminds me of my being taught seven years ago to ride (with immense patience and empathy) by a fantastic redheaded amazon...and I loved it. And for some reason my mind also goes back to 1947 and my abominable stepmother telling me about when I was 3 or 4 but big for my age, and somehow riding on a fluffy gray Shetland pony at Breckenridge Park in San Antonio. # And in your nostalgia-beating on the theme "home" you again hit me where I live; but I've said about all I can endure to say on that subject in SAPT 4. #

O'Meara: What are "special numbers" as sung at the Gate of Horn? # "Fly to me little Robin" sounds like Batman's theme song.

SAPRISTI 2 (Andy Main) No credit on Rike's illo? # I recommend to you the historical novels of Robert Graves as far better than those of Waltari; better as history, and as fiction. Terry is absolutely right about the one he described in the 58th mlg. # The

interest of lesbians in having kids is frequent enough in their fiction, as you might have remembered--I mentioned it lastish.

Kennst du das Land wo die Citroën vroom?..Leman.

HOBGOBLIN 7 (Terry) I think more of that article than you evidently did, but then I'm much more concerned here with content than with style or organization. # How fast I read depends entirely on the kind of material I'm reading, and the purpose. When it is stuff that obviously relies on stylistic devices to convey effects over and above the actual (superficial) content, whether poetry or prose (Dylan Thomas, Joyce, or for that matter Salinger), my reading--as soon as I discover the fact--screedhes to a halt and proceeds thereafter at a slow walk, with plenty of time taken to stop at every fascinating sight in the journey. Which is why it took me months to go through "Ulysses" (and my copy got heavily annotated with cross-references and identifications of the obscure items being parodied, etc.), and two full days to go thru Bradbury's "Dandelion Wine". (I have often suspected that a too-fast dash through this book was responsible for the critics' reviewing it, one and all, as either a novel or a collection of short stories, and missing altogether the point of its formal structure. And even though the bit in TESSERACT #1 was neoish as hell, I'm still a little proud of it for having the only correct analysis of the book I've seen in print.) Harry Warner is another exception to your rule that fast readers are style-deaf; his procedure (outlined in a recent HORIZONS) is identical to mine. So too Joe Fineman, Les Gerber and many others I know. # I taught myself to read in December 1946 partly by phonics, partly by word-recognition. I don't know how I originally learned it back in 1932, but as my stepmother testified that I taught myself then, it was probably word-recognition. Right now, since you ask, I read for comprehension/information content at somewhere about 2000 wpm, maybe nearer 3000, though skimming is at several times that figure (with, naturally, lower comprehension). NYU Reading Institute clocked me at 2073 wpm with 85% comprehension. This is possibly slightly over my optimum, but only slightly, if "optimum" is the maximum reading speed at which one can maintain 100% comprehension--and I am not sure that "100% comp" means what the Reading Institute people think it does. They test for "comprehension" (which they equate with retention) by asking factual questions, some of minor or even trivial importance--nothing about deductions that could be made, or ability to restate the theme of the passage in one's own words. At anything above 1000 wpm, subvocalization is obviously out of the question.

I also think you've fingered at least some of the elements of Sense of Wonder writing--extrapolation with verisimilitude--and in my own stf favorites I find neither exception nor additional necessary element. But obviously some other criteria are needed for something like the Tolkien books, which have plenty of SoW for me but are low on both extrapolation and verisimilitude (since after all they aren't stf). I'd like to hear your further thoughts--and others'--on this point.

Ted White: Beautiful barb at Berry, turning his recommendation that fans not review fmz till they've been in fandom 5 years, into a slap at his 3-year canasta experience. # What was the original, if any, of that "I am a serious young novelist..." line--or was it something Terry improvised on the spur of the moment? # Strangely, your comments to Lady Jayn haven't provoked any particular LA ire.

SPELEOBEM 14 (BPOE) I had the sudden image of an unidentified fan stuck with the job of SAPS OE for year after year till he gaffiated, simply because he kept being re-elected--nobody else wanted

it as it carried too much responsibility and too little egoboo. Can it be that SAPS-type fans aren't power-mad after all? # Sometime between now and the Westercon, read Vance's "Dying Earth" if you can find one; maybe LASFS library has it. See for yourself why many thought heawas Kuttner.

The reason you give for kids communicating better ("the ideas & images they need to get across are not as complicated as those of an adult") is another of those dangerous half-truths. Adults all too often are, just as Nangee said, afraid to be honest with themselves even when the thing they really feel is something communicable in few & simple words, e.g. "Father, I can't stand your nagging--I hate you!" or "I wish I could go to bed with you" or "I wish you would love me more." # The only way to deal with those ghosts of the past is (so far as I know) to bring them back, relieve them with full affect and somatics, and cry out or otherwise discharge the blocked emotions. A difficult process even with a good psychiatrist, but the relief afterwards--after the situation is really finished--is immense. My poem "Albertine Disparue" (I don't know if you've seen it, but BL and Lichtman and some others have) is an example of just such an exorcism/reliving/discharging of emotions pent-up in an unfinished situation, after four years. # Special funds for sanding an Amerifant o England: the obvious eternal answer is TUCKER, and it's already been contemplated, though I don't know what BT has said if anything. # If "a cut stencil is sacred", maybe I should send you that page of Pittcon autographs; but if you found Warren Dennis's stencils for a 4th issue of THURBAN I would you runthem off? Would you, really? # Warner's history must come out in book form before anyone even thinks about CY3 other than as idle speculation. At least Warner will make it much easier on the compiler than SaM did on either Speer or Eney. # If you're no longer an elephant, howcome Dian Girard insists on using the name? # The idea that fans could be utterly blase about Karen Anderson croggles me. The possibility should disappear after the next VORPAL and the recent conreps, which I'm reprinting in FANAC. # Heinlein did autograph 6xH to me as "Bob Heinlein", as I think I told you. # Why are handcolored illos illegal? I should think there's be no objection if all copies came out with the same colors; variation in intensity is comparable to occasional underinking, etc. # "Intermittent claudication" is a medical term = lameness after exertion, as in Buerger's disease; if VMSmith had it, he gave it to himself by his abnormal control over vascular systems. # You're confusing multilevel profundity with mere vagueness; in The 7th Seal. Something sufficiently vague can be interpreted differently by different people; but profundity yields different levels of meaning on repeated experience, these meanings traceable by the sensitized individual without need of guesswork. An elementary example: 1984--an anticommunist tract, a horror story, stf (dystopia variety), extrapolation in TCarr's sense, deadly satire on the RCChurch, much etc. There are also many levels in the three Slogans. The Bergman film has many more levels. An extreme subjectivist like Toskey might say that the meanings are only what the viewer brings to the work, which obliterates the distinction between vagueness of incompetence (e.g. Oahspe) and the profundity of, say, the Bhagavad-Gita. A more sensible position, I think, would take the author's intent into consideration, and justify ascription of meanings in a work in terms of their consistency; the difficulty here is the need of a sensitized listener/viewer/reader, prepared to make the very real effort of active participation, digging or concentrated attention--refer back to my article in Wrhn #4, page 21.

SPECTATOR 58 (Edom) No 3D glasses in my copy of WATLING ST. #11. Who goofed? Or was this a ploy?

Other zines--Pract. Duper, When the Gods Would Sup, Thru the Porthole, Son of SAProller--omitted for lack of comment, not lack of merit.