

# SAPTERRANEAN

THE WHOLE, SOLE, ONE AND ONLY PURPOSE OF COVENTRY IS TO  
 PROVIDE AN OCCASION FOR DEINDORFER'S WONDERFUL TAKEOFF  
 IN LYDDITE :: I ASKED HER IF SHE BELIEVED IN KISSING ON  
 THE FIRST DATE, BUT SHE JUST LAUGHED & BEGAN TO UNDRESS  
 :: I CAN SEE ALL THE WAY TO THE CRETACEOUS FROM HERE--  
 YEAH, AND IT'S A LONG LONG WAY TO CONTEMPORARY :: FANS  
 OF A FEATHER MARTIN LUTHER  
 GIVE EACH OTH- THREE AN INK-  
 ER THE BIRD :: WELL AT G M CARR  
 SAPS 61 SOME TIME AGO &  
 SHE'S NEVER FOR-  
 GIVEN HIM FOR IT

:: THE MERE FACT  
 THAT HE IS AN ID-  
 IOT DOES NOT NE-  
 CESSARILY QUALIFY  
 HIM FOR FANIDM ::  
 THE ENGLISH LAN-  
 GUAGE IS NOT READY  
 FOR A "G" SOUND THAT  
 DUPLICATES A FROG'S  
 CROAK :: I DON'T KNOW  
 WHAT YOU SAID, BUT I'LL  
 DEFEND TO THE DEATH YOUR  
 RIGHT TO SAY IT :: IN  
 THOSE DAYS THE OE WAS SO  
 POWERFUL THAT EVEN THE  
 P.O. WAS FRIGHTENED OF  
 HIM :: IT HAS AN INSIN-  
 CERE KING TO IT--LIKE A  
 MIMED LOVE-LETTER :: ANY  
 RESEMBLANCE TO PERSONS LIV-  
 ING OR DEAD IS PRETTY HARD  
 TO AVOID :: ANYONE WHO STANDS  
 UP TO PTA PRESIDENTS CAN'T BE  
 ALL BAD :: WOTHELL CAN ONE  
 CONTRIBUTE TO WARHOON? :: ALL  
 ABOVE ARE FROM SAPS MIG 60 ::  
 WALTER BREEN

THE INFLUENCE OF SF ON AMERICAN FOLKMUSIC: LeeJ - Chortle! § I hope you sent Scithers a copy of this. Come to think of it, maybe it should be reprinted with additions for distribution through PAPA when the latter gets off its feet.

LEEJ MINUSCULE PORTFOLIO: Leeh/Hannifen - First-rate, and I wish Leeh's fapazines would include more of her illos, Lil Peepul and otherwise. I have a slight grotch at the Prosseresque subject of the final item, but probably others won't, to judge by the popularity of Prosser's even more sadistic stuff.

DIE WIS 6: Schultz - The "history in a knapsack" approach is probably part of what Robert Graves had in mind when he somewhere called the present epoch "the Age of the Digest" (was this perhaps in his Watch the North Wind Rise?). People--including some fans, I regret to say--all too often read solely to be transiently entertained, when they read at all. § Tropic of Cancer is beyond doubt Miller's poorest work, and it is the earliest in his series of "autobiographical romances"; he improved greatly in the later ones. Try for instance Sexus in The Rosy Crucifixion for the high point instead. I cannot, however, agree with your review as it stands: I didn't find nostalgia or apologia for the institutions HM had left behind him, only (at worst) for human ties. I didn't find the approach that of seeking out the lowest & rottenest slice of life here any more than I did in Orwell's somewhat comparable Down & Out in Paris & London--for that slice try Beckett or, yes, Faulkner & Tennessee Wms. § The term c\*\*t is one of the very few names for the female sex organ which is not at least implicitly sadistic; in the same way, there are very few synonyms for "to have intercourse with" which are not sadistic. English needs words for these concepts devoid of either evasion or sadistic overtones, and the euphemistic evasions are unsatisfactory. If something is basically good it needs no euphemism. Miller has recognized this, but you're more likely to find his mature thought on the subject in Sexus than anywhere else. § I doubt if any apology to Jim Webbert is needed; after all, if he was been able to stay in fandom these last ten years despite THE HARP STATESIDE, he has spunk and plenty of it. After all, there's no real parallel with "FA PA Forever".

NIFLHEIM: Hulan - Named, I trust, after the Niflheimr region of cold and darkness, not the hell planet in Little Fuzzy? § What I know of your views comes largely from your letters in DISCORD and KUPPLE, and my refutation of the former is in DISCORD 18. When I put that reference into the last SAPT, I was under the impression that DISCORD 18 would most likely be out by the time the mailing arrived; the reference would then seem in place as a glance at my loc in D18. But Redd's sojourn in LA--now apparently to be permanent--has much delayed the zine. § As for your three points: (1) No disagreement. (2) This has the fatal defect that ANY arms race whatever increases the probability of war inasmuch as neither side is going to agree to remain in second place. But any full-scale war is likely to become at some time nuclear, as either side sees itself on the verge of losing; at which point exit homo sap and all his putative successors. (3) This has the fatal defect that the type of military training now in effect insufficiently emphasizes the danger referred to in (2) above. With the status quo, the ilk of General Walker is regrettably far more than a minority of one, and some top brass have been heard to recommend pre-emptive or "preventive" wars. The day is long past when this form of war could be conducted without extreme danger of extinction of the human species. § I recommend, Lieutenant Hulan, that you read Roshwald's Level 7 for a realistic portrayal of the results of pro-shelter and similar thinking, and that you also read Community of Fear (available free from the Center for Study of Democratic Institutions, Box 4068, Santa Barbara, Calif.), for some extremely strong arguments, on just the 'logical, reasonable plane' you wish. When you can refute these, I'll be glad to listen--as I told Dave Locke in KIPPLE.

As for your assumption that supporting the government is the best way to keep what rights and freedoms we have, I can only say that this has not worked so far; these rights and freedoms have continued and are continuing to dwindle away, eroded by petty bureaucrats, executive orders, and police-state tactics. If the only thing standing between you and the knout is the government, then you are in a sad way indeed, and aren't we all. If being a professional soldier is the only way you think you can preserve these rights and freedoms unimpaired, you have a limited imagination indeed; for the army is not protecting these r. & f. from incursions by power-seeking politicians, police or congressional committees. If you are so dedicated, I earnestly recommend--and I am not being snide--that you go into civilian politics as a reform candidate. I doubt you will get far unless you learn to lie and practice unblinking hypocrisy like the rest, but if you do manage to escape this pitfall, then good luck to you--only remember Lord Acton's dictum about power corrupting its wielder. Having seen naked power in action, I am so averse to tyranny from either the right or the left, the fascists over here or the communists over there, that I am infinitely skeptical of the ability of any individual or existing political organization to do good in the present status quo. *Apres-nous le deluge.* (And this is why the Democratic party stuff in *Wrhn* gets skimmed or remains unread by me--no offense, Dick.) This is why, too, I am not pushing any partisan or otherwise "realistic" solution. "Offensive" you call it; but from where I sit, "cynical" would be a more accurate label. Your other points are specifically answered in the DISCORDS 18 lettercol; but perhaps I'd better list here a few new examples of exceptions to your notion that the victors merely want the victims to shut up. The whole dreary history of religious wars, in which conversion by fire and sword was enforceable on the surviving defeated, together with the more recent soviet practices of brainwashing and of controlling elementary education (making it heavily propaganda-loaded and restricted in content), constitute exceptions; ideology is everything to these members of the churches militant.

DINKY BIRD 3 : Berman - Maybe you don't notice eye color, but others do. A few examples: Ed Clinton's FANAC 79 speech mentioned what I too had noticed--Heinlein's completely opaque brown eyes (contact lenses?); Forry Ackerman was wearing equally opaque turquoise contact lenses on the final day of the Chicon, and it was the very unfamiliarity of their appearance that made several people guess (and eventually Forry admit) that they were contacts. And I will not quickly forget the colors of the sea in Marion Bradley's eyes... § Didn't THE ZED start with #770 in honor of a certain famous con hotel room? Or maybe #771? § Nope, not Gilbert Highet. My source on Homer is Rhys Carpenter, and especially his study of Folk Tale, Fiction & Saga in the Homeric Epics. UC Press, 1956. It is impossible to summarize his arguments in a few pages, let alone a few lines, but suffice it that he draws on just about every imaginable source, and the conclusions he reaches are irresistible: the Homeric epics were based on folktales, strung together and given some attempts at coherent connection by dramatic reciters some time between 700 and 660 B.C.; there is a strong parallel between much of the Odyssey and the "Bearson" folktale which was also the prototype for Beowulf and about 50 other folktales of Germanic origin; there was probably a final redactor, but he was no more the author than Jacob Grimm was the "author" of the fairytales he collected, or Prof. Tolkien the "author" of Beowulf. The final redactor of the Odyssey was someone who worked at least 50 years before the final redactor of the Iliad, and he was psychologically quite different: he thought much worse of children and much better of dogs, he was far less afraid of lions, and he had an entirely different sort of visual imagery, than the redactor of the Iliad. § Incidentally, Rhys Carpenter shows that "Orcus" or "Orkos" was originally the name for a fearsome bear-demon who feasted on human flesh...can Tolkien possibly have had this in mind when he devised the name "orc"?

FOUTSIDERS 48 : Ballard - Tangles with the law? bringing out the best in fannish writing? Did they in Hal Shapiro or Blotto Otto? I know my own had no effect one way or another. (Nothing serious: two spade policemen rang my doorbell at midnight in Berkeley, telling me that someone had complained that I was running around naked in my apt.

I painstakingly pointed out to them that the only way any neighbor could have seen was to climb up on my stairs, half-way, and press her nose against the windowpane to peer through the closed venetian blinds. The officers verified this and left, chuckling, and advising me to move to a district where there were fewer nosy neighbors.) § I would be hard put to it to describe my own worst dream; there were several under nitrous oxide anesthesia (something I never want to go through again) which said, in effect, that if there is a god, he is so utterly indifferent to our prayers, thanks, and sufferings as to be unrelated to us, or perhaps imperceptive would be a better word; but then a worse one, possibly the worst, began with a few wishfulfilment childhood scenes, then swiftly moved to some kind of enclosed formal garden in which the last few creative people left on earth were gathered, and in the guise of swans sang, each in turn, a strophe of celebration of human accomplishments, all too soon to be finished, each on a different field of knowledge or medium of art. And after each had sung his stanza, he put his head under his wing and suddenly turned to marble. And I was the last one left...and I suddenly found myself on a battlefield, across which armies of many different nations were fleeing in complete chaotic panic. And in a fraction of a second, not one but many mushroom-shaped clouds were visible on the horizon, and then light brighter than a million suns blinded me, and I woke up screaming. This was, I think, in 1954; I hope it was not prophetic, but the hope is not a very strong one. (Hi, Redd.) § Oh, surely there are a few people whose looks fairly shout BNF at one: Willis, and in a different way Heinlein and Leiber. The common element here seems to be maturity and a kind of presence that most people don't have: one of them enters a room and everyone turns around to look. § An ectomorphic voice isn't necessarily high or thin; instead, it's likely to be restrained and pitched directly at the person addressed. § I see that I typed your zine's title in the Ron Ellik manner, but let it stand.

POT POURRI 23: Berry - The wedding account reassures me that you haven't lost your touch after all. Good! § The musical quotes would make more sense had you at least given them their proper key signature (two sharps). § G<sup>2</sup> can be pinned down very easily: it's a letterzine, and one with a very irritating personality, to which the no-trades policy adds exacerbation.

NUMBER #1? McInerney - RPC means Running Page Count, evidently..but down to the last quarter page? and with zines numbered 7 1/4, 8 1/4 etc.? good grief. § The impossibility of reviewing every fmz as it came in forced FANAC to jettison the fmz review col, though like Terry I expect to have an occasional review supplement for zines that rate special commendation or that won't date too quickly. An example of what fmz review completism can lead to is HAVERINGS, which certainly leaves much to be desired. § It's extremely unlikely that a junkie would give you H or anything else addictive and tell you it was mescaline. For one thing, the addictive drugs are far more expensive. Mescaline is taken orally; heroin is taken occasionally by sniffing (which is wasteful) but more often by injection. You might dig the Ace book by "William Lee" (= Wm. Burroughs), Junkie. Another thing: it takes many doses to turn a person into an addict. § Somebody should tell poor Deckinger that he is confusing fanzines of EC/Mad fandom or "satirezines", with fanzines of our own fandom, just like benighted Mrs Camper. They should not be judged by our standards; their purposes and approaches are different. I have seen examples of all those he mentions, and the quality evidently differs from one issue to the next.

FLABBERGASTING 23: Tosk - Of your cover quotes, all are obviously violin solo parts, but the one I recognize is #3, which is the opening of (I think) the 3rd mvt of one of the Paganini violin concertos, probably #4. The others don't sound familiar at all. I told you in an earlier SAPT that there were several pieces in your record collection that I hoped to hear <sup>for</sup> the first time chez vous at the Seacon or later, but there was no opportunity then, and over the weekend of 4 Oct. when I was staying at the Bushies', you never showed up. § "I honor your penetration" is perhaps a line more suitable to a Japanese wife than to a prof of mathematics... § I wonder if you'd identify a piece of music as fantasy-filled if it bore a title like "Symphony No. 4" rather than "Midday Witch" or "Legend of the Invisible City of Kitezh"

of the like...? § Haydn as fannish in approach? Maybe, and I think I know why, but I'd like to hear your reasons anyway. Please? § About those problems for Art Rapp. The curve in problem A seems to be (unless I've misread you) the tractrix, the involute of the catenary; I remember from somewhere parametric equations  $y = a \sin t$ ,  $x = a \cos t + \log \tan t/2$ , but the nonparametric equation obtained by eliminating  $t$  is a hairy mess. Problem B I am not sure I understand as you've stated it; the term "direction of the female spider" is ambiguous. Direction from where? From some fixed point of origin? From the last point on the female's path? From the last point on the male's path? From the center of the circle? Or where? But Ghu damn you from here to Jenningsville and back again if you get SAPS on any more math kicks. § When I was at the fair, over the weekend of 4 Oct., one had to wait 30 to 45 minutes to get into one of the elevators in the Space Needle, then an additional 30 min. or so to get served in the restaurant, and I'd already been told that the food wasn't worth the \$7.50 or so that a dinner would cost. Fout on it. I wasn't that gungho about the Fair, even though there were a few mildly stfnal aspects to it. § If you think valuation, appreciation and assessment are exact synonyms, may I suggest that you get a new dictionary. Preferably an unabridged or an OED. § The best Beethoven Ninth performance I have ever heard is Furtwängler's, on Odeon; the performance is terrifically exciting, and sounds as though both the orchestra and the chorus really meant every note of it. But for the rest, we are so far apart on music that further attempts to communicate about it are all but pointless. Sorry.

WATLING ST. 13: Lichtman - Is Irv then surnamed Gonzalez? The stories usually name a Speedy Gonzalez ("Pardon, señor, you are goosing" &c.). § Well, the UC dogs--especially Ludwig, who seems to be owned by an Afghanistani midget--objected to the cruddy and repetitious student practice of dyeing the fountain, by avoiding the place altogether, though I can easily imagine more effective (though somewhat smellier) means of protest. § Fine Crane items; more please?

COLLECTOR #7 : Devore - Guffaw at the Hong Kong fireworks mfr item...But look, whyinell do you think fans come to a con anyway? At the Chicon I got to talk with about one hundred and sixty persons, fan and pro, many of whom I considered friends then and now, others of whom will become closer friends as we get to know each other better. Most of them are people I won't be too likely to see at any other occasion than at a con. § The Fan Awards project may be revived; didn't you get Charles Well's flier? Rick Sneary independently came up with a similar idea, as you'll see in AN EGOBOY A DAY FROM ALL OVER #3.

SLUG III: Wally Weber - I suppose the Seaconing puns you had in mind were Gerber's "Pucon whom?" on the quover of TESSERACT2 and someone else's "Señor, jus' don' get Seacon me". At the opposite extreme, and one you'd dig, was Paul Williams's recent conrep called FRIED CHICON, but I don't know if he named it with you in mind. § Enjoyed.

POR QUE 14: Doræen - Any Rand? I thought one was enough--how many others have you conjured up? § OK, for you and several others who've asked me about those quovers--as I read each sapzine I note down my comments on one piece of paper, having a 2nd <sup>mar</sup> <sup>other</sup> typer on which to note down any quoteworthy lines; next comes an estimate of their area, & the actual assembly into a quover takes, in general, two retypings, sometimes less depending on the design of the quover.

THE ZED 800: Karen Anderson - I'm almost certain I heard someone singing your "Campbell's dereliction" filksong at the Chicon. ((Or is filksong the right word for it, since the prototype isn't a folksong after all?)) It certainly belongs in the S tfsy Songbook #2 if Pelz (or whoever) ever gets around to putting it out. § It sounds as if you attended an entirely different con from Rike, Franson, Pelz, and others who've done Westercon reports. I wonder if the same thing will hold true for the Chicon... § Enjoyed.

SPECTATOR 60 : Steele, 1711 - Now that you've foysted this off onto us, be prepared for the consequences: Pelz & Co will doubtless fill the next few migs with faanish acrostics, anagrams and bouts-rimez. -5-

AFROGIWOOD (a courtin' go?): Foyster - Foop, there are at least 25 or 30 Aussiefans, possibly more. When Ron Smith visited me, INSIDE mlg list in hand for updating, shortly before he got on the boat, he had the Aussiefan roster in a special section, and on it were many names with still-extant subs, names I'd never heard of.

PILGRIMAGE TO MECCA aka THE AVENGER: Meskys- Fine wordpic of Karen Anderson; I too saw this side of her after the formal Chicago portion of the Chicon was over with, back out here while she was giving Ethel, Andybern and me a guided kook's tour, and once again at the Farewell Willis party. I dug it, & wished that the opportunity would come more often.

MEST X: McDaniel - Pelzian copyright or no, your test-stratified society (and it would certainly be a wonderful thing) sounds very much akin to that in JTM's Intosh's World Outof Mind, except that their tests seem to have started later than grade school (JTM's goof). § MEST is an acronym or a piece of initialese, no? A logogram, acto my unabridged, is merely a kind of riddle, aka "logogriph"--though that sounds more like some kind of mythological crittur. (And if I were Avram Davidson, doubtless a story would follow using logogriphs in some kind of fantasy background...) § Yes, there are some mundanes who think I'm wasting my time & talents on both coin fandom and sf fandom. I pacify them by telling them that (a) both fandoms are just a goddam hobby, and (b) I'm still doing sociological and other research.

THE REST OF MEST: same - I suppose you'll be glad to know that Walt Willis, no less, has the same opinion of Calvin W "Biff" Demmon as you have, only he said he hadn't seen anything like Cal since Max Keasler, and Cal can spell! I quoted the bit in FANAC 85. § Does the Omniapan Society recognize the Modern APA, ex-ISBCC?

INCOMPLETE SAPSITE: Henstell - Did you really mean that lino as it stood? § Have you tried to talk to me of late? And did you ever get the contrib I sent you for ESO? § No, I don't know Dr Philip Henstell, though I may have seen him at some coin con or other; if he's seriously interested in collecting US coins, he probably knows my name from COIN WORLD, Num. Scrapbook or Numismatist. Ask him. § What'll you do for an encore? Really try to comment on WARHOON & SAPTERRANEAN? It might even be worth the effort, and it'd be a painless way to get your 6pp requirements out of the way. § Sorry you did not get to the Chicon. Wha' happened?

WARHOON 16: Bergeron - Thank you for finally breaking down and putting in a contents page. Please keep up the practice. § I trust that my contribution in #17 won't be classified as another intellectual flame-throwing & contortionist act. I don't see how my bits in Nos 14 & 16 qualified as such, but maybe you saw them differently. § Ah yes, Gerry Schneider. I recall that with Wrhn 6 you appointed him Associate Editor and promised material from him, which never materialized, and of late his name has been dropped. Wha' happened? § Now that you've announced THE ANATOMY OF FANAC, let's hope you don't show signs of exhaustion after it comes out. § Willis's col was first-rate. I dug the Papago Indian poem, but for possibly the wrong reasons: it was a little Imagist gem, and it got across the moral ambivalence of hunting even in a society where this was a way of life, as well as hinting at the insight that in this MEST universe we're kin even to the animals on whom we prey--and other things. But I do not know if all these meanings were in the original, or if some were added by the translator. § Tony Boucher's remark to me at the Chicon that this particular WAW col "justified the existence of fanzines" should, I think, give heart to those discouraged by the crud coming their way--as Harry Warner was discouraged, e.g., by the recent Jennings abomination. I am only sorry Mrs Camper didn't hear Tony make the remark.

I wish James Blish in some future Wrhn col would explain to us just how he can characterize fiction writing and public-relations work as, both of them, instances of "organized lying", in the same breath, and on what ethical grounds he can blandly tell us that he has no objection to organized lying. To me, a lie is an untruth that pretends to be a truth; by this definition, fiction pre-



sented as fiction is no lie, and writing it is not lying. (The test case, of course, is the Shaver Mystery...) Again, when Blish says he doubts that one can run a family very well without organized lying, I must express my skepticism of this and all similar remarks. Authoritarian parents who have no respect for their offspring possibly find it necessary; but let us be thankful that not all young people who have kids of their own find it necessary to adopt this particular aberrative practice. A.S. Neill, in Summerhill, describes not only a family (his own) but a boarding school--which he has run for over forty years, and in both of which one of the standard principles of operation is that no adult may lie to a child. The school has turned out many healthy and well-adapted graduates; and Neill's daughter, according to friends of mine who know this family, is both healthy and affectionate as well as very pleasant to know. In my own case, I have never found it necessary to lie to a child, nor do I ordinarily lie to anyone I respect. (But I will admit that there are plenty whom I do not respect. Nevertheless, I would rather not lie to even these.)

I wish that Bob Leman would read Level 7 and then reconsider his remarks about the human race surviving despite atomageddon--his thoughtlessly overoptimistic remarks. "The fact is," says he (not "The possibility is," nor yet "My wishful thinking is," nor any more honest formulation), "that even if nuclear war does come...life--and mankind--will go on." I shall not trot out the tired/old statistics about how many h-bombs We and They have, columned all too often much as though they were baseball team standings; it is more than enough to point out that apologists for the status quo boastfully point to the same facts which drive Linus Pauling to desperation: each side in the current dispute possesses enough h-bombs to destroy the human race in toto, and with it most of nonhuman life; both sides continue to amass bigger & bigger bombs, & neither will be content with the possibility of remaining in second place (as I said earlier to Lt. Hulan). Meanwhile, tests increase the amount of background radioactivity, and the Sr-90 continues to accumulate in our children's bones, and the radiation level in their gonads, and the probability inches upward of some advocate of preventive war, some disciple of General Walker, or some other kind of military fugghead, pushing the panic button. Without descending to the level of personal animadversions on Leman's mentality, I would still like to know if he has given this matter any thought, and if not why not; or whether he simply regards it as just so much unrealistic liberal propaganda safe to pass by unread, and if so why.

Blish, again: An "amateur engineer" might be many things; I've known quite a few--they belonged to the amateur rocketry societies, radio ham groups, and mechanical do-it-yourself categories.

Lee Hoffman: You get your kicks from seeing prepostwarous films, which is I suppose more or less comparable to a stfan getting his kicks from reading 1939-44 ASFs; both reflect partly a search for a kind of quality seemingly absent in more recent productions, partly nostalgia for one's own earlier days. But I begin to wonder, with your comments on "Marienbad", whether Messrs Alas & Alack were in fact trying to reach the ordinary moviegoer used to Cecil B. De Mille, Goldwyn & Walt Disney--or rather the person of sophistication, the person who has already developed a taste for the tricks, puzzles, subtleties and less-familiar conventions of Art films, capital A. I cannot imagine that A&A viewed their product as anything capable of appealing to mass man. (And who ever called it a love story?) Your comments from the point of view of the "Egyptian" are, at that, several orders of magnitude more articulate than those one would expect from Mr. Average J. Clod or his True Romances-reading female counterpart. Somehow I doubt that either one would have regarded such minds as the protagonists' as sick: they would instead probably have tried to identify with one or other of them, hoping that the man would convince Delphine that in fact they had made this assignation, and then go off and have a big a\*f\*f\*a\*i\*r, with lord only knows what complications introduced by the cadaverous man (husband? lover? father?), whom they would have type-cast as the Villain of the piece.

Ryan: It wasn't Blish, but yhos, who objected to Blish's use of the term "promiscuity".

Bergeron, in mc's: The conrep/tripreps will appear in FANNISH IV. § I recognized that quote from "It ain't necessarily so" on p.53 of Wrhn 15, but didn't make the mailing, otherwise I would have said then what I say now: I could have imagined more appropriate places to put this musical

lino--e.g. in the middle of someone's argument with which you strongly disagreed. This may, at that, begin a new fanish genre, and I suspect that musical linos will draw often from Gilbert & Sullivan for their punch. § First-rate, all in all.

THE GLASS PIG 2: Demmon - The piece of piggerel strongly recalls Bob Leman's discovery, Morris Cottrell, so-called poet laureate of Colorado. Chortle!

§ I can confirm most of what you say about hamdom, having been exposed to 3 or 4 gung-ho people in this (you should excuse the expression) sister fandom to ours. A more boring bunch of conversations I never heard even in the N3F room at a con. Possibly the ladies' room at a church social, or the lounge at a convention of Southern Baptist Sunday-school teachers, might provide worse, but I've never had the -er- privilege. § Keep up the good work.

RETRO 25: Buz - My forthcoming review of Little Fuzzy (a copy is going to HBPiper at his request) is a 3-way thing, comparing LF with You Shall Know Them and also with War With the Newts. I found the Piper book a hell of a lot of fun and--let's face it--wish-fulfillment; Piper obviously loved his cuddly creatures too much to tolerate for a moment their not winning out, or even getting hurt very badly. But the book also brought up many important issues without dealing in them with the depth they required. § The Pat Scott you allude to is now Mrs. Pat McLean; I don't have a N3F roster so can't say if she's in it.

HIEROGLYPHIC 1: Kaye - Kenny Gerber is a buddy of yours? He's also been a good friend of mine; give him my best wishes. As it happens, I knew his brother Les for a year and a half (through my sometime neighbor Cylvia Margulies of Satellite SF) before the kid managed to recruit me into fandom--which he did by bringing me a foot-&-a-half-high stack of choice fmz (GRUES, HYPHENS, etc.) while I was flat on my back in a hospital bed. § Only 135 recipients of OBELISK? You don't know how lucky you are. It's exactly that problem which induced many former genzine pubbers to retire into the apas, and which has nearly founded FANAC. The latter had a mlg list of 225 when I got it (and Ron told me that he'd dropped the zine because it was a drag; Terry found himself unable to keep it up between the huge mlg list and his other obligations). Within a year it climbed to almost 350. Between half and 2/3 of the list are subbers; the remainder are mostly newsitem contributors or loc writers. § I have heard Olatunji only on the Max Roach "Freedom Now!" suite, and I dig this. I suppose that other recordings of Olatunji's drumming will be at Ted White's place when I get back there Dec. 15. § My own favorite period in jazz is classic bop, when Bird and Diz were at their best, but there are some earlier things (BG sextet tracks of the late 1930's, some Ellington items) and many later ones (among others, Mingus, Coltrane, Monk of a few years back, Miles Davis) which I also dig. For some reason I haven't been able to like traditional jazz as an entire genre, though there are individual pieces which are fun, and a few which are lovely indeed. Sturgeon's Law, I guess...

MISTILY MEANDERING 1: Patten - It isn't surprising that the Berry comment on Holst's Mars movement reminds you of Heinlein on the "Nine Planets Symphony" in SIASL. In Wrhn 14 (top p.16) I suggested that Heinlein may even have been groping toward a dim recollection of the Holst work. When you get around to listening to it, there are 2 or 3 good recordings: Boult, Stokowski, Sargent--in descending order of excellence to these ears. § For nobility in disguise, try the Tolkien trilogy, where "Strider" proves to be the King of Gondor and Arnor, heir of Isildur & Anarion, and the last of the Numenoreans; and I seem vaguely to recall an instance or two in the Canon, though probably I should let Karen Anderson or some other BSI member give details. I may be misremembering on this, though.

SPELEOBEM 16: Pelz - Let's dead Fellowships lie, I say. § Scarcity and values of rare fmz --well, my own ideas were kicked upstairs by the results in the AXE auctions. I notice in a recent MENACE that you're advertising for certain items. What can you trade me for them? I have some of them in duplicate; write for details. I need 1 & 2, GRUE before No. 18, Q 1-6 (except #4), and the blackbordered one, most FVs and cf.'s, many STEFAN-TASYs, and a number of Skhks and OOPSLASS. § Fine conrep; are you going to do the "Men of



Harlan" parody? "March of the Men of Harlech" tune, of course. § And when you do get around to reading Dying Earth, you'll know why people thought Vance was Kuttner; I suppose you'll also be using some of those names as fnz titles, department or col titles, or even names of personalities or regions in Coventry. For that matter, I still don't see why the last few costume parties haven't had a T<sup>v</sup> sais or a Prince Kandive the Golden or a Turjan of Miir (complete with one pf his more-dr-less human creations). § Tell Fred Galvin: there are plenty of musical parodies around. Jazz is full of them, mostly parody quotes of 'classical' or movie-music cliches and tags. There is also a group of parodies in Saint-Saëns's "Carnival of the Animals", and a few even deadlier ones in Ibert's "Divertissement"--among other things in the Ibert work, parodies of the Mendelssohn Wedding March, of Johann Strauss and Offenbach, and of French music-hall stuff of the 1890's, all in a most rollicking manner. Bartok's "Concerto for Orchestra" contains a parody of a theme used in Shostakovich's 7th Symphony (the "Leningrad" abortion), though Bartok pointed out that it was a music-hall cliché before Shostakovich picked it up. Examples could be multiplied. Debussy's "Golliwogg's Cakewalk" contains a parody quote of the opening of Wagner's "Tristan und Isolde." I have often seen paintings which were parodies of well-known artists' mannerisms--and of course this sort of thing, on a slapstick level, was done in more than one of the early MADs. Probably parodies are possible in many if not most other genres. § A thesis on fandom would properly belong to sociology, and I have every intention of doing one--though if present plans hold up, it will be a dissertation on comparative fandoms. § I chortle over the "T.C." things; they deserve wider distribution than SAPS, I do believe.

SHARE THE RAPP: Various - Glad to have this, as I'd missed it when it first came out. But lordy, what ghosts from the past! Craig Cochran, Ralph Holland, JBrian Donahue, Bob Farnham, Orma McCormick...

WHEN THE GODS WOULD SLURP: AECLewis - Here we have a locus classicus of the Joe Gibson syndrome: blast and damn, but name no names. And an anti-mc blast at that. At least you didn't allude to the Frigid Faction. Tell me, Al, do you consider Buz's, Terry's, Bergeron's, or my mc's to be instances of laziness? And before you shout a hasty and ill-considered yes, go back through the last dozen or so mailings and read some of them again; in my case, you might also read my contributions in Wrhn 14, 16 and 17. ... Finished? Now tell me why you changed your mind, or why you might now be willing to admit that at least a few mc's aren't lazy excuses for not doing something Creative. And while you're about it, please try to say what constitutes acceptable mc's. We already know what bad ones are like: that question almost founded IPSO. And if you haven't changed your mind after all, tell us why, and let's have something more than merely subjective "I like"/"I dislike" arguments. Then reread your contribution, and you'll find that you've been doing mc's. Even if you call the results an essay. And here is the kernel: Mc's might just as well be labeled loosely connected essayettes. Granting Sturgeon's Law the full measure of application, to deny this form any possibility of fine writing or significant expression of ideas is to prove only that you have not investigated the possibilities of the genre to the degree that they deserve. § On this capitalization bit: if you mean Demmon, where do you get the motives you assign to him? and if you mean his imitators, where do you get the idea that their motive is anything other than imitation of something already perceived as successfully witty? But then, capitalization for purposes of irony has been in use for many years in fandom. (Cf. Real Soon Now, and similar exprs.) § If you think that the Cult is full of porno, either you're going by hearsay or your definition of porno is nearer to that of Billy Graham than to that of even the PO. Possibly both: after all, you got dropped from the waitlist last March, and much of your previous time was spent as an inactive waitlister, therefore without getting many FRs. I have a foot-high stack of Cultzines dating back to Cycle I, and in that whole stack there are only about three items I'd consider to come anywhere near porno, though none really step over the line: the worst of these were a couple of Bourne cartoons in FR72, and the "Clut Hymnal" comes right next to them, and HATE to that. The Rike cover cartoon on FR96 to which Eney so vociferously objected doesn't even come close. In fact, I haven't seen any amount of bad (or otherwise) porno produced by pimplyfaced adolescents

or clear-skinned ones in fandom--since the original PAPA stuff, anyway. Probably you've had more fanzines pass through your hands than I have, what with your longer stay in fandom and with this upcoming Fmz Foundation, but I wonder if you've actually read the things. And anyway what is your objection to pornography? Like everything else, it comes in a spectrum, and there is everything from outstandingly good to abysmally foul stuff in this genre. § If Tesla to you is as forgotten a figure as Edgar Wallace (though come to think of it I've read quite a few of his books: The Four Just Men, The 3 Just Men, Sgt. Sir Peter, & many other Crime Club edns., in 1947-49 when I was on a whodunit kick), then the world is in a bad way indeed. Tesla was one of the real colossi of modern technology, just as Willard Gibbs was to mathematical physics. Those who know these fields will know the names, but the implications of their discoveries are still being worked out. I have heard that Tesla's notebooks are under top-secret wraps somewhere in govt. offices, incidentally, so apparently others haven't forgotten him entirely.

INTROIBO AD ~~M/TARVE/DEI~~ SAPS: Fitch - There are other Bach arias just as memorable, to my mind, as the two you mention, though those are singularly lovely. Try, for instance, "Ach, bleibe doch," from the so-called Ascension Cantata, #11, or its later version as the Agnus Dei from the b=minor Mass; "Seht! was die Liebe tut!" from Cantata 85 ("Ich bin ein guter Hirt"). And in the St. Matthew Passion, if we stick only to solo arias, there are two especially moving ones: "Erbarme dich, mein Gott", and "Mache mich, mein Herze, rein". § Eine Kleine N chtmusik isn't really lowbrow at all, any more than is "Jesu, Joy of Man's Desiring", though it's possible to get more out of any of these with greater familiarity with the composers' works, or with music in general. I suspect you and Tosk will find you differ pretty strongly on music. § When I'm really sick, I don't want visitors to make a great fuss over me, or a show of pity: this I loathe with a passion going beyond the purple into the ultraviolet. I want visitors for quite other reasons: being in bed alone and unwell is a first-class d\*r\*a\*g, and someone to converse with can make the time pass very pleasantly; it is good to know that someone cares about me; and visitors can help out by doing things for me that I can't then do on my own. § Your anonymous guest is obviously right about the educational problems, specifically the relationship between misplacement of mechanically-minded kids in an academic program and their subsequent rebellion and delinquency, but it's an insight already echoed by many. However, I think he is also unnecessarily scared of Wrhn. Lord knows, I've found it commentable enough; in fact, in all five issues of SAPT so far (nos. 3-7), Wrhn has gotten more comments from me than any other single zine. § Enjoyed.

Other zines remain uncommented on perforce; they were appreciated nevertheless.

-Walter Breen

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RETURN REQUEST'D