

MAY 1960

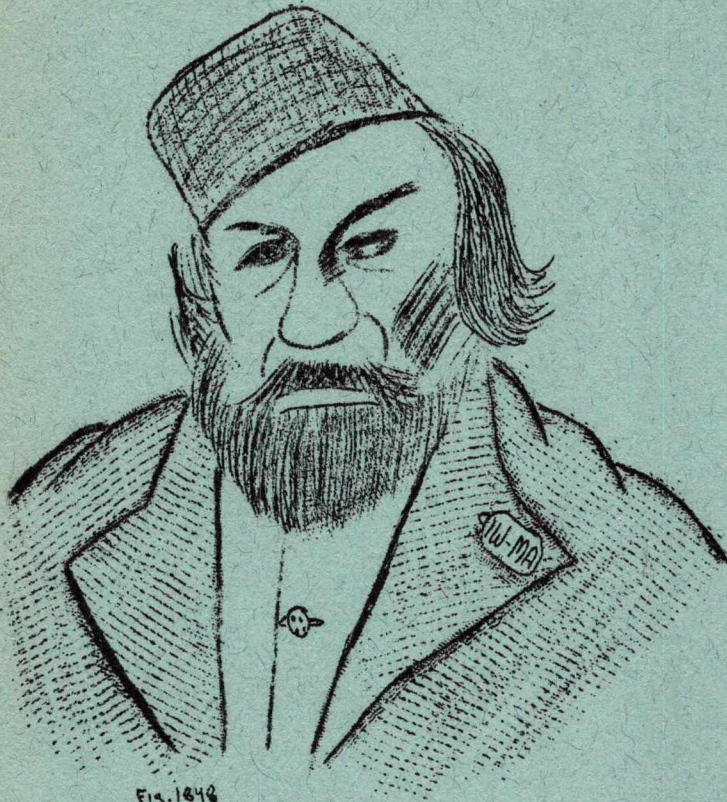


Fig. 1848  
crafty but kind

**WIMBO**

**2**



This is Limbo #2. The first issue appeared in an Ompa mailing almost two years ago. Never let an old title die, I say. This is being published for FAPA for inclusion in the 91st mailing, May, 1960. Put out by David Rike, 750-60th St., Oakland 9, California. Backcover by Tom Carver illustrating the Spirit of Fandom.

My part of this Fapazine will be brief because of circumstances. First off the mimeo that ran off Bill Donaho's comments is not with me at the moment. It is a closed cylinder model 78 A.B. Dick machine set on a table and electrified. Until a couple of months ago, it ran alright. However, in the middle of running off a campus political magazine the automatic roller release went out on it. I found however that it could be run by hand by using a manual roller release whenever a sheet of paper didn't go thru. The third issue of Habakkuk and Bill's comments were run off in this way. However, a couple of weeks ago, some friends who were engaged in a committee for the abolition of capital punishment (not just Chessman, who was killed yesterday, but capital punishment in general) needed a mimeo and they asked me if they could use mine, in return they said that they'd try to get it repaired. To date, they haven't had much luck. The repairman from A.B. Dick says that the worn out part (a piece of metal about the size of a quarter, I'm told, with some bumps on it) is no longer available and to have it custom-machined would cost about \$75. However, there are machinists who are active on the committee and one of them will try make up the need part in his spare time on the job. In place of my closed cylinder 78 I'm using the machine that I've used, with varying degrees of success since 1953, an open cylinder 78 that/almost as old as my parents. The brown ink comes from running off the first two issues of Habakkuk on it, and the cover of the third.

The second circumstance is the fact that I'm going to college and have to study-study-study. Not only that, but I also have a little term project going in my Psych. class where I'm running around North Beach administering tests. The main test is the Minnesota Multiphasic Personality Inventory. This is a 566 question test that takes around 2 hours to complete. In a noisy bar, like the Bagel Shop, it sometimes takes longer. I'm also giving it to fans that pass by, tho this is a longer term project than the beat-scene, since I want to get a larger population.

Thirdly, after school my hours are occupied by going places and doing things with a young lady that I met while walking in a picket line in front of Woolworth's on a rainy day in San Francisco. We talk-talk-talk, go to the arty films that're being shown in Berkeley, attend lectures, political meetings, have picnics in the botanical gardens, go to protest meetings, and go out and study people. I really like her. In fact, I feel that she stands head and shoulders above any other chick that I know of. She's 6'3".

Since I moved away from Rodeo (3 years this September), I've found so many things that I'm interested in, that I can't taken them all in. Book stores to go in and browse thru for hours on end. The countless of happenings in-and-around the University: meetings, lectures, film showings, concerts, etc. People to meet and talk with. Classes to attend. Jobs to work at (after all, someone has to pay the bill). And yet, to still find time to sit down and put some words on stencil for FAPA, the other fan groups I belong to, and people in general. If there are periods of silence, it is not because of aloofness or lack of interest, but rather because I'm hung up in trying to make up for 20 years of social isolation. Not in a run-run-run fashion, but rather taking it easy and and appreciating things for what they are. Instead of trying to run away from all of the billboards, I'm trying to stop, to walk up and look at the scenery behind them. To not only look at it, but to walk out on the grass, dig the insects and lizards under the rocks, strip down and soak up some sun and go off into the woods after some nuts or berries when I get hungry.

The mailing comments this time are by Bill Donaho, a waiting-lister. Outside of FAPA his stuff has appeared in Innuendo, Fijagh, and in his own fmz, Habakkuk. Habakkuk is g free for trade, contribution, or a letter of comment. Send 'em to 1441-8th Street, Berkeley 10, California.

This is Limbo #2. The first issue appeared in an issue waiting almost two years and never saw an issue. This is being published for YAPA for inclusion in the first volume. Put out by Kelly Rike, 250-60th St., Oakland 9, California. However, for further information the spirit of London

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The second circumstance is the fact that I'm going to college and have to study-study-study. Not only that, but I also have a little term project going in my level. One of the things I'm doing is a research project on administrative tests. The main test in the Minnesota Psychological Inventory. This is a 500 question test that takes about 2 hours to complete. In a noisy bar, like the level shop, it sometimes takes longer. I'm also giving it to some that pass by the test as a longer term project with the best score, since I want to get a larger population.

Thirdly, at our school my hours are occupied by going places and doing things with a group. Last week while walking in a divided line in front of Woolworth's on a rainy day in San Francisco. We talk-talk-talk as to the early times that's being shown in Berkeley, a total lecture, political message, have picnic in the botanical gardens to go to protest feelings, and so on and so forth. I really like her. In fact, I feel that she stands head and shoulders above any other chick that I know of. She's a girl.

Since I moved away from home (3 years this September), I've found so many things that I'm interested in that I can't take them all in. Book stores to go in and browse that for hours on end. The countless of happenings in and around the University, meetings, lectures, film showings, concerts, etc. People to meet and talk with. Classes to attend. Jobs to work at (after all, someone has to pay the bill). And yet, so still find time to sit down and put some words on a sheet for YAPA. The other two volumes I belong to, and people in general. If there are parties or dances, it is not because of a lack of interest, but rather because I'm hung up in trying to make up for 20 years of social isolation. Not in a non-trivial fashion, but rather taking it easy and not at all. Instead of trying to run away from all of the things, I'm trying to walk up and look at the scenery during them. To be sure, I look at it, but to walk out on the grass, dig the insects and leaves after the rocks, strip down and soak in some sun and so on into the woods after some noise or detour when I get hungry.

The mailing comments this time are by Bill Donald, a waiting-lister. Outside of YAPA his stuff has appeared in HARRIS, and in his own time, HARRIS. He's a real fan for the magazine, or a letter of comment. Send it to 250-60th Street, Berkeley, CA, California.

## MAILING COMMENTS

By

Bill Donaho

As I am now on the waiting list it is just as well to let FAPA in general know what it is in for. Well, here goes.

PHANTASY PRESS - McPhail. Marion's con report was very interesting. When I read most con reports I either feel that the writer was reporting a familiar scene, with different emphasis and events, or I get the feeling that I attended an entirely different convention. When I read Marion's report I seemed to be at the same convention, but seeing it from an entirely different point of view.

PELOTSAM #13 - Economou. Very enjoyable. I am very fond of folk songs and have a fairly extensive collection of folk song recordings. I think that many times these are the appropriate records to play at parties, but I quite agree that folk singers at parties are mostly a nuisance, even when they are singers whose records I enjoy very much. They have such tender egos. They expect (compel) everybody to listen to them, but they have no rapport with their audience. There are of course notable exceptions like Sandy Cutrell, Juanita Coulson and many others. \*\*\* You're right about Mark Twain. I reread him also this summer and he hadn't dated at all.

Phyllis, do you realize what you've done? You didn't print Burbee's home brew recipe this mailing! You've held up the Donaho-Curran brewing operations. Cruel, heartless....

QUOTEBOOK & ROBIN HOOD - Rotsler. Very good, but what the hell can you say about them?

STEFANTASY - DANNER. A very beautiful printing job, Bill. I heartily endorse your editorial on religious freedom. I'm not quite sure whether I'm an agnostic or an atheist (which makes me an agnostic I suppose). I feel dimly that there probably exists something to which the name god can be given, but I am completely unable to believe in a personal god.

Dean was very good. I was much amused as I was one of the poor suckers who sent for "The Secret Museum of Mankind". (I was only fifteen). I still have it I believe. If I can find it, I'll send it to Dean. He deserves a copy of his very own.

LARK - Danner. I can understand complete hermits, but I can't understand someone who enjoys contact with people via the printed word, and then doesn't want to meet those same people in person. Could you explain in words of one syllable or something?

This seems to be an excellent place to jump with both feet into the stereo discussion. My system is monaural at the moment. I have a stereo pre-amp because I wanted to get a better pre-amp than I had and it didn't make sense to me not to pay the slight difference to get the stereo one. After all, I'll probably go stereo some day. I'm in no hurry though. I'm waiting for stereo records to improve for one thing and also the only stereo set-up I have heard that I like better than my regular two-speaker system cost some \$3,000.00. From what some of my electronic engineering friends have told me, however, and some of the experiments I have participated with them in, I think stereo will

improve my outfit. I figure that to add stereo though will cost me some five hundred dollars so I am in no hurry. There was a recent article which ruefully mentioned that it was possible to buy a passable stereo packaged unit for \$100.00 or less, but if someone already had a good monaural system, to make it stereo of equal quality would run into money. It does.

There are a few good stereo records now, but most of them are crap. My engineering friends who work in the field (sorry, Andy, but some engineers do know their fields) assure me that stereo grooves aren't fragile and that the better stereo cartridges won't damage monaural records, so I'm not worried about that. In any case one could add equipment for stereo and keep the present equipment for regular.

My usual method of procedure when buying High Fi equipment is to get the technical opinion of my electronics friends on the workmanship, performance and durability of some brands of the piece I want. I then go to a High Fi store and listen. If I have any doubts about the choice then I go again, this time dragging along musician friends with me. The engineers and musicians agree perfectly about cartridges, pre-amps and amplifiers (most standard turntables and arms, as opposed to changers, seem perfectly adequate and equal and there is nothing to disagree about), but differ very sharply about speakers and speaker cabinets. I go along with the musicians and my engineering friends are sometimes horrified at my choice, even when they like the sound that results. "It shouldn't sound like that. That X----- distorts."

"Yes," I reply soothingly. "It distorts those clear electronic beeps so that they sound like music."

Anyhow, as a result of this procedure and a lot of experimentation, I have a very good system. Many engineers and most musicians (besides the ones I consulted) tell me that it is the best one they have heard in a private home. (With men who know tobacco best.....)

But, back to stereo cartridges. I have the Grado monaural cartridge as both the engineers and musicians agree that it is the best. For awhile there was much confusion about stereo cartridges, but a slight majority seemed to favor the Fairchild. Then about three months ago Grado brought out a new stereo cartridge. The engineers all say that it is by far the best stereo one. Most of them say that it is a better cartridge than the Grado monaural. The report from the musicians isn't in yet.

Perhaps you people who have had unfortunate experiences with stereo have not had perfectly balanced equipment. This is very important. It makes a detectable difference if two different output amplifiers are used and a tremendous difference if two speakers which are not perfectly balanced are used. The stereo sounds muddy. Two mediocre speakers of the same kind sound better than a very good speaker and a mediocre speaker. One of my engineer friends has a home lab and we fooled around for an entire week-end using various and numerous combinations of speakers and amplifiers. We found (to our ears anyhow) that by trying many different combinations it was possible to match speakers of different brands, but that it was a long, painstaking job. The simplest way of procedure was to start with two of the same brand and kind to start with. We also found that for most purposes a 12" speaker and a 15" speaker of the same kind could not be told from two 15" speakers.

If my system sounds so good, why do I want to add stereo? Well, there will be an improvement in sound which I am all for, and, besides, High Fi is one of my favorite toys. I'm mostly waiting for stereo records to get better. On the other hand, if anyone cares to finance the venture, I'll go out and convert tomorrow.

TARGET FAPA - Eney. I was one of the many people who signed the GM Carr card without noticing what I was signing. I turned it over and saw that it was to GM Carr, but only glanced at it hastily and didn't see the message. If I had, I probably wouldn't have signed it, not because I don't think she needs telling off; I do, but I think this was a childish way of doing it. (Sorry and all that.) On the other hand you were certainly justified in thinking that people would read what they signed before signing it and I certainly shall from now on. I also think that "Germzine" is unworthy of you, although ghod knows you have had provocation.

"Extracts From Captain Stormfield's Visit to Heaven" is one of my favorite bits of Mark Twain. \*\*\* I read The White Company and greatly enjoyed it. I have heard that there were other books in this series, but never came across any of them.

THE DIRECTORY OF 1959 FANDOM - Bennett. A most worthy effort and very useful.

KLEIN BOTTLE #3 - T&MCarr. Authenticity in folk songs isn't particularly desirable in itself except for the scholar and researcher. It's just that each folk song has been sung so long and so often that it is already as pruned and polished in its own idiom as it is desirable to be. Almost any change is bound to be for the worse, except possibly for a translation from one culture to another. I think the folkniks are wrong on this one, but I don't feel very strongly about it. The only time I get het up about the question is when some folknik puts a singer down because he has a good voice or can sing. (He can't possibly be authentic; he sounds good.) That however is an abuse of the principle by phoneys and no reflection on the principle. \*\*\* Some authentic folk singers with bad voices can be listened to and enjoyed. I've even learned to like A. L. Lloyd (but not very much).

My mother used the phrase starving Armenian too Meriam. I think it was used because in the early twenties the Turks and the Greeks were taking turns, massacring the Armenians and harrying them to and fro. There were all sorts of relief campaigns organized then for the "starving Armenians".

I once saw a statistic to the effect that 40 miles an hour was the speed at which most accidents happened, both in total numbers and in accidents per mile driven. About three times as many accidents per mile driven happened at forty as had at sixty. The only trouble was that an accident at sixty miles an hour is generally fatal. Frankly, I always wondered just how they determined how many miles were driven at what speed and how they found out at what speeds a lot of accidents happened, but I guess I'm just an old cynic. Personally I had rather ride with a good driver doing 80 miles an hour (when his judgment told him it was safe) than with a fairly good driver doing 60 or with a mediocre one doing 40. Not to mention a poor driver doing 20.

TRA-LA - JYoung & Stark. Rotsler elf very good. "No Comfort" a delight. The Haiken: very strange. I hope you keep them up until the strangness wears off. The form is very intriguing.

GEMZINE, PART TWO - GMCarr (Rapp & Gerding). Very interesting. It brought to mind two things I have read, both about Korean soldiers who were not taken prisoners. One was fairly recent and told of the terrific problem the army had in getting the Korean front-line soldiers to fire their guns. They would fire under a direct order to fire and they would fire if it were an immediate question of their own life, but the average rate of fire was very, very low. Cases were cited of units retreating from superior positions with 80% of the guns unfired. Non-cons at great risk to themselves would go from foxhole to foxhole to get the troops firing, but as soon as the non-ccm left, the soldier quit firing until and unless he could see that a specific Chinese soldier was a specific and immediate danger to him.

The other article was in a psychological journal some years ago. It said that Korean veterans had no esprit de corps at all, no identification with their unit or fellow soldiers in it. They had a sullen acceptance of authority and no respect for superiors. If this were true, they were already well softened for the communist brain washing and were in fact mostly brain-washed before capture. The article went on to try to explain these attitudes by two things.

(1) In the Korean War men did not go to the front with the unit and with the men they had trained with. They were put into a reserve pool and shipped out piecemeal to already existing units. This was contrary to all our established practice in other wars and definitely tended to make the men not part of the units they were shipped to. (I had thought that a reserve pool on some scale had been used in World War II at least. Does anyone know anything about this?)

(2) In other wars patriotism was very high and the sense of fighting for one's country was very strong; in the Korean War the general attitude of the average soldier was that the U. S. was not deeply involved and that he had been very unlucky to get into the whole bloody mess when so many guys his age, without even the excuse of working in defense plants, were free and clear. He resented it like hell.

It has been some time since I read the article, but I think that was the general gist of it. Wish I had been there to ask Major Mayer some questions.

GEMZINE 4/26 - GMCarr. Perhaps I'm a fool for writing this. Certainly it would be very much easier to ignore the whole question of GM Carr, and some might even question to say anything as I am a newcomer, one that hasn't even arrived yet. On the other hand my contact with GM Carr at the Solacon was warm and friendly and I like many things about her, the way she handled Wetzel's letters to her for one. I think I owe her some discussion of the question: what makes GM Carr so obnoxious? I know I owe my friends some support, even though they don't need it.

I am sickened and outraged by her attacks on Willis and the Busby's. I count Buz and Elinor my friends and I respect and admire Willis, both as a person and a fan. GM Carr's complete disregard for facts and for other people's feelings was never more blatantly or harmfully displayed and should be condemned in the most forthright manner.

This utter disregard for facts and for other people's feelings is the main reason people find you obnoxious, Mrs. Carr.



Nevertheless I never have approved of the "Ostracize GM Carr" campaign. It seems either too strong or too weak depending upon whether you want to slap her wrist or drive her out of fandom. I think she deserves a strong calling-down but, "If we all were to be beaten for our sins, who would escape a whipping?"

Incidentally, GEMZINE was interesting as usual.

CATCH TRAP - Bradley. You were very fortunate about teachers, Marion. Some of my earlier teachers, particularly my 4th grade one, Miss "Lizzie" Connor, were very decent human beings, but I can't say that they either inspired or shoved me into learning anything. My other fourth grade teacher was my first cousin and I gave her a hard time. I would never call her Miss Martin and the term was 3/4 over before she got me to call her "Miss" Thelma.

In high school the teachers were mostly sort of mediocre, but some of them were bad. My 10th grade English teacher had majored in agriculture in college and even at that time I knew more about English and American literature than he did. I did have one outstanding high school teacher though. Mrs. Liem. She taught 11th grade English and Latin. She knew her subjects thoroughly, much else besides, and was a charming and gracious person. If she couldn't charm you into learning, her gentle sarcasm would usually do the trick. If that didn't work one lifted eyebrow would usually devastate the most brash. She was a very good conversationalist and after school conversations with her started my interest in a number of things.

College was somewhat better, but I only had two good (in my opinion) teachers, even though I had a lot of famous ones. One of these, Henry Rago, was a very minor poet who would talk for hours about people he had known. This included most of the American and French literary and art scene. He also talked about books; he did it so well that if I hadn't read a book he mentioned I immediately did so. The other, Eugene Cunningham, was a very dedicated teacher. He was a master of biting sarcasm and could flay the hide off anyone, shaming them into harder study. For the rest my college courses, as far as I was concerned, provided an orderly, laid-out plan of study with daily classes which provided incentive to study when interest flagged. I can't say that I got much out of class discussion either. I sometimes did in discussing class readings with kindred souls, but most of the discussions were on readings outside of the class work. I got far more stimulation and knowledge from fellow students than I did from the instructors.

Another good thing about my high school was that they left me alone. By the time I was a sophomore there I was ordering all the new books for the library. Nothing was ever said when I would take home an enormous pile of library books and not return to school for two or three days. I would even read in class. One of my history instructors told me plaintively that he gave me an A instead of an A plus because I insisted on doing this. They really were understanding, weren't they?

DAY\*STAR - Bradley. Why? I enjoy your writing about Circuses even though I haven't seen a Circus for 24 1/2 years and never expect to see one again, but I really don't see the point of the comparison. Not that I mind or anything, but why?

HORIZONS - Warner. The Jason story is extremely good, but then they all are. The model of what fan fiction should be, but never is except in the Jason stories. \*\*\* I shall have to disagree with you about baseball, Harry. The best thing I can say about it is that it bores me silly. Oh sure, I enjoyed playing it as a kid, but watching somebody else play it? This attitude probably stems from two main causes. In the part of Texas in which I grew up football was the only sport that mattered. We played baseball and other games, just like we went swimming, for recreation. Football was the only game that after the game was over it mattered who had won or lost. Football was the only sport you watched somebody else play, unless it was your school playing, and then it was your school winning that mattered, not the game. A lot of sport fans are still like that, but I've never been able to understand how anybody could whip up an identification with a professional team.

When I went to the University of Texas I was still a football fan, but then I was drafted and after my discharge from the army I went to the University of Chicago. There athletics were felt to be a big T\*H\*R\*E\*A\*T to budding young intellectuals and it was simply not done to have an interest in sports of any kind. Most of my friends still seem to have the same sort of attitude. Outside of fandom I can't think of anyone I know who is interested in both sports and intellectual activities and the arts. It's either the one or the other. It's refreshing to find people who have an interest in both, even though I'm still not interested in sports.

On the other hand while I am intellectually convinced that there is no difference between the Democratic and Republican parties, you might call me a Democratic fan. I follow the fortunes of the Democratic party as some people follow the fortunes of the Dodgers. When Stevenson lost the only thing I can compare my feeling to is the way I felt when Randolph Field beat the University of Texas 66 to 6 back in 1944. Ah well....

CELEPHAIS - Evans. "Boris Godounoff" is my far my favorite opera and is the only one that I own in a full length version, the Christoff one. I used to have the complete Russian one, but gave it away when I got the Christoff. I'm sorry now that I did because it did have some advantages over the HMV version. For one thing it had some of Moussorgsky's original scoring. From the few samples that I have heard and from the testimony of people who have heard the complete original version Rimsky-Korskov took out a lot of the guts and fire when he "prettied-up" the orchestration.

I also have the Kipnis excerpts. I think Kipnis is much better than Christoff and, heresy though it may be, also better than Chaliapin, at least as evidenced by the LCT version of all the Chaliapin excerpts (long since withdrawn alas). The Kipnis album is one of my most frequently played ones and has been ever since I got it about ten years ago. (Then on 78; now on LP). I eagerly await the Reizen version.

A few years ago there was an article in "High Fidelity" on Russian opera, review all the Russian operas and excerpts from them currently available. The article started out very simply: "There are two Russian operas, 'Boris Godounoff' and 'The Rake's Progress'". Stravinsky being born, brought up and educated in Russia qualified as a Russian composer even though the opera is in English.

I don't own "Der Rosenkavalier" mostly because of hesitation about buying any of the present versions in hopes that a better one will be released. I

have always been very pleased that I managed to see Lotte Lehmann in this before she retired, but I never got that version of the opera because of the dated sound. I do have an album of the "Der Rosenkavalier Waltez" which make very good listening all by themselves.

I've heard "Die Fledermaus" three or four times and if anything in it moved me I failed to notice it. I'll have to make a special point of listening to those portions you recommend.

Speaking of Chaliapin my favorite recording of his is an aria from Faust, "The Calif of Gold". It's very good.

Do you have anything by Aksel Schiøtz? He is just about my favorite tenor. My favorite 78 record was him, and others, singing an excerpt from one of Buxtehude's cantatas. I don't know the name of the cantata, but the excerpt is called, "Aperite mihi portas justitiae" (Open for me the gates of heaven). It is very aptly named. It is extremely beautiful, powerful and moving. "Aperite" is available on the Victor album, The Art of Aksel Schiøtz, IM-1968. There is a lot of other nice stuff on the album, but everything pales before this.

But, back to opera. Probably my next full length opera purchase will be "The Marriage of Figaro", and after that "Der Rosenkavalier". Then, "Don Giovanni" and/or "The Magic Flute" closely followed by "The Rake's Progress". There are a lot of other operas that I would like to own in full length versions, but would hesitate to buy because I would only listen to them once or twice a year at most. "Aida", "Otello" and "Falstaff", "Carmen" and others. I will be quite satisfied with very abridges versions of "La Boheme," "La Traviata", "Il Trovatore", "Madam Butterfly", etc. But you get the general idea.

I have never cared for Wagner. The first opera I ever saw was "Lohgrehin" and it bored me silly. Years later I saw "Tristian and Isolde" and while I liked it mildly, I thought there were some pretty barren spots. I have also listened to numerous Met broadcasts and recordings without ever acquiring a taste. Perhaps it is something like what happened with John Stopa. When he first came to New York John was staying with me for awhile. 90% of John's record collection is Post-Wagnerian, Mahler, Bruckner et al. Naturally he played his records quite a lot. As he was leaving I said, "For one reason I'm glad you're leaving, John. I was beginning to like the stuff and I can't possibly afford another period."

Most of my non-fan friends who like classical music (I don't like the term, but it's very useful) HATE opera, all kinds opera. "Palpating, emotional crap" is one of the milder epithets they apply to it. Those who do like opera completely ignore any story or dramatic qualities the opera may have and concentrate on the singing/music. "The voice is the greatest instrument." With this attitude naturally they don't like Wagner. This attitude seems to be fairly widespread as opera seems more popular than ever, but Wagner seems to be going more and more out of style.

I think it was in the last mailing that Harry in HORIZONS had a great deal of praise for Wagner as a poet, dramatist and musician. Outside of books I haven't seen anything like that for 15 years, way back in 1945. At that time one of my friends said he had avoided Wagner because so many of his friends were interested in no other music, but were completely absorbed in Wagner and that from what listening he had done he could well understand their attitude.

78's much better in fidelity than Lp's? Well....I have noticed that when I replaced a 78 album with the same thing on LP than the 78 frequently sounded better. On the other hand I have never heard a 78 sound as good as the better LP's do. Of course, back when I had a 78 player (I don't any more), my LP cartridges were always better than the 78 ones. The sound of new LP's (except for Broadway show tunes which have SUPERLATIVE sound for some odd reason) isn't as good as it used to be. They are using too many gimmicks these days. I think the LP's made '53, '54 & '55 have by far the best sound; at least to my ears they have more natural sound.

I have never found that High F1 store clerks knew very much about high fi equipment. Some of them know quite a bit about music and they all seem to know the gossip in the trade, knowing which pieces of equipment will break down, which are ill-made, etc, but I personally don't think most of them know good sound when they hear it. I have visited some of them in their homes and listened to their own equipment and it all seemed to have the augmented bass and "brilliant" treble that is so fashionable nowadays. Perhaps they are brain-washed by hearing this type of sound all day in the stores.

I'm afraid that good sound is far too important to me. I will always get the record with the better sound, even if I don't like the interpretation as well. (If either is very bad I don't get the record). My favorite version of Beethoven's violin concerto is the Heifetz-Toscaninni one. I don't think any other version can touch it. Yet, when I listen to the Beethoven violin concerto I usually listen to the Heifetz-Much version. The sound is so much better. I also have the Oistrach version which I very seldom play. The only thing I really like Oistrach playing is the Sibelius violin concerto on which he is superb. I have always been pleased that the sound on the Gilels Tchaikovsky Piano Concerto #2 is so good. As far as I am concerned this is the absolutely definite version of it (even more so than the Heifetz Beethoven) and it would really be a problem for me if there were another recording around with far superior sound.

I have never been able to understand this reaction of people to Chinese food: that they are "usually hungry too soon after a big meal. No heavy fats or starches..." Good heavens, Chinese food is mostly cooked in peanut oil and don't you consider rice a starch? In a lot of Americanized Chinese restaurants they don't serve rice with most of the dishes, but the Chinese eat rice just like we eat bread. (To simplify matters I just mix the rice with the other food.) One of the hall marks of Chinese cooking to me is that they can spread the meat taste around the whole dish (including the rice) without seeming to dilute it at all. Someone once said that the first thing he did upon moving to a new town was to locate a good Jewish delicatessen and a good Chinese restaurant. I empathize; I empathize.

After some ten years of drinking scotch I finally learned to like it. I've always drunk it straight or diluted with ice or water. I never disliked it, just never cared for it, and I could always tell what was supposed to be good scotch from what was supposed to be bad, even though the difference didn't matter to me. Before I learned to like it I drank it fairly frequently because it is the only thing I can drink very much of without getting a hangover.

I actually disliked beer when I started drinking it. It took me some 6 months of steady drinking to form a taste for it. Now I like it very much. I still don't care very much for dark beer, but will drink it occasionally.

My favorite is Lowenbrau light (imported and 40¢ for 12 oz. unfortunately). My favorite American beer is Budweiser (the St. Louis brewed only). In New York I generally drank Ballantine Ale and out here I'm sticking pretty steadily to Coor's. California has a ridiculous law, fostered by the wineries I'm sure, that no beer sold in California can be more than 6.2% alcohol (or some similar figure). Most American beer is stronger than that and all imported beer is. When a beer company ships to California, they make a special shipment of diluted beer. A good 9% beer diluted to 6.2% tastes much worse than a mediocre beer that was 6.2% to begin with. This coupled with the fact that California water is the lousiest in the country for beer making purposes (even worse than Texas) makes for a very sad situation. That's why I am drinking a mediocre beer like Coor's. Home Brew is looming up attractively on the horizon however.

Oh yes, I kept drinking beer even though I disliked it because I was 17 and away at college and everybody else drank it and it was all you could get.

As far as taste goes my favorite drink is rum. Quite often on the rocks, in the summer with limes, in the winter, hot buttered. But oh what a head rum gives me! I don't care much for a Collins either, but I do like gin and tonic. Otherwise I drink gin and vodka only because it is so easy to disguise their taste.

As I was raised in bourbon country I like bourbon and don't care for rye. Even so, my passion for bourbon and/or sour mash whiskey is well under control. I prefer rum, scotch and irish. And, heresy of heresies, I think Jack Daniels is the smoothest whiskey I've ever drunk, but that it doesn't have much taste to it. Probably the best bourbon-type thing around now, but not up to pre-war bourbons. Sigh.

This reminds me. Once when leafing through an old 1903 magazine I came across the following ad: "Whiskey only 10 or 12 years old is not fit to drink. Send for a free sample of our 16 year old..." Sob. Sob.

A couple of years ago I became very interested in the 5¢ a word that Confession story magazines are paying and did extensive research on them. I was even working with an agent for awhile. Confession magazines have changed greatly in the past 10 - 15 years. The heroine is a very ordinary girl that the reader can identify with completely. She meets with trouble and adverse circumstances and/or overwhelming temptation for some logical reason. She makes ONE and only one mistake which is frequently presented off stage. The ideal thing is for the reader to be made to feel that in the same circumstances she would probably have done the same thing.

Things immediately go from bad to worse for the heroine. Some of the stories have a streak of masochism in them, but not the better paying markets. The heroine is brought to realize just what a horrible mistake she has made and it is made very clear just what she should have done instead. The story usually has a hopeful ending. Most of the mistakes aren't even sexual ones.

The magazines also have several factual articles each issue giving advice on family problems and food and homemaking features. They are very sensible. It would be completely accurate to say that the confession magazines are the Ladies Home Journal of the masses. Sorry, Elinor, but it's true. The major difference is that the confession magazines are written for people with less intelligence and/or education and have purple prose, simplified situations and characters and somewhat more rigid morality.

I couldn't stomach reading the things any more and quit writing them. In itself writing them isn't so bad, but to be able to write them you have to read tons of the damn things. The agent was disappointed. She said that I had the style and the situations down pat, but that my characters were too amoral and incredible. I had modeled them on fans.

The fannish periodics of confession stories that I have been writing are modeled on the old style story. The new style is too depressing to parody.

I believe that Lee Hoffman was never a fan of science fiction writing, just of fandom. I don't think she ever read much if any science fiction. Is that right, Lee?

Oh yes, I forget to mention that I do have the Glynebourne Festival recording of an almost complete "Marriage of Figaro". I taped it from my old 78 albums. A magnificent performance even if the sound is dated. I have never had the slightest trouble in storing tapes. I've also noticed that 78's taped at 3-3/4 frequently sound better than the LP version.

AD INTERIM - Ryan. I always thought that Heritage editions cost more than they were worth. You can pick up outstanding buys of the classics in extremely good editions in second-hand stores. They won't be in uniform bindings, but I will go to great lengths to avoid having uniform bindings. (I'm a violent anti-snob snob). Even if you don't share my prejudice you might investigate the second-hand store scene.

PLEIADES PIMPLES - Tucker. Very interesting. I also thought that Earth Abides was a very good book. I'm certainly going to try to get hold of The 25th Hour. \*\*\* People do nominate and vote for original novels for Hugos; it's just that not too many fans read them and you can't vote for what you haven't read (usually).

SALUD #1 - EBusby. Cities of the Plain is by Marcel Proust and is one of the seven volumes of Remembrance of Things Past. I can't imagine why Juanita picked it either....It deals with homosexuals and lesbians, but not in any pornographic manner and not much more so than the other volumes in the series, and there are no four letter words in it. Most best sellers today are worse. Is there another Cities of the Plain, Juanita?

I was mildly fond of the Dr. Doolittle stories. I liked The Wizard of Oz very much, but didn't come across but one or two others of the Oz books when I was small. When I was twenty I sat down and read most of them. I can't say that I enjoyed them too much, but at least I know now what people were talking about. Dave Mason is also a ~~Dave Mason fan~~ E. Nesbitt fan and I borrowed some of her books from him. I didn't much care for them, but on reading one of them discovered I had read it as a child and still had the most vivid memories of it even though I had forgotten the title and author.

As a small child my favorite books were the Billy Whispers books and the William Green Hill books. Probably my favorite one though was Frances Burnett's The Secret Garden. I never read The Wind in the Willows until I was a adult and while I like it my enthusiasm is quite mild. I never read the Winnie the Pooh books until I was grown up also and they all make me deathly ill. Of course, the first books I read for myself (instead of having read to me) were Edgar Rice Burroughs and Tom Swift. One of my most vivid memories is having hysterics while reading Ouida's The Dog of Flanders. It was so sad.

I never cared for Howard Pease and I never even heard of Arthur Ransome. I've read most of Lord Peter Wimsey but only liked Gaudy Night. When I was in my middle teens I read most of the Jalna books and liked them very much then. I still like them mildly, but chiefly only Jalna. Roy Snell I remember reading, but don't remember a thing about any of his books. I also loved Treasure Island and John Buchan's Prester John.

I think Jane Austin is the greatest English novelist, but have difficulty in finding fellow enthusiasts even among fellow English majors. I like all of her books except the dreadful Mansfield Park where my distaste for the characters cannot overcome my admiration for the writing. Pride and Prejudice is of course her best book and I think a strong case could be made that it is the greatest novel ever written. It is certainly the most successful in its own terms and a stylistic triumph par excellence. I've read it about 12 times and it never palls.

Besides her completed novels Jane Austin left a fragment, The Watsons. Many Janeophiles have had a try at completing it. John Coates did such a successful job that it is almost impossible to tell when Jane Austin leaves off and John Coates begins. If you like Jane Austin, you'll probably like this.

OUTFINITY #1 - Silverberg. Of course one can't be a full Zen monk in this society and who would want to? I think, however, that even without this much of the viewpoint and ideas can be absorbed with great profit. Naturally a complete Zen devotee would be horrified, but as long as your own outlook can be enriched, who cares? Have at him, Karen.

LE MOINDRE #18 - Raeburn. The frozen shrimp bit was hilarious. \*\*\* I saw the movie "Swiss Family Robinson" when it first came out, but I didn't like it. But then, Swiss Family Robinson was one of my favorite books and I was horrified at what they had done to it. I've read that book at least thirty times which is far more than I have read anything else. Some time ago I came across this passage in E. M. Forster's Aspects of the Novel which expresses my feelings very well:

"I could lecture to you now on The Swiss Family Robinson and it would be a glowing lecture, because of the emotions felt in boyhood. When my brain decays entirely I shall not bother any more over great literature. I shall go back to the romantic shore where the 'ship struck with a fearful shock', emitting four demigods named Fritz, Ernest, Jack and little Franz, together with their father, their mother, and a cushion, which contained all the appliances necessary for a ten years' residence in the tropics. That is my eternal summer, that is what The Swiss Family Robinson means to me..."

VANDY - Coulsons. While we have some similar tastes and attitudes I think that in the main we shall have to agree to disagree about folk music. I like Jean Ritchie very much, but I agree with you about Cynthia Gooding. She is my second favorite folk singer, Leadbelly being my favorite. I don't like Odetta as a folk singer. She has probably the most magnificent female voice I've ever heard and her guitar playing is terrific, but she communicates very little feeling to me except in a few spirituals. I'd classify her as a popular singer on the same level as Bellafonte, but with a considerably better voice. One of my friends once said that he thought Odetta was better than Bessie Smith. I immediately dragged out and played records of both. He blushed and repented of his wicked ways.

Most of the women I know, Juanita, make some sort of statement like yours. They generally go farther though and say, "I can't stand women at all, except for..." naming two or three exceptions. Does anyone have any idea why women don't like women?

GASP! - Stewart. I read the same article you did on Dennis the Menace. I don't think that most children are cruel deliberately. Its just that they are so egocentric and/or don't have enough experience to realize the consequence of their actions. Most children have a very hazy concept of cause and effect anyhow. There is a very interesting (and good) book along these lines. It is a novel by Richard Hughes, A High Wind in Jamaica. It's about some pirates who fell into the clutches of a group of children. Positively blood curdling at times, but without the least hint of cruelty or malice on anybody's part. It's the best fictional treatment of child psychology that I have ever seen.

THE RAMBLING FAP - Calkins. I agree with you about the army. The average American tends to be provincial as hell and the army is a big help in overcoming that. A lot of guys don't need it, but there are a lot worse fates than spending two years in the army. Also, with more and more Americans being mama's boys, the army's tendency to slacken, if not cut, the silver chord is all to the good.

XTRAP - Linard. Not my cup of tea, but it looks well done.

BLEEN #8 - Grennell. I smoke occasionally, cigarettes, cigars and pipes, but it has never become a habit. If I always have a pack of cigarettes on me I'll smoke about a pack a week, but if I don't have them I don't miss them. Sometimes I'll go for months without touching tobacco in any form. I'm glad, but I didn't plan it that way. I just never learned to inhale. I tried for three years to inhale while smoking, but couldn't manage it. My friends would kindly comment on all the contortions I went through, but my lungs proved just as stubborn as I was and I got nowhere. I finally gave up. I smoke a pipe for the taste and occasionally a cigar likewise. I like a cigarette following coffee following a good meal, but most of my cigarette smoking is that I find that I don't mind the acrid smoke-filled cars or rooms nearly so much when I am smoking myself.

BURBLINGS - Burbee. That was a real swell party, Burb. Thanks. I had a great time.

A PROPOS DE NOTHING #1 & A PROPOS DE RIEN #4 - Caughran. Are you absolutely, positively sure you've never been in Egypt?

SHIPSIDE #2 & #3 - Trimble. As a cab driver, John, you must know all sorts of interesting addresses which I must remember to get from you next time I am in L. A.

SERCON'S BANE #1 - FMBusby. So, when are you coming down here to repay the visit? Greatly enjoyed your comments, but it's getting late and I'm getting near the end of the stencil, so I'm not going to start tripping-off.

Sorry for everybody I've missed. (I didn't mean that exactly the way it sounds, but I'm sure you get the general idea.)

So long, everybody. See you next mailing I hope.





