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C E L E P H A I S

The old year has vanished into the past, taking with it the excitements of the first space satellites; the first month of 1959 is over half gone - and I am just starting the February issue of Celephais. Needless to say, I'm going to have to work fast, composing on master, to get this in the mailing. At least I can give it to Ted at the last moment - it will merely mean a trip to Baltimore at the worst - and Baltimore could be the worst. Of course, I'd not meant to put off so long working on FAPA, but. Vacation in November, spending Thanksgiving at home for the first time in 13 years, followed by a trip to San Francisco (too busy to look up the Bareans), then the rush to get out the Headway Recorder (that's the streetcar monthly issued by the local fans; I do the color work for them in ditto for maps, etc) and then Christmas with a trip out of town to New Jersey, and then back for another Headway Recorder - I'm winded just trying to keep in one place. And the overtime - unpaid - at the office hasn't helped.

A report on the weather would be misleading. This winter has been like a revolving turntable - If you don't like what it's doing outside now, just wait a while and something else will come along. Spring, with temperatures up to 70 one day - and below freezing that night. Snow one afternoon - and two days later thunderstorms and muggy weather. Typical Washington weather.

But, if I'm going to continue my streak of unbroken mailings represented in, I'll have to get busy. In any case, this will be a short issue - both because I don't have much time and because the mailing is small. So, on with the motley - in this case

LOOKING BACKWARDS

A second look at the 85th mailing distributed by FAPA, officially Fantasy Amateur Press Association. As is usual in this mag, the order is that in the Fantasy Amateur, except that that item is taken first. That way, I shouldn't overlook any choice[?] items.

The Fantasy Amateur: [the Big Four]: As usual, I was wrong - the little item I expected to appear re a certain problem on the w-1 didn't appear. Bob tells me that it should see light in time for a vote at the annual election. I hope so; I've discovered that the problem on the w-1 who is known to all (or to most) has either a pseudonym or a cohort further up on the list. When I see that a vote is near, I plan to publish a letter from said pseudonym/cohort; unfortunately I can't reproduce the handwriting.

I might say that I am one of those who didn't completely agree with the v-p/pres decision on Myers. I feel that the ruling on page space occupied by artistic efforts is too confining and narrow; to enforce it I would have to bring home a planimeter from the office and trace each figure. And what could you do with the blank space of such an item, without destroying the desired effect? [I'm talking about Myers' Christmas tree page]

I'm also not too clear on just what reprint is meant - reprinting from other fan publications or from mundane sources, which might not be available to most FAPAns. The first I can see banning for credit; the second could be of interest.

Leading the stack is the old faithful, Horizons [Warner, via White]: At last Warner is wrong; the D&T Mimeo didn't do it this time. What would happen if you found yourself in the middle of a word at the bottom of the 24th stencil?

Your comment on judging magazines on the basis of one item brought the companion question to mind: How do you compare two magazines, one of which maintains a high general level, with nothing outstandingly good or bad, and

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another that publishes crap, and also a number of excellent stories? Which would you want to read, and which keep? . . . I'd like to do a RoFTP on Bradbury, but it's much harder to dig out stories by a given person than to do a run of a single magazine. . . . Do you remember the issue of Fantasita [?] that ended "If I Were Wolf" after S folded? I'm thinking about doing that, and would like to end it. Then, of course, there is the problem of explaining many of the allusionsto present-day fandom.

I don't know about your statement that no Dagmar's are known to exist, but this statement is made by Marvin F. Studebaker (is that the one?) in an article in The Antique Automobile for May, 1958, entitled "Hagerstown, Maryland Put America On Wheels!" Robert S. Crawford seems to have been the man behind the Crawford Mfg. Co., and the Crawford Wheel and Gear Works, making bicycles. Sold out in 1898 to American Bicycle Co and devoted time to experimental work on horseless carriages. Crawford Automobile Co organized 1902. He died 1916. Mathias P. Moller, Jr., succeeded him. The American Bicycle Co sold the plant in turn to Pope-Hartford, who used it for building Pope-Tribune automobiles. Built first Crawfords - 4 cylinder cars, 1902? The Dagmars came much later, when the firm had been reorganized as M. P. Moller Motor Car Company. It was a luxury car - \$3500 FOB Hagerstown - and resembled the Packard closely enough for a suit to be started. First cars were open with a half top and squared off fenders. Later sedans were added and the Victoria was shorn of some of its angular lines. The Victoria was described as a "sports car" and seated 4. Used a Continental 6 cylinder 70 hp engine, also used in last Crawfords. Date about 1923. If you want more I can copy the entire article.

Most of the early Columbias issued before about 1925 were recorded at 80 rpm; even a number of the early electrical records. Played at 78, these give a wonderful full base and a slow tempo - but are off pitch if you know the music. And many of the early Victors - 1902-10 - were at speeds from 74 to 82 rpm, with no way of knowing which was which. There have been attempts to get speeds from the keys of the songs, and the sounds of the voices, but in general they are not too successful. Every so often Hobbies has an article on speeds in its record section.

I've been rereading your article on what's wrong with FAPA and am certainly in favor of the sending of back issues to new members. In fact, I'm going to ask Ted to do that - or maybe Eny would be better this time, as he has the older files - for the new members this time. The only trouble is that you can't send the mags from the last mailing for at least two months because of replacement problems.

If the rest of the members will send me a brief autobiography - fan-slanted - I'll run them off and send them on to new members. If they are on master, I'd run them as is.

And I'm going to be stiffer on renewals - I haven't been warning anyone about dues or activity, and I'm going to crack down on the activity more. And yet, which is better, a 10 page triple spaced ramble of X or 6 pages single spaced discussing some specific topic intelligently? And then there are the "art-work" people, who put out eight pages with one scrawl each. [Not JYoung] They meet the legal requirements.

Again, Hagerstown Journal is fun to read; I often wish I had your ability to pick the interest out of the commonplace and it in print for others to read. . . . I agree with you about stereo. I'm not interested especially in it, as the samples I've heard don't strike me as great advances over the regular monophonic systems. I just hope that it won't be a case of stereo or nothing soon; I see no reason for getting a new pickup just to play stereo records through my monophonic set, and I'm certainly not going to get rid of the 78s and lps I have. I'd rather put the money for the second channel into a good tape recorder or such. And I could laugh - if it weren't so sad - at the "stereo" table modles being put out - the obvious offshoot of the "hifi" table models for \$49.95, complete with changer. It is another case of the novelty being the thing.

Different [Moskowitz]: The reviews of the plays were interesting. Not having seen either - or the tv show for that matter - I can't judge the opinions, but they sound reasonable. Kornbluth had certainly come a long way from that early story. Talk about purple prose... Come again Sam, and not so long a wait next time.

Apropos de Rien [Caughran]: Your remark on good teachers reminds me of an incident that occurred when I was in junior high school. The 9th grade were being broken into the high school custom of selecting their programs themselves, and of course were trying to get the teachers they liked. There were two math teachers, teaching the same course - algebra. One had a reputation as a hard driver and a strict grader; the other was easy - she also taught art. I had the first the first semester, and as I liked math, I enjoyed the course. So, second semester, I switched some courses to get back in her class. But, so did all but three of the students. The first day, she had about 50 students - more than there were desks for; the other teacher had three. So, some 25 of us - me included - were switched back. The second semester I didn't do any work, learned only what I wanted to, and still got an A, without doing any homework. I was bored. And this was all done by the students themselves, with no prompting from home that I know of. . . But even if you got your bundle to the ce via courier, it would still contaminate 65 bundles in the po; or do you plan to abolish the ancient institution altogether? . . . After unscrambling the con/trip report [page 2 before page 1] I enjoyed it.

Atavista [Janke]: But why correct typos that spell dirty words? That kind are more fun. See the FA last mailing. Found your article on the sax interesting - but incomplete. I wish you had gone on a couple of more pages.

Pamphrey [Willis]: Willis will be missed. Hickman will have a big pair of shoes to fill.

[I'm taking Gemzine out of order, as I want to finish only this master tonight, and don't want to get started with something I can't finish in one setting/sitting.]

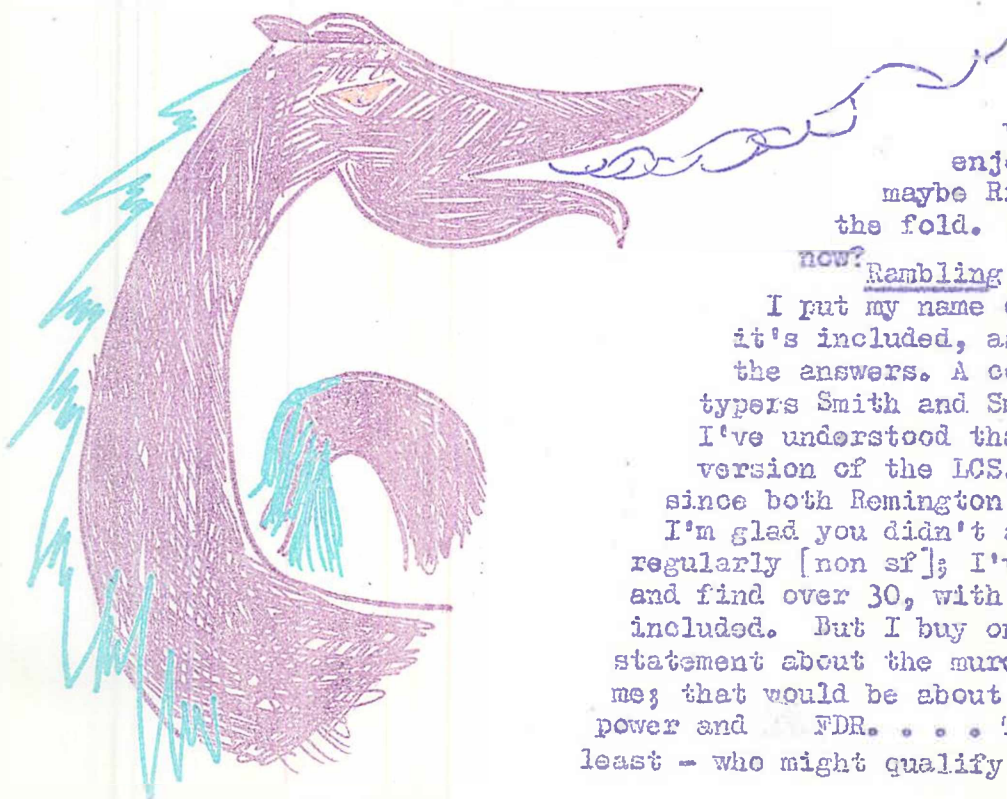
"Friday Morning"

Moonshine [Sneary]: What a lovely typo in the section. If true, it would confirm some of the rumors I've heard. These memoirs are fascinating [!]

and leave me with the feeling that anyone who puts on a convention won't have time to enjoy it. Now that it's over, maybe Rick will come back into the fold. But what rallying cry

now?

Rambling Pap [Calkins]: I thought I put my name on my ballot; I'm sure it's included, as I can recognize some of the answers. A couple of points. Under typers Smith and Smith-Corona are separate; I've understood that the S-C was the portable version of the LCS. If so, they would lead, since both Remington and Royal include portables. I'm glad you didn't ask how many mags are read regularly [non sf]; I've just been counting up and find over 30, with 3 languages and 6 countries included. But I buy only about 15. . . The statement about the murder 25 years ago intrigues me; that would be about the time Hitler came into power and FDR. . . . There are a couple - at least - who might qualify for the space station.



Going back now, with a couple of hours free, we come to Gemzine [GMCarr]: What I was trying to get across is that any device to remove a certain GW from the WL should not be a single shot affair. I'm sure there are people who would favor deleting him, but would not want to go on record as being anti GW alone. There are a number of FAPans who could be seriously harmed by the wrong type of activity; and GW could do so. What I had in mind was a screening process for the WL, done yearly, probably in connection with the Egofoo poll. It would give all members a chance to register objection to any waiting lister, but would not reveal any details. Not democratic, of course someone will say, but then FAPA is not a public organization, but a private club. And, under my general plan, it would require at least 5 nays to keep a person out of the organization, while preserving his place on the WL for a year. If 10 or more voted against - and I'm sure in the case in mind 10 would - then the name would be off. This should keep one or two people from blackballing someone they don't like; even if five got together, it would only delay a year, at most, and then only if the person were at the top of the list. More of this, I think, next mailing, when the proposal should come up for pre-vote presentation.

I certainly don't want to "dig into the Waiting List and have ourselves a field day sniping at fans we don't like, and taking our nasty little revenge on fen we're sore at..." What I want is a way in which the whole membership can delay or prevent anyone from becoming a member - or I should say in which a representative part of the membership. After all, it only takes 12 to waive activity requirements.

I might mention that I have a feeling that GW may be on the WL twice; or at least a GW follower is. ...

How about preservation in brine; or formaldehyde? And did you ever go on an ether "jag"? . . . Could the difference in information on Canadian politics here and in Canada be due, not to censorship, but merely to the fact that most Americans aren't interested in Canadian political news, except on the big, national scene, and then only in broad generalities. Reading a Canadian newspaper or two would probably correct much of the trouble. The same thing will hold true for British - and in general any country - politics. All we see is the general news; the details, the local impact and local issues never make the American papers. I've been getting random pages of various English papers as packaging for books, and have read them; I've found out things I didn't know about politics. And I've discovered that the English papers run the same gamut from high to horrible that the big city papers do, here.

How would you like an Incomplete GMC in FAPA in three or four years? There is only one trouble with doing it; I'd have to put in so many other fans' comments, to make your comments intelligible, that it would run to a full FAPA mailing - one of the 600 page ones. Just imagine, over a ream of paper - that should be 0.6 of a ream, of course - for just one fanzine. . . . and all by/about GMC. . . .

To be serious for a moment - if you are really interested in some readable English history at a cheap price, look up the Penguin series - about 6 volumes, and one of the most interesting series I've run across. Different authors, which give a varied outlook, and so relieves the monotony of dates, names, battles.

In your comments to Juanita Coulson's letter I seem to detect some muddy thinking again. You seem to ignore the fact that music can set up a reaction in you which depends upon your condition at the time, but that this reaction will be in the same direction. The degree of the reaction will be determined by the condition of the listener at the time; if he is in a receptive mood for the particular emotion it will be an intense reaction; if not, it will be mild. Thus, the intensity of the stimulus will determine what the reaction is, as well as the condition of the person. The Hallelujah Chorus is a much stronger emotional stimulus than the musical comedy towards a "sorrow" reaction; hence the reaction at the first, but not the second. It is this difference in stimulus that makes the interpretation of classical music so important; one artist can project a stronger stimulus and

will evoke a reaction that another performance will not do. To me, this is the difference that keeps me looking for the ideal performance of the various compositions. Two performances can be different, and yet both have intense stimuli - I'm thinking now of two versions of such arias as "Casta Diva" by such artists as Ponselle and Callas.

Perhaps the reason I prefer live performances of jazz - when I can get what I consider jazz [we won't go into that now] - or vocal music or instrumental music to the recorded version, unless the live performance is lousy, is that the combined reactions of the audience exert a "feedback" effect on the performers, making them more intense, and also interact with the various individuals in the audience, to increase the reaction of each. Sort of a mob reaction. I've noticed this in such things as the Budapest Quartet live and on records; the live performance is more intense than the better performed - technically - recorded version. Too, I've performances of opera excerpts by the same artists, at about the same time, one live, one studio; the live one, even on records, is more stimulating. The same is often true of symphonic music; during pre-lp and early lp, public performances were sometimes issued, with often dramatic results.

Remembrance isn't as old as the GMC membership in FAPA; it first appeared - brief pause for file checking - May 1955 mailing. . . . Sylvia was glommed onto; but quick. . .

Either I'm feeling mellow, or Gemzine is slipping - only 1 1/2 pages this time. Even maybe a JYoung pic on this page.

And on to Phlotsam

[Economou]: Welcome back; you've been missing too long. [This illustrates something that always worries me. The address here is different than the one in the files; I've never received a notice of change of address, even with the dues. So, what shall I do? Use the old one, or the new one, which may have reasons unknown to me that make it wrong? So, please, if you change address, let the s-t or at least the o-e what the address should be.] Having got that off my chest, unless I also mention it in the FA, on with more interesting items. I enjoyed your chit-chat. But why shouldn't a house have a lovely neighbor? I've been places where the neighbor wasn't lovely, by any stretch of the imagination. Morse fascinates me with his descriptions of characters; I'd like to know a little more about them. This reminds me of a local character. F Street, in Washington, has been the "stand" for as long as I can remember of a middle-aged man with both legs off, who gets around on a platform with skate wheels - casters, rather. He's not a beggar, in the active sense; he has a mall monkey with him, and this usually stops people, who then contribute. Last week he turned up sick, and so was taken to first the nearest hospital, and then transferred to DC General, presumably as a charity patient. When he came back to his senses, his first inquiry was for his money. It developed that he carried his money pinned in his sweatshirt. They found his dirty sweatshirt - very much so - in a paper sack with other possessions, back at the first hospital. Pinned inside was about \$2300, in 20s, 50, 100s.

Grennell's parody on the John stories was a little overdrawn; perhaps it's because I liked the original; they were not quick reading, but I savored the atmosphere.

Vandy [Coulson]: Now they can speak for themselves rather than through Gemzine. A nice introduction; would that more new members did so. And we'll [editorial] be looking forward to more and bigger issues. I will say that I admire the reproduction and art work; Ted will be looking to his reputation if this keeps up.

I've used up the two hours I'd set aside for GMC plus some more, so Dan will find himself on the next page, tomorrow.



Phantasy Dross [McPhail]: The railroad sounds on lp keep coming; two more in the Follways series, one of which is of the D&RGW narrow-gauge line, and fan efforts such as Whistles West, from the Railway and Locomotive Historical Society, Southern California Chapter, mainly SP steam, but with other lines represented [SP 2-6-0 1774; UP 4-8-8-4 4405 (Big Boy); SP 4-8-8-2 4206 (cab forward); SP 4-8-4 4430; SP 4-10-2 5201; SP 4-8-4 4436; WP 4-6-0 94 & 2-8-2 334 (double head); SP 4-8-2 4376; SP 4-8-4 4421; Santa Fe 2-10-4 5021; SP 4-8-4 4486]. Another featuring the SP is Memories in Steam, from Mobile Fidelity Recording Co., Burbank, Calif. One side is all SP 4-6-2 2475 on a special fan trip. The other includes a ride in the cab of SP 4-8-4 4455, 4476, 4-8-8-2 4276 and 4177, 4-8-4 4436; 2-6-0 1765; 2-8-0 2851, and 4454. Further details on request. These fan recordings, by the way, are usually not available in the local record shops, and aren't listed in the catalogs. . . . Never heard of Harry Snodgrass [what a name]. . . . Ackerman or Weisinger might know about the Amazing final issue. . . You may be right about Air Trails; I seem to remember seeing a copy recently of the mag for about 1931, and think it was either a Clayton or similar publisher. In any case, it was pro Bill Barnes, who didn't come in until 338 revived the name for one of their character mags in 1933/4. As far as I can trace or remember, the first magazine based upon just one lead character to appear in the modern style was The Shadow [don't forget the The] in 1931/2. Of course there had been Wild West years previously, as well as the Frank Rouse, etc dime novels, but I believe there was a big gap before 338 revived the idea. After this came the deluge - Doc Savage, Operator 5, Spider, Lu Feng, Captain Toro, Bill Barnes, Black Bat, G-8, Rusty Tyres, Whisperer, G-Man, Capt. Future, Secret Agent X, and many more.

Do you remember the one or two stories in Weird some 12 years ago about the small boy who develops his own countries on paper, complete with maps, buildings, people, etc., and then they become alive? And, for a similar example of such a fantasy world, carried to the mature three-dimensional "reality" I recommend "Islandia" by Austin Tappan Wright, issued in about 1940, and reprinted last year. This 500-600 page book is the condensation of the longer work, and does not include the detailed history, economics, language, literature, social structure, etc., as written out in detail. See the Aug 23, 1958 New Yorker for some more on this. Highly recommended. And then there is the "King" series - and I don't mean Wagner. . . . "enjoyed the Out of the Past. One or two questions, tho. Wasn't Vedono from Calif; I seem to remember he was so listed later. . . . Who would be the low man on that FAFA totopole? And the top man would have a real stretch, since the average shoulder height of the 70-odd [note the - there] FAFA's is less than 5 feet. . . . When the high school back home split into two several years ago [and now they are planning another one!] the problem of a team name arose. The original name was Vikings; with no prompting, the students picked Saxons for the South side school. And one of the schools in a logging center is the Axemen, while Astoria, at the mouth of the coast is the Fishermen. Yes, they do a lot of fishing there. In Portland, the schools are named after presidents. So, Jefferson became Democrats and Roosevelt Reddies, Grant Generals, . . . Star Science fiction came out with another issue just after the mailing, to confound JVF, I guess. . . . A very nice issue, Dan.

Lark [Danner, naturally]: [and why did I underline Danner back then? Everyone knows he's not a fanzine]. There are two types of 78 rpm lps, neither of which came into this country. First, there are 78 rpm using a 1 mil groove; I think some small companies at the beginning of the lp era brought these out for better fidelity. I guess this one was in the country, for I remember some jazz by Doc Evans (no relation) in this form. Then, there were the DGG variable micrograde that used a variable pitch, smaller groove that takes either a 2.5 mil needle - if the cartridge and arm will keep it from skittering - or a 1 mil needle; they contain the same music as two sides of a regular 78 on one side. Recently Russian has issued 7, 10, and 12" 78 rpm lp discs as above, but only for 1 mil needle. And there were commercial 14" records issued in Europe by Pathé

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years ago - they really gave the singer time to complete a long aria. I've seen some - hill and dale - but own none. And I forgot the hillanddale Edisons and the ditto Pathes, starting inside and outside at different times. And the two had systems were not compatable. And then there were cylinders.... I'd like those street ca pics when you get around to them, if not too much trouble. You confirmed what Harry Warner found out; he thought he had "lots" of pics of them, but couldn't find more than a few. Memory plays tricks. . . . During the war a couple of machinists stole a large metal lathe piece from the Navy Yard in Washington, where all cars were checked by Marines at the gates. They even got the lathe bed out; were finally caught by some small piece. . . . I believe the "Flammable" wording is the one sanctioned by ICC and such for labels. . . . How about the streamlining as applied to the SP's GS 4-8-4s? This, I feel, was not bad. The camelbacks had the disadvantage that the fireman and engineer were separated by the boiler; they couldn't check signals, and if anything happened to one, the other couldn't help. . . . One of the parking lot operators here has a special lot for small cars at reduced rates. Only the Lark and American of US cars will fit.

skipping Delephais and RoTP we come to Gallery et al. [Derry]: I believe Petaja was writing professionally when the "Intruder" appeared.... Of course, in doing those reprints, I try to keep out most of the crud, selecting only the "best" crud to give a flavor of the mag in question. Two classes of stuff are left out: comments on the pros of the day - in general - and letters on the last issue. I can see where VoM will give me trouble, though....

I like the Metzgers; on offset they are even better, as the detail comes through. . . . ho's the model for the cover of No 2? And what holds up the hose?

And this one did get listed on the F. for a change.

Buried in the Attic [Coslet]: At least the pages of this were stapled - assembling one-sheets is a nightmare; we always have to search for duplicate copies in mailings. This is more interesting than most of the recent Coswalzines. I note that somehow someone reinstated the title listing of CAS's Double Shadow. More of the collector stuff, Walt, would be most welcome.

The Wild Front Ear [Coslet]: The FA doesn't necessarily have the titles in the order of receipt; the listing is usually made up from an assembled bundle, and the odor is just how the stacks are laid out for assembly. . . . Not Washington 25, please... You are inconsistent in your abbreviations - using BRAD for Bradley and Bradbury. And of course, Bradbury didn't do RoTP. Why not use three pages for reviews? Paper isn't that costly.

Target: FAPA ["x-oe Eney]: But why not define the "to play jazz" phrase in the original sense? That would be more fun. Of course, the main part of the squabble in FAPA re jazz has been one with everyone using a separate definition, one he favors. I've done so, too; it's hard, tho, to get others to argue on your grounds. . . . If a thermonuclear missile were used, based on present data, more Fapans than you list would have fallout problems, at least, and probably blast problems too. I think you'd get it if DC get hit; Berkeley would - after all, a bomb in the bay would shower hot water over most of the Bay area. Most of LA would be gone - they might even drop two there - and Salt Lake/Ogden would be a target because of the strategic rail connections.

Light [Groutch]: Are those auto anecdotes real? They seem so realistic. The pic on page 6 reminds me of Nelson Bond's story "The Magic Staircase" from Blue Book; was it? Jokes enjoyed; what more can you say?

Gambit [White]: A tragic incident; your comments were most apt and thoughtworthy.

The end of the mailing - seven pages on such a small one.

Before I tackle the postmailings, I'd like to toss in a short item from the Feb/59 ASF. As most of you no longer read the sf mags, this will probably be news to you; the rest will just have to bear with me for a moment.

JWCampbell, in his editorial page, titled this time "Non-Escape Literature," has the following towards the end of the section:

✓/0 "Even if they do go on thinking we're kidding when we talk about antigravity, faster-than-light interstellar travel, and some other things we don't have yet.

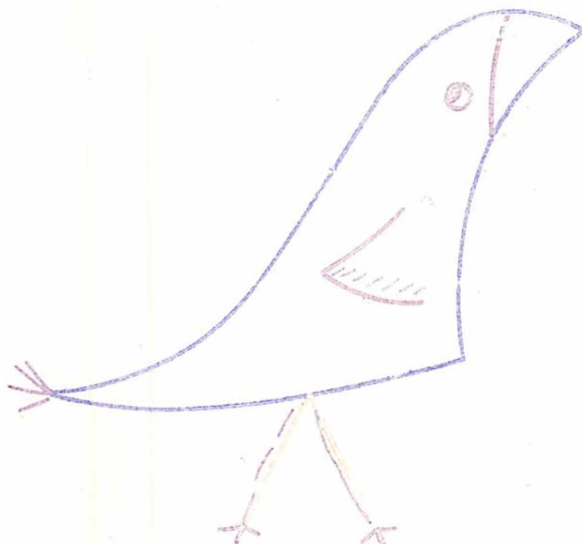
"Or...at least we don't have them yet publicly. But two friends of mine, both professional, recognized scientists, have separately, and circumstantially, reported watching a demonstration of an antigravity device that worked."

Is John pulling out legs, or is this true? I can see several places for double-talk. Thus, put an iron ring in a magnetic field of the right shape, and it will stay up, etc. Comments, anyone?

Back to the post-mailings. The Fantasy Anagram [White]: One more title for the checklist.

Le Moindre [Rasburn]: You twice left uncompleted sentences and one especially intrigues me. 'Gestetner have redesigned their stencils, with ' With what? Don't keep us in suspense, man; what? . . . I heard that SOS was Save Our Ship; I believe it replaced QGD, which supposedly was Come Quick Danger. And May Day means Marine Disaster, they say. If you wanted the simplest signal, you would take -- or --, which are single letters. Why it . . . -- . . . was picked, I don't know. And what happened to "Y souls"? these mysteries.

you an argument
party labels.
mailing one re-
FAPA's loss.
on that....I
"The Green
I find I go
twice a week;
Chop Suey
although I
such things
or with black
little time
restaurant and
Reading you



I expect GMC will give
on the Canadian political
You can see in the last
sult of the GMC policy,
I'm sure I'll get a rise
think you would enjoy reading
Pastures; it is quite good.
to a Chinese restaurant about
I just like the food. Not
either; I've never had it,
have had Chow Mein. I like
as beef with mixed vegetables
bean sauce. I certainly have
for people who go to a foreign
order steak or ham and eggs.
made me hungry!

prints so
able to look at a mag and say "White" like this one]: During the war, WWII, the
car manufacturers certainly weren't trying "to sell the already manufactured
cars." That little chore was taken care of for them by the ration board. They
were trying to keep their name/reputation alive, and, I believe, keep the local
dealers in business, by making the owner of a car care conscious and brand
conscious....I'd say that there were several different categories of "detective"
and "mystery" stories - and the two are not synonymous. The detective story is
one in which the emphasis is on the detection, the unravelling of the crime;
Freeman, Christie, etc. The mystery story is one in which the leading characters
are involved in various unexplained happenings; the solution follows without any
ratiocinations, just chase and stuff. An off-shoot of this is the English thriller,
with action emphasized. Then there is the "had I but known" type, the spy story,

Muller [if Ted

many other mags, you won't be

the Oppenheim international high-society intrigue, the psychological investigation of the inside of a killer's mind, etc. The best of the private eye stories fall into the detective story class; the others are the American version of the thriller, with action substituted for everything else. Of course, the off-shoot of the latter is the sex/cum/action of Spillane et al. . . .

Of course

I'm setting up my own standards of jazz - and I've drawn the line at the bop and chamber type. I'm interested in the fundamental jazz, the original type, rather than the more recent developments. And, too, when this started, we were talking at GMC, who was talking about the period when that type was active. I think my comment to Harry was justified on the reaction he reported; most of what you sent him would be in the cool type, I feel. [And probably more listenable for the neophyte than the earlier New Orleans.] Were there any real blues or up-tempo stuff in it? I still stand by the comment on the sax not being a true jazz instrument; it came in mainly because it gave a lush, non-attention-getting background to the dance music. Note, I'm not saying that there aren't good hot men on it; but it certainly wasn't in the main stream of the jazz-development. I find the sax more "feminine" in general than the other wind instruments; it is a reed instrument, and lacks the power of the brass and misses the singing bite of the clarinet. It sounds more "refined" in many ways. [And I know you will cite cases the opposite; remember I'm being general, not detailed.] As for power, the sax certainly can't compete with the trumpet/cornet; remember the stories of Buddy Bolden "callin' his children home"? Certainly you can play a horn softly and delicately, but you can also play it loud and hot. Sure I've heard of a microphone - many of them. And I've heard singers who had no voices use one to drown out a full band. But if you have only one mike, then the whole band sound will be boosted; if you have several, then the real player who decided the sound of the band is the man at the control panel.

That sentence

on singing got messed up somewhere; one of the problems of composing on master. What I intended to say was that the blues - vocal - were a sideline to instrumental jazz; the early blue singers were not band singers in the way Sinatra and the various girls Goodman, Dorsey, et al used were. They used a small group as a background. I was thinking of Leadbelly, Bessie, etc, when I wrote that. The "voice with instrumental accompaniment" I was talking about was the vocalist with a big band. About the only one I can think of who did sing the blues with a large band was Rushing with Basie.

I've tried modern jazz off and on for the last 20 years; one of my friends back home - two in fact -is/are modern followers and have tried to convert me; to date I still don't get the emotional impact from it. I like it as an instrumental exercise, but not as an emotional music.

And I'll

say the same about most Stravinsky, for example.

Most Broadway singers can't project like a good opera singer; they don't have the voice for it. They are used to small nite clubs or to a mike to put them over. In opera, you have to do all the work, and the opera house can be big. A trained concert/opera singer can fill a large hall with sound. Tamagno, for example, when he sang at the Met could be heard in the streets. And he was singing, not shouting. And Ruffe and Caruso and Chaliapin and many of the women could be heard in the back rows with ease.

Why did you have to call attention to your treatment of S...E; it was funnier the other way. ...I've found the four-way stop in the middle of an Iowa cornfield. Two straight roads, with the warnings about 100 feet from the stop. The first time, I skidded about 80 feet. Any farm country is going to have poor drivers; they are used to driving on back roads with no traffic and their reflexes are geared for the 40 mph such roads allow for. [I expect one or two of our rural members to arise now...] Maryland is about as bad re driver's permits - lifetime.

I'm familiar with another version of that popular obscene gesture, which doesn't mean shafted.

Nice issue, Ted.

Amusing; some parts bring back memories of graduate days. The Barrington Bull [Carr]:

And that seems to be it. It could have been worse.

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We get some unusual mail at the office. One comes from a chemical apparatus company in Sweden; it is their Christmas Card. I thought maybe some of FAPA's braintrust might be interested in it. I quote:

"Our friend, Space Ship Captain Sven Svensson, whom most of you heard of a couple of years ago [a preceeding card/problem], dropped in the other day, his brow furrowed. 'I have a problem for you,' he said, and let loose without further preliminaries. 'I'm just home from a seven months' tourist cruise outside the Pluto orbit, and boy, am I tired of answering stupid questions... specially, one of the passengers was a real headache -- when we were homebound from Uranus, where I dropped my Neptunian pilot, this guy came to the bridge and pestered me for hours with a yarn about his flights, in propeller planes at that, back in the 30's.

"Fumbling around on my desk where he wanted to show how his blasted plane jumped around in a thunderstorm over some confounded jungle, he turned over my inkpot and spilled ink on the Nep's navigation report."

"Here the captain produced an ink-stained paper, on which only parts of a division set-up were still legible. 'I have to have this calculation included in my report to the Company, and 09.00 tomorrow morning is the deadline. 'last the guy? Can you help me?'"

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9xxxxxx + x5xx3x = 7x4x
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xxxxx
x1xx7
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xx2xxx
xxxxx0
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4xxxxx
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"Of course, we could! But it proved to be quite an intricate little puzzle and since the end of the year is not far away and our Brain Trust has not yet produced a worthy problem, we think we should pass it on to you with our Season's Greetings."

Question: Can you reproduce the Neptunian's calculation?

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That should keep you busy for a while. Have fun.

Pictures this issue by Jean Young, who is placing us further and further in her debt.