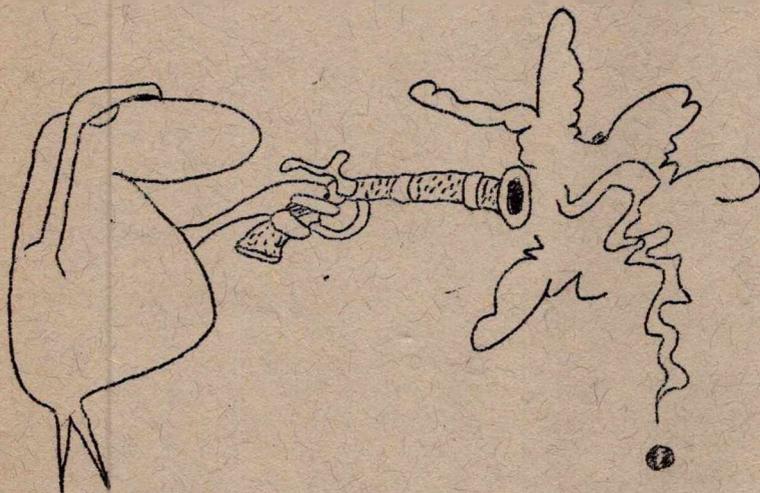


NEEDLES AND THREADS



Joe Starox

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Jotun Publication #33



WITH UNERRING AIM...
(an editorial of sorts)

This will not be a very long editorial this time. I say this time as though I habitually wrote long, meaningful editorials, when in fact I don't think I've ever run over two pages in any zine except LOKI, nor over 3 pages even then. But this will be slightly less than one page (because of the illo) and therefore will be about the shortest to date.

Anyhow, I don't think that a long editorial is needed to accompany 13 pages of mailing comments. That's a good rationale, anyhow; the big reason is that it's getting toward the time when I'll have to mail NIF if I want to get it there before the deadline without paying special handling fees, and I'm out of ideas and don't want to await inspiration.

You may notice that history is made with this issue, in that it is the first SAPS zine I have published with an interior illo (and only the second with a cover illo, for that matter). There are several reasons why this is so. First, until very recently I hadn't tried to stencil any artwork. I tended to tear the stencil even when stencilling headings, and hesitated to do even more complicated things. Then I got a writing plate and everything became much simpler. I dared to cut artwork, and don't think I do too bad a job of it, if I'm not by any means expert at it yet.

However, there's another equally good reason which still keeps me from using more than occasional pieces. I have yet to find a good, cheap stencil which will both take artwork well and won't gum up the type on my typer after typing ten lines to the point where I have to clean it. Tower stencils are cheap and take typing beautifully, but tear badly when artwork is attempted; Vari-color maroon stencils take artwork beautifully but are hell to type on. I suspect that the two qualities are mutually exclusive by nature. Of course, one can use a film sheet of some sort - saran-wrap works fine if you don't want to spend money on the commercial product - but this is a lot of trouble. I don't like artwork that much. In other people's zines, yes - but not in mine. I'll go to some extra trouble for LOKI, since it's a tradezine, but not a whole lot even there. If they'd just make a good, cheap, stencil good for both art and typing...

I named this editorial "With Unerring Aim..." because it seemed to go with the spot-illo I used (which I selected at random, which may show how much thought I put into a SAPS zine or something...), but now that I think of it (it took me this long) it would do much better as a MC title. I think that next ish I'll start using it that way, and I'll keep the little ATomillo as a title cut too...

Well, that's about got it - vaya con L. Ron Hubbard or Somebody like that -

And once again that department called, in an original manner -
M*A*I*L*E*O C*O*M*P*E*N*T*S

A Fanzine for Burnett R. Toskey, Ph. D. - Ed Meskys: Just wait till my evaluation of the RCA iricon gets published...if they'll print an unclassified abstract or something of the sort I can get 42 copies of.

Plonk #1 - Rich Brown: Welcome back to SAPS. I always like good humor, and yours hits me right.

Niflheim is one of the Nine Worlds of Norse mythology (the others being Asgard, Vanaheim, Alfheim, Svartalfheim, Jotunheim, Muspellheim, Hel, and Midgard, the last being ours); it is not one of the ones that is well-described but it is a sort of Hell. Enough so that "Niflheim" was a reasonably common Norse cuss-word.

You mean someone else used to pub a zine called LOKI - besides Gerry De La Ree? I is covered with rue. Did Hart reach the 7-issue mark?

Good MCs may be harder to write than articles - I wouldn't know; I've never tried consciously to write a good MC. I just read the zine and write down anything that strikes me, composing in the stick.

I'd say that Edgar Rice Burroughs probably would fit Ayn Rand's definition of the Great American Novelist better than Spillane - so, for other examples, would Zane Grey and Erle Stanley Gardner, all of whom sold more than Spillane. And Burroughs reprints are probably selling much better now than Spillane will in 30-40 years... I might to some extent take exception to your statement "Spillane gave the public what they were hungering for: murder, sadism, a rugged hard-boiled story that didn't pull punches." Certainly some of the public wanted this - but even the sales of Spillane's booksonly reach a minute fraction, 1% plus or minus, of the whole population. Other authors have sold as many copies of books that weren't murderous, sadistic, or such - so why say that that's what "the public" wanted?

When I say I think A is better but that I enjoy B more, I mean that judging by more or less objective standards of literary quality (which do exist, whether I agree with them or not), A is better, but that my own subjective prejudices lead me to enjoy B more. I'd rather read anything ERB ever wrote than anything William Faulkner ever wrote, but I can't in good conscience say that ERB was the better writer...unless I'm sure that it will be understood that I'm referring only to the way his work strikes me. What I suppose is really meant by most people when they make such an assertion is that they like B better, but if they are forced to defend their choice of the better one they would choose A as being easier to defend. At least, that's what I would mean.

A short-sleeved overcoat? Not morally objectionable, no, but isn't it just a little silly?

Yeziidee #3 - Dian Girard: 37 HP should be enough for driving almost anywhere except in mountains if the car has a proper axle and transmission ratios. My VW only has 48 hosses and I never feel the lack of power except occasionally when I need to pass someone doing 55 or so. And this is hilly country down here, too.

Agreed with you about slice-of-life stuff, except that I don't like Tennessee Williams either. I may be prejudiced there, though; too often I've seen people in other parts of the country use him as an authority on what things are like in the South, when in fact only a small portion of the Mississippi Delta country bears any resemblance to his "South", and even there he exaggerates. I'm not a regional chauvinist, but I live in the South by choice and don't care to hear it run down for false reasons.

Poor Richard's Almanac #15 - Rich Brown: Sorry, but I couldn't make any headway in reading this. I guess I'm just not very interested in Paul Stanbery.

Spacewar #76 - Art Rapp: Around here it's "Kentucky fried Chicken," but this is a proprietary name of a particular recipe which produces the best damn chicken you ever ate. The Huntsville franchise is owned by people named Bergeron, by the way - I wonder if they ever heard of WARHOON?

Farrago #2 - Lawrence Crilly: I was just trying to be yumarous with my comments to you in NIF 2 - I know who you are. Your intro to yourself in your WLzine just struck me as somewhat pompous, and I couldn't resist a dig.

I don't believe in discrimination either. That's why I find the insistence of Negroes on the capital "N" to be a little silly - along with their revision of Stephen Foster's songs and attempts to get books describing slavery taken off required reading lists, even when this involves the removal of HUCKLEBERRY FINN - one of the half-dozen really classic American novels. I believe in treating people as individuals, not as races, and I believe in retaining a true picture of history whatever it may say about a "race". I am descended on one side from one of King George III's Hessian mercenaries, but I have never raised any stink about the histories of the Revolutionary war which seldom have anything nice to say about my ancestor. In general I am opposed to the sort of unofficial censorship which says that if you make the villain of a story anything but a wasp you have to make the hero a member of the same minority group or you'll have that group down on your neck. Like the bloke who wrote to AMAZING a while back complaining about their anti-Semitism because the villain of one of the stories was Goldstein or something of the sort. (The fact that the editor is Jewish made it a bit more ridiculous than it was already...)

I believe in editorial comment in a letter column (ask any Neffer who got TIGHTBEAM #19), but you carry it to ridiculous extremes. Interrupting in the middle of a paragraph is hardly ever necessary and is confusing to boot. If you keep that up you'll find that your LoCs will become even fewer as time goes by.

Your comments on the NFFF are obviously the product of someone who hasn't been a member for a couple of years. You might be surprised at how the club has changed since 1961. For one thing, we have over 300 members now, and are adding members faster than ever before although actual formal recruiting effort is practically zilch. Fandbooks - not the Tucker guide, but four very useful volumes by Franson, Lichtman, and Moffatt - the hospitality room (so you don't like hospitality, so some people don't like anything); the Story Contest; the Information Bureau; the Index to the Prozines (1961 published; 1962 in process); an Index to SF Book Reviews which is being compiled and will be published before too long - how much does a club have to do before it's useful? I'm not asking you to join - if you'd collated an ish of TB and stuck address labels and stamps on them you'd have very little enthusiasm for adding more members to the N3F - but I'm telling you that you are knocking something that you don't know anything about if you haven't belonged since '61.

Pot Pourri #27 - John Berry: Very good. Yours is practically the only fan-fiction I read, and I'm seldom disappointed.

Pot Pourri #28 - John Berry again: And very good again. Your experiences in officer training sound something like what I went through rather more recently when I became a 2/Lt. Now, of course, I'm a Civilian, and glad of it except when the medical bills pour in. Aaaugh!

But not very many comment hooks.

Outsiders #51 - Wrai Ballard: I have a nice "Weber for TAFF" design that ATOM sent me if you want it. As a "Pelz for TAFF" man I can't very well use it, but I'm not against Wally, just for our good ol' black-hearted OE. Anybody want a "Weber for TAFF" design?

The only Martian Dictionary in any of my hardback Burroughs books is in THUVIA; however, its usefulness is strictly limited by the fact that about half to 2/3 of the listed words are names of people. Almost all the rest are names of animals, cities, countries, and tribes - I don't think there is a verb or adjective in the lot.

"No Land of Nod" appeared in TWS in 1952; the April ish, I think, though I may be wrong there as I haven't the mag to check on. It was also anthologized in THE BEST FROM STARTLING STORIES in '53 (about half of which stories were really from TWS).

Sapterranean #8 - Walter Breen: Paul's "Put away childish things", if lifted out of context, could I suppose cause trouble, but I think that you're putting far too much blame on him. Paul was not advocating putting away one's childhood, repudiating it - he was drawing an analogy between children and adults on the one hand and the Earth-bound and Heavenly souls on the other. You make it sound like he was the first man ever to get the idea that adults would have different interests than children and to lay down a dictum that anything that a child is interested in should never be of interest to an adult. Try reading I Corinthians 13 sometime, instead of just the 11th verse out of context.

I know what the difference is between a gerund and a participle, thanks. I was asking if it is a fruitful distinction to make - I haven't really thought much about it; it may be. Participles come in two forms and don't take objects; gerunds have only one form and do take objects. Is this enough difference to bother with trying to establish it in the mind of a student (other than a very advanced one)? The thing is, would knowing or not knowing make any difference in the student's command of the language? Is a student ever going to use, say, a past participle instead of a gerund? Not likely. I would prefer that before they try to teach so subtle a distinction they eradicate such things as "I seen" and "between you and I". What doth it profit a man if he can identify the technical name of every word in a sentence if he can't speak good English? And, conversely, if he can speak good English why should he know what the technical name of a part of speech is, unless he's going into linguistics as a profession or hobby? Knowing some technical points is useful in speaking good English; others, such as the distinction between participle and gerund, I remani unconvinced about. Maybe you could convince me?

I submit that a reasonable third ground would be to maintain sufficiently flexible defensive strength to counter any miscalculation on the enemy's side without nuclear war or the threat of nuclear war, while moving toward an effective anti-missile defense system. The Nike Zeus would be fairly effective; the Nike X modification will be better; and I have no doubt that still better versions will be developed in the future. Not to mention lasers, which may well be the defensive weapon which will swing the balance of power back from the offense once again. Bombs that are exploded at 100 miles up, while they produce some fallout, aren't likely to destroy humanity. Most destructive fallout is not part of the bomb, but comes from surface bursts where particles of dirt are irradiated and made into lethal isotopes. It may or may not be successful, but it seems better to me than suicide or surrender. And you.

I wasn't meaning to imply that up until just recently there had evermore been antiporno laws - I knew that they were things of the late Victorian age - but that in that particular area things had been getting better in the past few years - say 10-20 or so - than they had been for a while. On the other hand, the days prior to 1870 were the heyday of the know-nothings, and before that the Alien and Sedition Acts, and before that

blasphemy was the cardinal sin. My contention was that things don't get much worse or much better, it's just that emphases change. True there wasn't any "municipal fuzz" before 1844. I don't know you - if you're really built like a gorilla, as someone says this mailing, then maybe you'd have gotten along fine without them. I for one am glad they're around; they have their faults, but they're one helluva lot better than the mobile vulgus and posse comitatus which they replaced. And before WWI you could always go somewhere else - though any place else would be just as bad if not worse in some respects. You could go to the South Pacific and live off mangoes and bananas, I suppose. But the civilized world was pretty uniform, except where it was worse.

Government being a necessary evil doesn't make it good. Neither, however, does it make it unnecessary.

Die Wis #8 - Dick Schultz: One of these days I'll read this.

Watling Street #XVI - Bob Lichtman: I doubt if they'll ever make a ring-sized TV set. Not that they couldn't, but who'd want one? I mean, you like to see your TV screen, and unless you're one of EFRussell's micro-engineers you're not going to be able to make out much on something the size of a ring. Watch-size, maybe, though.

Add me to the list of VW owners in fandom. VWOAPA, anyone?

The Gaseous Vertebrate #3 - Gary Deindorfer: You should know that Blackhearted Bruce Pelz (for TAFF!) wouldn't let you get away with 1½ spacing. This isn't FAPA, you know.

You're right. This is undoubtedly the sloppiest, and maybe the stupidest (or one of those) things you have ever done. I've read worse things by other people, but not by you. I hope you have time to do better next time.

Chastity Belt - John Foyster: What can I say. This is one of those things that are worse than TGV #3. And you, too, are capable of much better things. How pointless can you get?

Are you a physicist too? Or do you just teach it...

Ignatz #33 - Nancy Rapp: I see you share my opinion of New York City. The only place I can think of that I like less is Baltimore, and that's a pretty close choice between rotten eggs.

Pleasure Units #4 - Gordon Eklund: I agree that fanzines should have an abundance of editorially-written material, though I don't think that a genzine should necessarily be mostly by the editor. For instance, my genzine usually contains around 6-8 pages of stuff by me, not counting my comments in the lettercol, out of about 30 pages in all. I think that's enough to establish the editorial tone of the zine, and I feel that one purpose served by a genzine is to give fans who don't have publishing facilities but do have things to say a chance to say them. (So ask me why I print articles by Coulson...) Apazines are something else again; my apazines are pretty strictly my own writing exclusively. The only outside material I use is artwork, since I like some artwork in a fanzine and can't draw myself.

Re Hiroshima & Nagasaki - you are thinking of the atom bomb as a terror weapon - a common enough practice, but one that ignores several basic facts. The biggest one is that the thing that made the A-bomb so terrifying was the fact that it was tremendously destructive. And in a war one of the objectives is destruction of the enemy's means of resistance. You can, if you wish, deplore the practice of bombing civilian-industrial targets at all - I don't really know where I'd stand in such an argument, since I didn't have anything to say about it at the time, and it's with us now for better or worse - but I don't

see where it is more reprehensible to wipe out a city with a nuclear bomb than it is to do so with incendiaries and high explosive. And in the minds of the Chiefs of Staff in 1945, there was no certainty that the terrific destructive power of the A-bomb would in itself force Japan to surrender if it had been dropped on a deserted place just as a demonstration. For all you know, it might not have. It didn't when it was dropped on Hiroshima, did it?

On the other hand, the destruction of two key industrial cities of Japan was calculated to make the finishing of the war easier even if the two bombs themselves were not enough to frighten the Japanese into surrender. The threat of the A-bomb is obviously so terrifying to you that you would surrender if you knew such a thing existed and were given a chance, but you aren't a Japanese and you don't know what you might have done. And remember, in those days they couldn't turn such bombs out on the assembly line - refining the U-235 was an extremely tedious process, and wasting a bomb would have been like blowing up half the ammunition dumps we had just to show we had it.

I may not agree totally with the action of the JCS in deciding to drop the bomb on Hiroshima, but I can understand their reasoning and it wasn't "war hysteria".

I don't really care whether you think on-stencil composition is excusable or not. I'm not trying to write deathless prose; if I'm intelligible and readable I ask no more. I would probably have made my point better in the paragraphs above if I had taken time to first-draft such a comment, but I don't intend to spend that much time on an apazine, or any fanzine. I don't have that much time to spend. I am very lucky to be able to get an hour to cut stencils a week, and in that length of time I have to get as much done as I can, with no time to first-draft. Even if I had the time I wouldn't spend it on MCs - it may be more difficult to write a good MC, but then nobody pays much attention to an MC as far as style goes, whereas in a longer article they do. I compose most of my articles in the stick too, anyhow...

Kinnison assumes a couple of clever plastic disguises in SECOND STAGE LENS-MEN - Once as a fence, another time as an officer in the guard of the Tyrant of Thrale who was speaking for Boskone at the time.

I too think that someone should get on the stick and issue the super-space operas of both Smith and Campbell in PB form - especially THE NIGHTIEST MACHINE and SKYLARK THREE (I say, because I haven't read those). Maybe that would be a good N3F project...

If you can walk up two hills before you walk down one you're either a TK or your definition of a hill is different from mine.

I'm not a great poetry fan, but I am enthusiastic about the work of Robert W. Service and Rudyard Kipling. And for some reason there is one piece of poetry that always has the power to move me, although I can't at all say why. I ran across it in a Nelson Bond story in UNKNOWN, "Take My Drum to England". It goes:

Take my drum to England,
Hang et by the shore,
Beat et when the powder's running low.
If the foe sights Devon
We'll quit the ports of Heaven,
And we'll drum them up the Channel
As we drummed them long ago.

It isn't extraordinary poetry, though it has a nice lilt to it, but for some reason it moves me as no other that I've ever run across. Does anyone else like it?

You'll find that the majority of ministers of the leading Protestant denominations (except the

Southern Baptists) agree with your opinion of Graham in private, though his immense popularity with a certain segment of church members keep them from expressing their opinions publicly for fear of the accusation that they are opposed to evangelism. The Church of Christ, a fundamentalist group which probably contains the best minds to be found among the fundamentalists, has been challenging Graham to debate his theological views with any of their people for years, but Graham refuses to debate. He insists on confining religion to emotional appeal, probably because he has nothing else to offer. I have heard him compared to Hitler, not in his philosophy but in his speaking style and spellbinding ability. Needless to say I have no use for Billy Graham.

I have never loved a fanzine. Perhaps the reason may be that I wasn't exposed to any of the better fanzines until I'd been in fandom almost a year and had done some publishing myself. The exception was DISCORD, but I can't say I loved it. I enjoyed it, but DISCORD was not the sort of fanzine that I could love. YANDRO, had I been exposed to it earlier, might have been, but I didn't start getting it till I started writing and trading for it. And by then it was too late.

I suppose you can educate kids in "good" music without forcing it down their throat. I don't know. I was never educated in "good" music, have no particular interest in it (I prefer Sigmund Romberg and Richard Rodgers to Bach and Beethoven any day), so don't intend to try to educate my kid in it. I feel the same way about jazz and folk music for that matter - I have nothing against any of the forms, but I prefer dance music to anything designed purely for listening. I don't mind having classical, Jazz, folk, or any other kind of music playing in the background, but don't care to sit and listen raptly.

Have you ever read any of the original UNKNOWN adventures of Fafhrd and the Grey Mouser? They are far different from the ones that have appeared recently in FANTASTIC, and much better to my way of thinking. "Scylla's Daughter" was the only one of the recent adventures that I thought was even in the same class as the old ones, and it was still inferior. Get the new Pyramid PB, THE UNKNOWN, and read "The Bleak Shore". If you don't like that, then you won't like any of the series. But don't judge them all by most of the recent ones.

I dissent - a word may be gross, even when another word meaning much the same thing is not. A word, strictly speaking, is never gross "in itself" - a word is a group of sounds, and a group of sounds is only gross when it is mutually agreed between the speaker and the hearer that the concept carried by the word is gross. This is part of this "cultural indoctrination" that you speak of - to be able to decide whether two words meaning much the same thing may differ precisely in the fact that one is gross and the other is not. And this is as legitimate a function of cultural indoctrination as to be able to decide that the two words "red" and "pink" differ in that the second indicates a paler shade of the first. Without this sort of cultural indoctrination we could never communicate at all. You may at will deplore the fact that cultural indoctrination does ascribe the quality of grossness to many words describing the sexual act and its concomitant parts, but don't talk of anyone being able to "escape" from cultural indoctrination of the same type. Or I'll dyor chom skug nurt (or haven't you been indoctrinated into what that last meant?)...

Oh, Bloody Hell! #6 - It's Eney's Fault: OK, maybe I'm wrong at that. You're the expert anthropologist, or so I understand anyhow. I took Toynbee's definition from A STUDY OF HISTORY, which defined nomadism as the keeping of flocks and herds, domesticating animals, like. Some nomads, such as the Hebrews, didn't really cover much ground. I forget what we were talking about that drew this comment, so I don't know whether it was really relevant to what I said or not. I remember saying something to someone once about the American Indians not being nomads, which by your definition they would have been; on the other hand I also said something another time about mo-

madism not being the lowest form of human culture, which I still consider to be a correct statement. It takes a somewhat higher level of culture to be able to make a living off herding animals than from primitive hunting and gathering, I think. Herding animals are usually too formidable for a very small number of men to attack successfully.

For a quarter I can buy 2½ stencils, as can anyone else who doesn't mind Sears stuff. And for short runs of nothing but print, they're as good as I've found. And you can type 2-3 pages with no film sheets and still have the centers of the e's and a's showing.

And I enjoyed your map of Akrea, even if my inability to figure out how to pronounce "6" in the middle of a word kept me from reading the whole zine.

You'll have your opportunity to show your mettle (or knockout drops) if Smith shows up at D6...

The Dinky Bird #6 - Ruth Berman: In the part of the Midwest I used to live in (central Illinois) "tight" and "five" are pronounced with the same vowel - which is conveniently one which can be represented in IPA using conventional type - $[\underline{ai}]$. A diphthong, anyhow, which may be modified in other parts of the country (I believe you're right, now that I think of it), but still remains a diphthong. But in the South, the "i" of "five" is a pure vowel, closest to the French "a" as in "madame", but a little higher. It's a rule quite easy to follow - "i" alone or preceding a voiced consonant gets the pure sound; preceding a voiceless consonant it is diphthongized even as the rest of America does it. In the backwoods you find the pure vowel used all the time, but this is considered a vulgarism by the educated Southerner. It is the sound which people writing dialect represent as "ah", usually - though it no more resembles the "ah" of "Father" than the "a" of "cat". There is no difficulty at all in distinguishing the "i" of "I've" and the "ah" of "of" - though if the non-native writers were to be believed in their transcription they'd be pronounced identically. If we ever meet I'll show you what I mean - or ask anyone born south of the Ohio to pronounce "five". Unless he's been in the North long enough to lose his accent or smells a mice.

Flabbergasting #26 - Burnett R. Toskey: It is true that some bids in bridge are cut and dried, mutually-agreed-upon - this is in the nature of the game, since it is a partnership game and in order to win you have to let your partner in on what you're doing (most of the time, anyhow), which means a certain modicum of understanding must be arrived at before beginning. However, while this may interfere with your enjoyment, it is one of the things that makes the game so fascinating for me. In both Cribbage and Gin, you have only to play your own hand against an opponent, which means that the whole thing can get very cut and dried after you've played it enough, but in Bridge you have a very important human element involved in the bidding and playing style of both your partner and the opponents. Few things are more satisfying than to arrive at a slam contract reached by a bidding sequence which leaves you in no doubt before the hand goes down that the bid will be a laydown, or to work together with your partner on a tricky defense to set an apparently unbreakable contract.

And most perfect of all, if anything goes wrong you can always blame your partner...

However, your major complaint seems to be directed against the standard American system of bidding - which is a complaint that I and most expert bridge players would join in. I personally favor the British Acol system, which is not nearly as cut-and-dried as standard American - it allows tremendous scope for inference and judgment, which means that it is wonderful in the hands of a skilled partnership and dynamite in the hands of a dub. That's why the general consensus of Bridge players is that the top British players like Terence Reese and Boris Schapiro are the best in the

world, but that once you get out of the ranks of the masters, the British play a pretty inferior brand of Bridge. One feature of Acol is the fact that you open with much lighter hands than you do in standard American - possibly even as little as 9 points in high cards if the distribution is attractive. For instance, all of the following are openings in Acol:

S: QJ10xx	S: AQJ10x	S: AJ10xx	S: Axxxxx	S: AKQxxx
H: QJx	H: QJ109	H: Axxxx	H: Axxx	H: xxx
D: Ajx	D: xx	D: x	D: xx	D: xx
C: xx	C: xx	C: xxx	C: x	C: xx

Now, none of these are even optional opening bids in standard American bidding. The Acolites get away with it because their system is designed to let them stop on a dime if necessary. For instance, the following sequence is common in Acol: North - 1S; East - Pass; South - 2NT; West - Pass; North - 3S; All Pass. In American bidding the 2NT bid is a game force; in Acol it is a strong invitation, but if opener rebids his suit his partner must pass. He had something like hand 4 above. Another safeguard is that the range of the opening one bid is narrowed by lowering its top limit. Take a hand like: S: AKQJxx; H: Axx; D: AJx; C: x. In standard bidding this hand has to be opened with 1S; it isn't good enough to guarantee game over a Yarborough in partner's hand. But yet there are many hands that he could hold too weak to respond to 1S that would nevertheless make game an odds-on proposition. Give him: S: xx; H: QJ10; D: Qxxx; C: xxx and you can lay down 4S, but he'll never answer a 1S bid. So in Acol this hand is opened 2S, which is only a 1-round force instead of a game force as in the American system. Partner answers 2NT with the hand shown above to show no interest in slam. Opener would then bid 3S, which responder could pass with a complete or near bust. In this case he has a fair hand opposite an Acol two, and should raise to 4S routinely.

And so on. There is a world of difference between Acol and Standard American, with most of the advantages accruing to Acol as far as I can see. Then there is the French Canapé system, the Italian systems (Roman Club and Neapolitan Club) which are really cut-and-dried, and a variety of non-standard American systems - Stayman, Roth-Stone, Kaplan-Sheinwold, Bulldog, etc., most of which are more cut-and-dried in offensive and less so in defensive bidding than Standard American.

This has probably bored hell out of anyone who doesn't know anything about Bridge, and maybe out of those who do, but wotthehell, archy, I was a Bridge fan long before I was an SF fan and I'm still as much the one as the other.

JUNGLE TALES OF TARZAN was published sixth in the Tarzan series. As to the order in which ERB conceived them, I don't know, but I suspect that JTOT was probably conceived sixth. ERB was never much of one to let good ideas wait around before writing them up... It was the first Tarzan book I ever read, at the age of eight. I went so ape over it (disclaimer) that my mother and father wouldn't buy me another Tarzan book for a year. You may not believe it, but I kept count of the days and when the year was up I made my mother drive all the way to Nashville (50-odd miles) to buy me another Tarzan book - this during the war with gas rationing. But they always believed in keeping promises, so I got my book...

Waht is driving Toskey to smoke? He's becoming a father and him not even married? Or becoming married and him not even a father? I'm holding my breath...

Niflheim #3 - Hulan: At least I wasn't Immoral.

The Seven Eyes of Ningauble - Larry Anderson: I read the mailing for the first time while my baby was being operated on. For this reason, I skipped your zine the first time around. I've just read it and found it interesting, but not very commentable.

Collector #33 - Howard Devore: Interesting about the holdup. You'd mentioned it in a Directorate letter, but this was a fuller and more interesting version.

Gaseous vertebrate Annex - Gary Deindorfer: Amusing, but hardly evocative of comment. Since I'm not in FAPA, don't know Perdue, and hence can't comment on the likelihood of FAPA kicking out some less popular member for doing as little as Perdue gets away with. This is known as a nothing comment.

Resin #13 - Norm Metcalf: I'll take your word for it that there was quite a bit of hardcover SF in 1940. I never heard of it if there was. And I consider it a bit odd that I would not have heard of anything very good in the SF line, and you seem to imply that the level of SF in books was higher than that in the zines. Better than ASF and UNKNOWN, or better than the average? There's a lot of difference. I can't imagine an SF novel better than SLAN, FINAL BLACKOUT, SIXTH COLUMN, GRAY LENS-MAN, and the other excellent novels published by ASF around 1940 that wouldn't have gotten at least some comment in fandom. Could you name me a few? I don't have the Bleiler checklist and I don't get Rhodo Digest.

Is YOLO #1 for real, or is it a SAPS-ish joke? You must have cut several masters if you got 600 copies out of a ditto, from what I understand.

Meaningless Pillar Poll Results: 1963 - Norm Metcalf: Yes, they must be pretty meaningless, I mean, after all, if I only get 9 points from other members there must be something very wrong somewhere or something...actually, while I'll agree that the poll form used might not be the fairest in the world, it isn't so grossly unfair that I think the results can be dismissed as "meaningless". I don't think that there is much question but what the top ten are more valuable to SAPS - or were in 1962 - than the bottom ten. The correlation of position on the poll and value to SAPS isn't 1, though.

Psilo #7 - Jane Ellern: Katya breast-fed Roy for the first 6 weeks, and we'll agree with you fully that it's far better. She had to stop when Roy went into the hospital for the first of his long series of operations, and she really regrets it. You're right that a breast-fed baby smells better, too - though as early as they start them on solids now - which also lend an aroma less than pleasant - it doesn't make a lot of difference after the first 6-8 weeks.

I read SYLVA - it isn't stf, it wasn't a very good book, and I can't see how it would make much of a movie. Maybe if Ted Johnstone happens to read this he will explain. What is especially cinematic about it? It is basically a philosophical novel, exploring the same theme as the author's YOU SHALL KNOW THEM, i.e. the nature of Man, but not doing it half so well. I found it beastly dull, myself.

The piles of human heads erected by the Mongols were not especially unusual, except for the novelty of the architectural form. It was always traditional to slaughter the populace of a city taken by storm - the Greeks did it all the time - and once they're dead I see nothing wrong with building a pyramid of their skulls. It might even serve as a graphic reminder to people of other cities which would prevent them from repeating the folly of trying to hold out against a Mongol siege. I agree that I would not care to live in that era; however, if I were living in that era I would prefer the Mongol Empire to any other area. The Mongols were ruthless in war, but they kept the peace in their domains - it was said that a virgin with a bag of gold could travel from one end of the empire to the other and reach her destination

with both gold and virginity intact. Not many ancient empires could make that claim, even with qualifications.

The Pink Platypus, the Green Giraffe, and the Polka-Dotted Panda #3 - Tom Armistead: I guess you know you just got dropped from SFFA for lacktivity. I guess you don't care. Neither do I.

I wouldn't mind Texas summers so much if I were indoors, either, but the summer I was in Texas I was working outdoors at chopping and burning brush, and as you might put it it Turned me Off...

Eliminate the singer, chorus, drums, and steel guitar from rock 'n roll and all you have is a piano going PLINK-plink-plink-PLINK-plink-plink- ad nauseam. So it still isn't worth listening to.

Retro #28 - F.M. Busby: No, I haven't been getting the CRYs with Pournelle's articles in them. I haven't been getting any CRYs, as a matter of fact. I never have seen a copy of CRY, if you want strict accuracy - I have a Thing about paying money for fanzines, and when a couple of copies of LOKI sent that way with "Trade?" hopelessly checkmarked produced no results I gave up. Which is a pity but then I stand on my principles. Which are like feet only different.

I'm like you in wanting to know how do we get there from here with Utopias - and few if any tell you. And the reason why Utopias and cojones are incompatible is that people who write about Utopias rarely have working cojones...(nobody better ask me to prove it, though).

Utgard #1 - yhos: In which it is proved that I can write something besides MCs.

Stumping #4 - Jim Webbert: How can a town the size of Seattle be so dependent on one single firm? Just how many people does this Boeing place employ, anyhow? Redstone Arsenal employs around 25,000, but it's a damn big place and Huntsville isn't much over a tenth the size of Seattle. The vision of 250,000 people working at one plant is slightly fantastic, and I'd be interested in a fuller description of the Boeing place there.

Por Que? #17 - Doreen Webbert: Maybe I'll run for OE of SAPS next time around. I'll wait and see - I'm already OE of SFFA, I think I'll run for OE of N'APA next time round, and if I win I just may run for OE of SAPS just to see what would happen if three apas all had the same OE. I like to be OE - I get to read the mailings ahead of time...

I probably wouldn't win, anyhow.

Hobgoblin #10 - Terry Carr: I apologize to Lancer Books - I had them mentally confused with Saber Books, which you must admit is a horse of an entirely different hue. These PB firms are proliferating to the point where I have a hard time keeping them straight in my mind.

I do note that Vega Books, which has been one of the Fabian-Saber-Nightstand-etc. group, is printing a few SF novels. They look pretty bad; I haven't bothered to read them. Coulson said they were bad, though that's not necessarily any sign that I would think so - he says the Pellucidar stories are bad, too. But I haven't felt like spending money on them.

Unfortunately, a review of LOKI in a fanzine that I don't get does me little good. And AXE is another well-known zine that I have never seen a copy of, despite trade copies I've sent their way and the fact that I know that LOKI has been reviewed in it twice at least. I sometimes wonder what people are saying about me behind my back...

This is as good a time as any to tell those of you who asked to be sent LOKI that you won't be getting it till Sept.

or so. I ran LOKI #6 off in early April, but what with one thing an another I didn't get it mailed until - well, actually I still haven't mailed single copies (i.e. not copies that accompany SFPA mailings of back issues) that are going within the U.S., though I have them stamped and in the back seat of the car ready to be dropped in the first mailbox I happen to see when I'm thinking about them. They'll doubtless be mailed before any of you get this. But anyhow, as I was saying, I always run off a few extras, but during the time from April till nearly July I got several subs and trades - enough to take up all the extras I'd run off and then a few. People who just request a copy with no hard cash or trade, rank lowest on the pecking order, so those of you in SAPS who requested copies will have to wait for #7 - which will be out in September.

You used to draw cartoons for those OPEN ROAD contests too, huh? I drew 'em, but never entered one - I thought some of my ideas were as good as some of the winners, but like I can't draw.

SAPS I have met: Pelz. Anybody else want to visit sunny Alabama? C'mon, all you liberals - practice what you preach! Come on down and participate in a sit-in or protest march or something! What other fan can invite you to come visit him and get thrown in the clink? (Actually Huntsville itself is quite liberal and pretty well integrated except for the schools, which will be before long. But you don't have to go far in any direction to run into "The United Klans of North Alabama Welcome You" and "Save Our Republic.- IMPEACH EARL WARREN" signs. Gadsden, which has gotten its share of publicity lately, isn't far from here.)

So if I should write a story and send it to F&SF and it gets rejected I'll know to send the bomb to Eviol Ol' Ted White, huh? Man, you should never have told! (would you like to judge the N3F Story Contest?)(I'm not serious. I have nothing to do with the N3F story contest. Neither, the way it was looking the last time I looked, will the N3F. Which is different anyhow...)

And I now know what GLORY ROAD is - it's RAH making like Poul Anderson or L. Sprague de Camp.

I've never been to LA, so I can't judge there, but I can't imagine anyplace smelling much worse than some parts of New York and being inhabitable by humans. Though I seem to recall that Asimov once said that you could get used to any smell that wasn't an actual irritant - that he knew someone who got used to butyric acid, though one part in quite a few million in air would make anyone not used to it promptly lose anything he had on his stomach.

Mistily Meandering #4 - Fred Patten: Going camping in February? Either you're hardier than I or California winters are milder than Alabama ones, talk of "the Sunny South" notwithstanding. One thing - I bet we have hotter summers! If anybody wants hotter summers...

If your ancestor appeared in Calif. just after the Civil War it's dollars to doughnuts he was of Southron stock, suh! Half of the West was populated by ex-Confederate soldiers trying to escape the general disenfranchisement and exploitation to which they were subjected during the Reconstruction. And Patten/Patton is a good Southern name - I know lots of 'em.

Mest #13 - Ted Johnstone: If you go, go as an officer. No bloody question. However, bear in mind that once you accept that commission they can point the long bony finger at you any time they care to and say "We want you!" - and unless you've got Pull of some sort they've got you. No matter how many years you've served. But they probably won't in your case - I can't really imagine a national emergency caused by the lack of Cinematographic Officers...

I'll be interested in seeing what you come up with in the way of mailing comments. I've been waiting for six mailings now...

Astounding Stories of Super Science - Ed Meskys: I always thought of you as MESH-kiss till Pelz told me otherwise; the reason was that although I've never known a Lithuanian I've known several Latvians, and going on the basis that the languages are supposed to be much alike and that every Latvian I've known accented his name on the antepenult, I assumed you did too. Live and learn - but at least you say I'm not entirely wrong.

And see, you got something besides a bitch from Buz and a "noted".

Speleobem #19 - Bruce Pelz: Congratulations on being President and OE.

Have you ever read John Dickson Carr's mysteries? I would think that you'd enjoy them, though I suppose I could be wrong. He's my favorite writer of all - mystery, SF, or whatnot.

Oh, being a Director of N3F is fun enough if you don't mind getting bitched at no matter what you do. Since I am the type who doesn't give a damn what people say about me as long as I retain my good opinion of myself (and I always retain a good opinion of myself), I enjoy being a Director. It's no job for the thin-skinned, though - not these days.

You impress me more as the type for Thurid than Tars Tarkas. You know, the blackness of your heart showing through and all. Tars Tarkas is supposed to be 15-20 feet tall, remember? I don't think a Burroughs group should include green men or white apes. Good individualistic characters: John Carter, Carthoris (or some other stock red man - Tardos Mors, Kantos Kan, Thuvan Din), Gahan of Gathol (the walking diamond mine - only that might get expensive even with rhinestones or glass), Thurid, Matai Shang, Salensus Oll, Dejah Thoris, Phaidor. That's just Martians - the Venus books open up many more, not to mention the Pellucidar and Tarzan series, or the single volumes.

The thing to tell Mercer was that "By way of Brighton Pier" was Gilbert - Gilbert Keith Chesterton. Or is that a bit thick even for SAPS?

-AGO #1 - Don Fitch: I hope that you find time to remain in SAPS. Your zine is consistently among the top five in N'APA, and although this one is short is is one that I enjoyed more than most.

If you want to define "argue" in include as necessary components ad hominem attack and personal invective, then my enthusiasm for argument is not so great - though if I think someone is a real nut, like for instance John Boardman, I'm as likely as not to say so, repeatedly, with gestures. However, since I don't know a thing about him personally, the only basis on which I can attack him is his views - which implies a certain amount of objectivity in itself, I suppose.

You express my views better than I did myself in your remarks about laziness etc. I enjoy, music-wise, such as Dvorak, Tchaikovsky, Sibelius, Grieg, and most of the other Romantics and Post-Romantics, caring little for either the moderns or the pre-Romantic group. I know that it's Out to like the Romantics, but I don't particularly care - "absolute music" leaves me cold; the Romantics can evoke moods in me, and if music doesn't do that then I see no point in listening to it. I also like plain old conventional popular music of the Rodgers-Porter-Romberg variety, which I also realize is Out, and I care little for folk music and less for jazz. And worse, I don't care.

I think that the figure of speech that you are thinking about is synecdoche (think I have that spelled right) - it's the putting of part of something for the whole, such as as saying fifty souls instead of fifty people. I think that it also includes the container-for-contained sense, though that may be another one. If I had my Virgil here I could tell you at once, but unfortunately it's at home. I may get all my stuff here before long, though - conversation with my father this morning indicates that he is going to be moving, in which case I'll probably have to get all of my stuff

from my parents' home in Jackson and bring it up here. It seems that some Negroes tried to come into the Sunday morning service at his church and were turned away by decision of the Board. So the next Sunday (June 23) he preached a rather fiery sermon telling them just what he thought of their behaving that way, and the next day he was told that he would retract some of his statements or he could start looking for another church. And he's not about to retract. Anybody know of a Christian church that needs a preacher? (If he hasn't found one by the time you get this it will be surprising, though...)

And let's see that eight pages next time, howzabout?

Son of Saprooller #29 - Harness: That doesn't look a bit like Bruce Berry's signature.

The Zed #803 - Karen Anderson: Enjoyed, but what's to say?

Spectator #63 - OElephant: Redd Boggs on the SAPS waitlist? Mirabile dictu! How does this happen to be becoming? Next thing you know he'll join the N3F...

Good grief! Almost a whole page and nothing more to comment on! Well, I'll think of something - like

