



This is NULL-F #30, published for FAPA 100 by Ted White, 339 - 49th St., Brooklyn 20, N.Y. It is priceless and not generally available outside of FAPA, for the simple reason that I don't print enough copies. Covers by Sylvia White (these are on-stencil improvisations). There may be a filler illo in here by Juanita Coulson, which I rescued from the 1961 Midwest-con.

BEARD MUMBLINGS: I'm afraid the design on the left will be about the only thing I'll have in this mailing to commemorate the occasion. As some of you know, I planned several elaborate projects. All of them

fell through, though not in an irrevocable sense. I still plan to publish for FAPA Lin Carter's The Tired Tailor of Oz, and I will probably include a fantasy stage-play in the next NULL-F. Unfortunately, the stencils are not yet typed on the Oz book (Lin's having them typed), and at this time I simply haven't time or money for extravagant publications. My regrets too, for not having the promised mailing comments from Gary Deindorfer. Gary was willing, but I muddled around with the mailing too long again. Sylvia too was thinking of doing mc's, but unfortunate circumstances precluded her having the opportunity. In fact, here at the Eleventh Hour, I am not certain I will have complete mailing comments. I write this on the 3rd of August, and Walter Breen has vanished into the wilds of Manhattan with the bulk of my mailing in order to hammer out his last-minute comments.

But what the hell; I'm lucky to have anything in this mailing at all. (Now--has everyone else held back their special goodies for mailing 101 so as not to get lost in the shuffle, too?)

I'm taking time out, in writing this, from the massive job of collation I talked myself into of Walter Breen's DIES & COINAGE. This forty-page, half-sized booklet is a non-fannish product of the QWERTY-UIOPress, as was last fall's NUMISMATIC JOURNAL (the layout of which frightened its editor into taking his business elsewhere). At the moment, it looks like the Q'Press will be doing more coin-fandom work, mostly for the Robert Bashlow Co., which has obs on me. Walter's booklet (an exhaustive work available from the publisher--Robert Bashlow, 1240 Park Ave., NYC--for 50¢, if anyone is interested) was typed in microelite by Terry Carr, and run off in an edition of a thousand. Coming.

up is a newsletter with a run of 5,700 copies. It will be interesting and educational to see if the stencils will hold up for that many copies. (I've engaged young fan-about-New York, Steve Stiles, to collate it for me.) I figured out that it will take about a tube of ink per page. Why, that's fantastic!

NOTED: 99

The following zines are commented on in no order whatsoever:

PHANTASY PRESS: McPhail - The thirty-sixth issue of PP has twelve pages, counting the covers, the front one of which is printed on a funny yellow paper (what do you call it, Dan?) while the rest are white. There is some artwork and Dan writes about things as usual. Dan certainly publishes an interesting fan magazine!

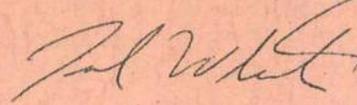
HORIZONS: Warner - It's a little flabbergasting to see Art Widner doing covers again, but aside from the logo I didn't care for this one. ## From the evidence of underinking in splotches, I'd guess you mimeod this issue yourself. ## I'm surprised you're at all familiar with Nat Hentoff's reviews, but obviously your familiarity with his work is not extensive or you'd know better than to assert that he's "musically illiterate." Nat can read music, and is quite knowledgeable in the fields of jazz and blues. (I don't know enough about folkmusic myself to check him there.) In recent years he's had too much work (assignments from ESQUIRE, NEW YORKER, et al) to take the time he used to on reviews, but his record reviews in DOWN BEAT from about 1954 through 1957 (when he left the magazine) still mark a high point in jazz criticism equalled only by Whitney Balliet in the NEW YORKER. Personally, I like Nat's way with an adverb. ## When you say that "electronic music isn't as new as the high fidelity publications assert," I'm not sure what you are referring to. My knowledge of Electronic Music comes from owning a nearly complete library of EM records. The earliest is a piece of musique concrete dating to 1947, and created with disks and records instead of tape. If you're referring to electronically created music, sure, the Theremin and Hammond-type organs date back a lot further, but so what? When you say "I strongly doubt that it is music," you betray a lack of familiarity with much of it. Musique concrete may not be, but most of the rest of EM is built solidly on the foundation of contemporary musical traditions. The more sound-conscious music of Stockhausen & ilk merely reflects such pioneer work as Verese's mid-twenties compositions, and the piano work of Henry Cowell. Badings, Gassmann, and Luening & Ussachevsky are quite melodically oriented, however, and I think that their work ranks all but the finest of the musique concrete works. ## I'm sorry that in producing this "last-minute" NULL-F I'm cheating you of some of your enjoyment, but look at it this way: if this weren't a hasty and truncated zine, it wouldn't be here



by Juanita Coulson

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at all...and that would deprive you of all enjoyment you might derive from NULL-F.

FAPAutographs: LASFapans - 

HOAHAH!: Parker - Well, as a matter of fact I'd be interested in seeing some of those old letters on #10...but then, you expected me to say that, didn't you? ## I don't think I've ever seen a less conspicuous marriage announcement than "my girl friend at that time (who is now my wife...)". When did this happen, Ron? And what will happen now to that league of heartbroken girls you've left scattered across two continents? Congratulations, anyway. ## I don't really think that if you'd ever attended a convention you'd say it's unfannish to "dig girls;" not for male fans, anyway. Any nubile female who takes the risk of attending a convention will probably fight her way through local crowds of male fans throughout the whole time. ## Was there a real dead body given away at those theatres? Whose body? How could this be done legally? With the body of some anonymous bum? The whole thing seems likely to backfire if the Bible Belt types in that area ever caught on. ## I think the only item or feature I'm not mentioned in or alluded to is the set of HYPHEN bacover quotes. Okay, I apologize profusely for "Elegy for Ronald Parker"... ## Poor Kent Corey. He certainly seems to have made a mess of things for himself. Somehow, the idea of him running for a school board is even more ridiculous a concept to me than the idea of him as a lawyer. He sounds like he's trying to play Perry Mason, from the newspaper description. ## Archie Goodwin has his names mixed. He didn't meet Ken Beale ("Ken Beales"), he met Ken Seagle at Larry Ivie's. I agree that Seagle is a Fabulous Guy--he writes J.C. and Bhub Stewart draws it for THE REALIST--and I'm pleased by the fact that he'll be contributing a major piece of science fiction criticism to VOID. He's Bill Meyers' discovery by the way...

SECRET MYTHOS: Parker - You have it backwards: it was Terry who has high typing rates. I mean, I do too, but mine are high because I hate to type for others. And anyway, I don't type anything in xLIGHTHOUSE except for the first-draft of my column (which is written by Terry Carr). I recently paid Terry \$30.00 to type up a booklet which took three days' part time effort. I wish I made money like that.

LE MOINDRE: Raeburn - Who wrote the letter you quoted in "LETTER COLUMN"? ## Okay, "Nominate me and vote me for TAFF, and I'll write the most critical TAFF report you've ever read." You know, I half-way believe in that slogan myself. ## Strange how Brooklyn's changed since I've moved out...or maybe it looks different when one is himself one of the Walking Dead... ## Okay, now tell us about your "inflections," Boyd. And, how do you differentiate "inflection" from "accent"? I had always thought they were interdependant. ## Grotching Ol' Boyd Raeburn...

ALIF: KAnderson - Our new phone number (since moving) is HY. 2-5339, which I think of as "HYphen too, 5339." The numbers are easy, since 339 is our street address. And, since three of our four phones don't have the number on them, sometimes it's very important to be able to remember that number. Like, when once Sylvia was making a business call and was asked for the phone number. "It's...it's...well, I ~~xxx~~had one a minute ago..." She had to run down stairs and read it off the phone in the kitchen. ## I remember VENTURE. A great zine.

THE CAMBRIDGE SCENE: JYoung - A great cover, Jean. ## Your story was well done but tended to keep me from identifying because of the way the protagonist reacts to her children, and the Great Man and all. And I wish you wouldn't put illos in the center of the page and continue lines on each side of them. That's Cardinal Sin #47a. ## From internal evidence I will say that "Comet Summer" was a) written by Larry Stark; and b) written in the fall of 1957 or 1958, since it refers to the "last summer" of 1957. Why was there no by-line? It's one of Larry's better pieces.

VANDY: Coulsons - Inasmuch, Buck, as you've never been a member of the Cult and had no contact with it, why have you formed the opinion that it's "a rather silly and pretentious organization...--even by fannish standards"? Surely you're not basing this purely on Eney's descriptions of Cultish activities...? As to why it should or should not be "worth saving"...well, what is worth saving in fandom? Is FAPA? ## I published NULL-F's 24, 25 and 26 and three separate issues for reasons of necessity, yes. I had planned a postmailing to the previous mailing which would've been #24, and so went ahead with #25 for the regular mailing. The postmailing fell through, for quasi-legal reasons, so I "used up" the number on the scrapbook. Then, after both were run off and assembled, Walter Breen's stencils arrived, so we rush-rushed them out as #26. (The same last-minute arrival of stencils from Breen, of course, is the reason why there were two NULL-F's last mailing as well. This time Walter is here in Manhattan, and if he gets his mc's done--and returns me the rest of my mailing for comment--they'll be in this zine with mine.) ## Where did I say that Terry liked the stories in #25? You misread me, Buck. I said Terry digs/dug Gary Deindorfer's "ear for style," and I wasn't specifically referring to the story in that issue. If Terry had really dug either of those stories very much they would've been in VCID. Your comparison of disliking Rogue Moon and liking "Son of Two Fans" is ridiculous, of course, since no one--Terry least of all--would've compared the two stories in that fashion. And your strange notion that the people in these stories are "the sort of people you get to know when you're part of the Berkeley-New York Axis" is just too much! Gary Deindorfer wrote his story while living in Pennsylvania and before meeting any NY fans, and John Koning lives in Youngstown, Ohio and has never been to either NY or Berkeley except through meeting fans from those areas at Cons...the same fans you've met and the same Con's you've attended. ## The way tape-and-orchestra concerts have been set up in the past, anyone could tell the difference between live and non-live music. Anyway, the audiences at such concerts are fairly informed and knowledgeable types; the music is too esoteric to draw the usual clod who can't tell the sound from his two-inch table-radio speaker from live music, and only comes because the concert is socially in. ## JWC: Dizzy Gillespie once claimed that he could dance to any music he'd ever played. I believe him. ## Perhaps the trouble with most sex-instruction books for men is that they are written by men. It was quite illuminating to read THE SECOND SEX, even though I've since heard a lot of criticism of the book. Would you care to discuss the book and Madame de Beauvoir at a little length? What do you think of the conclusion she apparently shares with D.H.Lawrence, that the female orgasm is culturally induced and not necessary? (And, I wonder how this ties in with Ralph Ginzberg's thesis in EROS #2 that Lawrence's Lady Chatterly's Lover was actually an endorsement of the Ultimate Delights of buggery?) On the other hand, I suspect many females play up the masculine attitude that love-making is a matter of proper-button-pushing technique, by adopting a complete passivity and giving all responsibility for their

arousal or lack thereof to the man.⁻⁷⁻ ## Despite the new, non-forwarding rules of the PO, most of my mail is still forwarded. Not all, but most. I have received fanzines, in fact, addressed to my Christopher St. address, and stamped with "Return to sender, 8¢ due." A curious thing is that the Brooklyn 20 PO does not usually put postage due stamps on the mail which is forwarded, despite the stamped notice, "X postage due" on such mail put there by the Village Station PO. And as long as those postage due stamps aren't there, my mailman makes no effort to collect any postage due. I'd estimate I've saved over \$10.00 so far because of this.

ANKUS: Pelz - Dave van Arnam is a member of the Fanoclasts, Bruce. How about that? After reading your mention of him here, I asked Dave if he remembered you when I next saw him at a Fanoclast meeting. "Yes," said Dave, "I remember Bruce Pelz from the U of F." Whereupon he and Sylvia began exchanging University of Florida stories and Bruce Pelz stories. ## Dave entered fandom here in NYC through Lin Carter. He's currently working on a novel, and will have a massive article on Burroughs in a coming XERO. ## "All 74 pages of LIGHTHOUSE were read and enjoyed"? What happened to the other twenty?

-Ted White

THUS MY MAILING COMMENTS END, with only a tiny fraction of the mailing mentioned. Oh well. When Walter Breen returns the rest of my mailing, I'll try to immediately do mc's on it (and to do them in a less hurried, more thoughtful way) for the next NULL-F.

In the meantime, I might mention that I have filed (legally, I hope) for the office of Vice President of this sterling organization. I am running on the Busby Ticket, and I might as well mention this so you'll know how good I am, that Buz would have me with him on his Ticket...

I would like to point out that this office does not require me to handle large sums of money, and that thus safeguarded it is quite entrustable to my hands. I'll stand on my record: to balance a lousy term as OE, I was, once, a Very Fine President of FAPA, and there's every reason to think I'll be a fine, upstanding Veep.

Aside from saying Vote For Me, there's not one hell of a lot to add to my platform. I've been a FAPAN since 1955, have a good record of participation in the mailings, have recently revealed my Fine Mind for Politics (FAPAN, that is), and am a Noble Fellow.

Okay? Now vote for me.

HAS ANYONE ELSE NOTICED: How effectively Andre Norton's Eye of the Monster (Ace) deals with the situations raised in Starship Trooper and The Star Dwellers? She sort of throws off a balanced viewpoint to the whole propaganda squabble without even trying.

ATTENTION NORM CLARKE: There's a new Sun Ra recording out from Savoy. Yup, Tom Wilson produced the session. (He also wrote a gawdawful set of liner notes for it.) ## I've been teaching myself alto sax. My manual dexterity is awful, but I'm getting to the point where I can play a little on the thing, and even produce a decent tone. Once I get over the beginning hurdles, John Handy has offered to teach me.

-Ted White

ALLERLEI 4 BY WALTER BREEN

REVELATIONS FROM THE SECRET MYTHOS: E.Bunny - A long wl is likely to be detrimental to FAPA in one sense anyway: if it takes 6 or 7 years to get into FAPA, then the membership is likely to be nearly all Old & Tired, with a consequent decline in quality of material. (That this isn't the case now is, I suppose, because the waiting time has in recent memory been far less than 6 years.) # If you really think NULL-F 25 looks like the Podunk Gazette, even in comparison with LIGHTHOUSE, I suggest you get a new optometrist. # Somehow I doubt anyone will be shedding too many tears over the fate of Kent Corey. I hate to see anyone busted for possessing marijuana--after all, it's entirely harmless and its illegality is a recent thing (1937), almost certainly the responsibility of the tobacco and alcohol interests. (Your cue, Dave.) But Corey seems to have been a bit on the uncool side, to judge by the clipping.

HOOHAH: likewise - Jesus, you don't make it easy for people to write letters of comment, do you?

NULL-F 29 : TW/yhos - All right, Ted, why not share the bit about Sun Ra?

POOR RICHARD'S ALMANAC 13 : rich brown - An alternative to slurping black coffee is pulling over to the side of the road and sleeping it off. This practice isn't particularly rare; I've seen it done quite often by truckdrivers and by ordinary drivers. (And maybe it might have saved John Champion's life...) I suspect that the coffee has another function: not just that of waking one up, but of making one feel temporarily ALIVE, and perhaps providing something over which one may indulge in a bit of socializing, even if only with a waitress or some stranger one will never see again. Certainly the battery acid misnamed coffee, and the rubbery doughnuts, served by the Red Cross at USO clubs had this function among others. # I don't see any reason to make a sharp distinction between poet and prosaist. Things about which one feels very deeply, experiences of which one's perceptions tend to organize themselves by condensation and analogy, are the stuff of poetry and naturally tend to be expressed as such. On the other hand, other experiences and one's deductions, comments, extrapolations from them, even by the poet, are the stuff of prose. As you develop as a writer you will become more able to see the logical or even inevitable 'best' means for communicating an experience. Something difficult to get across in prose may come easier in poetry. But for your own sake don't make the mistake of equating poetry with verse and rhyme. I grant that the latter is what you'll mostly see in fanzines (Rog Ebert, Jean Young and yhos notwithstanding, (or don't you get PANIC BUTTON?), but regular metre and rhyme are no more a guarantee of poetry than photographic realism technique is a guarantee of art; and no more necessary there-to than is the latter. The piece you gave as a horrible example says something to me whether written out as you gave it in PRA, or set up in separate lines; it is a confession of futility and confusion, it denies the possibility of total or completely efficient communication (a frequent theme in literature), it gets across the "don't bug me!" feeling. So what if it doesn't stay in the same tense, or hold to a consistent metre, or show Grennellish or Austin Dobsonish rhyme? One asks other questions about poetry.

As for patterning one's life after someone else, let's leave that to the ARBM trinity. Please. # I croggle at your listing me up those slopes with those Mighty Names. Thanks, but no need to deprecate yourself. I'll be frank: I'm lazy as a writer, fan or pro. I do the kind of writing that comes easiest to me, and rarely any other. Writing a piece of faanish frothy chitterchatter in the rich brown or squirrel

or VOID Boys manner is very difficult and unsatisfying for me. To each his own metier.
If you really want to get paid for fanzine writing, contact Les Nirenberg. His pay rates compare favorably with those of Evergreen Review. I know, and I am not kidding.
"custom made business shorts are worth every penny of the cost..." Boyd Raeburn

Mike McQuown: I wish you'd write this to the producer of the next horror film you see. At least this says something other than "Goshwow!" or "It stinks!"

When did Lichtman write that loc? Summer 1961? I think BL would probably agree now that the idea of becoming devoted to fandom as an organization is hardly a live issue even for the likes of Seth Johnson--Seth seems to be devoted to the N3F, anyway, rather than to fandom as a whole. No, it's a source of good friends and acquaintances some of whom might become good friends; a source of entertainment; a source of egoboo and sometimes of emotional support. This last pair of desiderata could, I suppose, constitute a selfish motive--but that is not a pejorative in my vocabulary. Lichtman thinks many activities are not motivated by selfishness, and he cites answering the phone and urinating (whether or not it's onto Boob Stewart from a tree). I submit that these examples both could qualify as ending a tension, and searching for pleasure; hearing the voice of someone one cares about, perhaps (one surely doesn't automatically expect that the voice at the other end will be an insurance salesman), or the pleasure of relieving a very real tension in the bladder. Maybe some people get personal pleasure (surely, a selfish motive) even from doing Good Deeds for others. Ray Nelson certainly thinks so, and I can't at the moment think of an action which would constitute an exception. And if I finally think of such an exception, this will require at most the revision: "Most human actions are motivated at least in part by selfishness, which is nevertheless irrelevant to their ethical value."

LE MOINDRE 26 : Raeburn - So why not go ahead and use a rapier on the likes of Pete Graham, rather than the blunt instrument of name-calling?

wanna Maxome thing of it?

"Your speedometer would read slow by the same percentage as your speedometer, as they are both driven from the same gear train." Huh!?

Deindorfer has explained why he made the parents fans in that story: it was a formal reversal of his own situation (fannish son of two mundanes). The girl might well have thought jazz was kid stuff; certainly rock&roll, dirty boogie or the twist might qualify as such (and yes, I know quite well that adults do it too, but you won't find it at the Waldorf-Astoria ballroom, let alone the Plaza). In short, Gary was speculating in the Sinclair Lewis manner about social-level connotations of Nunnery-style fandom (carried to extremes for a specific story purpose) confronted with a mundane son and a selfish girlfriend, for whom social climbing is considered something desirable. But, as I said in my own mc's last time, I found the story crogglingly cynical.

Boyd, I used the "robber barons" epithet principally on the ilk of Murchison and Hunt and the powers behind GM, GE, RCA, AT&T, IBM and other colossi--on what C.Wright Mills calls the Power Elite, and a most unsavory bunch they are. The occasional anti-trust prosecutions (quickly hushed up in newspapers, which don't want to lose advertising revenue from those corporations) testify that the cartel activities of these colossi are not dead, but simply less publicized; Mills, p.95, leaves his readers to draw the obvious parallel in his remark that it is better--and safer--"to take one dime from each of 10,000,000 people at the point of a corporation than \$100,000 from each of ten banks at the point of a gun." To this add the truism that "money is power" and the Lord Acton law that "power corrupts"--and see what you get. I am not objecting to the mere accumulation of wealth so much as I am to the misuse of it (e.g.,

the Texas oillionaires' support of McCarthy and more recently of the Radical Right) and some such misuse seems all but inevitable today; given the present set of ideologies. If this is 19th centuryism to you, I suspect we use different definitions.

HORIZONS 90 : Warner - The way I read it in EA v25n3, Martin was dropped for dues as well as for activity; and had he wanted to stay in very badly, he could have sent a cheque along, besides circulating a petition; in fact, he seems to have done neither. So much for the Mapans who thought he was railroaded out.

I suspect that the warmongers you allude to regard the prospect of profit as so much greater than the risk of losing their heads (let alone the risk of destroying the human race) as to make the game seemingly worth the risk. The same argument holds for professional criminals and professional politicians--not that there's very much basic differences among the outlooks of the three groups.

To Swastika Night I would add the obvious example of Swift's Laputa with its prediction about the moons of Mars (not in fact observed in the telescope until 150 years later), this prediction being repeated in Voltaire's Micromegas.

The irreverent medieval plays you mention are in parallel with the ancient Greek comedies which held the very gods themselves up to ridicule a la Pal Jesus: Dionysos as a poltroon, Zeus as a lecher, the demigod Herakles as a glutton, etc. I suspect you are partly right in ascribing people's shock at blasphemy (once a capital offense) to/fear that "their small remaining supply of faith might be laughed into nothingness". But surely part of it is also from the common confusion of word and thing, the belief in the magic of words, to which can be attributed both the tremendous foofaraw about the "I do" in front of a minister or j.p. (note the desuetude of common-law marriage and its actual illegality in many states) and the even worse foofaraw about the presence of certain anglo-saxon monosyllables in books not even primarily devoted to their implications (e.g. Catcher in the Rye, and cf. THE REALIST 30, Dec. 1961).

I wish you would enter the photo salon anyway. I suspect you might possibly underestimate the resources of some possible entrants, and without something really good for comparison and emulation, many entrants would in future be satisfied to produce only mediocrity. As well bar LIGHTHOUSE, HORIZONS or STEEFANTASY from the egoboo poll!

I suspect each of us has his own private list of wonders. Mine would contain many more than three, or even the traditional seven; and among them might be some rather surprising nominations--e.g. El Greco's "View of Toledo", van Gogh's "Nuit Etoile", Cezanne's "Pines & Rocks", Tchelitchev's "Cache-Cache", Beethoven's last five string quartets together with Schubert's last three and Bartok's six, Bach's "St. Matthew Passion", Mozart's "Don Giovanni", Mussorgsky's "Boris" (original version), and many Greek silver and gold coins by Phrygillös, Kimon, Euainetos, the Aetna Master and some others. # As long as you're having Mozart live long enough in your heaven to produce a 36th piano concerto, why not have your monaural record performed by Mozart conducting from the keyboard (as after all was the custom in his time)? # Which Mozart and LvB works were cited by their contemporaries as "most like their improvisations"? Where is your authority for the remark that cadenzas were originally ordinarily composed by the performer and memorized for the occasion? I'm not denying it--I'm simply curious, as I couldn't find documentation for the remark when I needed it for my MA thesis. Burney's several large volumes might have contained it, but they aren't provided with the kind of detailed index such research needs and I hadn't the time to wade through them.

Does your ice-cream salesman taste different lately??

On your recommendation that fans writing for FAPA should contribute non-mc stuff regularly: a lot of what I usually put into the form of mc's could as well, had I more time, be extracted and worked up into formal articles or longer informal essays. But I hope to have something in this 100th mlg that you might appreciate. # Please check with WSFA for the "Birth of a Notion" tape. I rather suspect that Karen Anderson and I don't often take part in dramatic productions, but this was an exception and a Fun Thing.

TIDMOUSE : Aarghbergh - You aren't easy to communicate with. I wish you'd get into this musical hassle; and maybe my bit in LIGHTHOUSE will help.

THE CAMBRIDGE SCENE ii : Jean Young - More fun in the hearing than in the original telling, I suspect. # At last someone with the temerity to grotch at Walt Whitman for the anti-intellectual snobbery in "When I heard the learn'd astronomer." Huzzah! # Much enjoyed, believe me.

VANDY 15 : Coulsons - If Dark Universe wins a Hugo, I will be very disappointed; it was a very disappointing story to me, in which a good idea was very sloppily handled---all too often merely translating sight-imagery into hearing-imagery without the author's really thinking out the implications. # You've never seen a purple fanzine? Lavender covers have been used often enough by Ted White, not to mention SKYHOOK 25 and WARHOON 13, and I'm almost positive I've seen Cultzines on such paper. And didn't Pelz once print a N'APAZine using white ink on purple paper?
purple paper eater...

The cloak&dagger stuff you speculate about among stamp collectors is already here and no joke at all among coin buffs. Gold coins from anywhere, minted after March 1933, are illegal to import or possess in the USA, owing to a stupid ruling by Treasury snoops. Nevertheless many of these same gold coins (which can be legally held anywhere else except the USA) are collectors' items and some are very rare, precious and even beautiful coins. They get bought, sold and swapped privately in dealers' homes and hotel rooms, and occasionally included in displays on bourse tables or exhibit cases. But when the word gets passed around that (as increasingly often) federal snoops have gotten into the meeting or convention, the dealers scurry around and hide everything. I've seen a dining room emptied in minutes by this very same rumor. And it promises to get worse before it gets better, at that: the recent JFK order forbidding citizens to own gold outside the USA after next New Years Day will result in a lot of these things being seized at the border; and the Treasury has been increasing almost without limit the categories of coins and paper money which it will seize from collectors, giving not even bullion value but only a receipt and often a court summons. It's the outgrowth of a feud that has been going on for over 100 years between Treasury snoops and coin collectors. I just wrote it up (at 2¢/word) in the Numismatic Scrapbook Magazine for August '62.

The only trouble, Buck, about resisting with anything I can lay my hands on, including H-bombs", is that this kind and degree of resistance means suicide for the human race. # I hope by now someone has sent you a few of the better cultzines. I'd send you my previous one, FR 104 (KIZMAIAZ), but I'm out of spares. But then, many of the best things in the Cult get reprinted later in other apas or even genzines. # J may not be a frequently used letter, but U, H and N (controlled by that same finger) are--in fact, they're three of the top twelve. # Escape of poisonous gases in chem labs is common enough even when they are being used by supposedly competent personnel. Sometimes there aren't enough hoods to draw off the gases, or they aren't very efficient. I recall my chem prof at Columbia allowing bromine gas to escape into a classroom that way; and something similar made me very ill from aniline poisoning. And--stupidity of stupidities--we were expected to work with acetyl chloride without using the hoods. There are few things in organic chem more irritating than acetyl chloride.

Oh, I guess there are worse stenches, e.g. hydrogen selenide, osmic acid, or almost any tellurium compound, or cacodyl, ~~wxw~~ or most of the mercaptans, but acetyl chloride combines in a peculiarly horrible way the odors of glacial acetic acid and of hydrogen chloride, both of them irritating as hell in their own right...

Juanita: every kind of cheese? Even Oka? # OK, so if one is the first myppic in several generations, probably either it was carried recessively, or a mutation took place, or it could have been the result of some developmental defect, or present in slight degree as with many other members of the family but aggravated by strain.

NULL-F 28 : Ted White - Peculiar indeed that vegetarianism could induce use of a salt substitute. Vegetarianism is basically rejection of animal meat on the grounds that buying such things supports the slaughterhouses. Some vegetarians find use of milk products licit, others not--but they have to find other rationalizations for rejecting them. And I don't see why even those rationalizations would justify rejection of nutrients from nonliving sources, e.g. synthetic vitamins, amino acids or salt. Or is it possible that Mrs Hitchcock had some medical condition requiring a low-sodium diet? Or was she just a multiple-crack pot?

ALIF 15 : Karen Anderson - Fun, I think. I dig the style and the approach, and I'm sorry I can't do anything of the kind myself.

ANKUS 4 : Pelz - "Maybe it's just catchy words and music that account for G&S's survival." Glad to find you on my side, Bruce Saunce Pitie (the epithet describes you in your S&PS OE facet, I suspect). And of the two, I would say that it's overwhelmingly Gilbert's words that ensure the survival. I've long wished for an annotated set of libretti; many topical references have become unintelligible ("...in a buffer / On parliamentary trains."). # About Deindorfer's allegedly thinking fans are ~~slöbs~~ slöbs, see my comment above to Raeburn. # So nexttime I hit LA, let's get together at that Griffith Park hunting grounds. If it's any better than the A&W stand we hit last time, it should be good indeed.

LIGHTHOUSE 6 : Carr & Co. - Really, Terry, there's no reason why Carol shouldn't do parodies of your poems; parody doesn't necessarily mean dislike of what's parodied, as you of all people should know. The presence of parody quotes in jazz is still another instance in point. # I suspect that the real fan conservatives wouldn't even dignify Analog by mentioning it: their loyalty ended with ASF as it was before the middle 1940's. # Lovely little vignette about the Channing Club scene. I suppose you've heard that it's now much more interested in Scientology than in Unitarianism--partly, though not entirely, because of Rev. Prentiss Choate (who was briefly on the Cult waiting list, by the bye). # The Carol items dug with great glee, particularly the Whitman parody. More, please?

Pete, capitalize Herriman

Pete: Rich's so-called takeoff of Don Marquis (no, not Herriman) is better than you think. The so-called "overuse" of "they haven't got it here" is in the original, and it is also in the passage in "Echoes of archy" on the flip side of That Record. # I spell ~~ex~~ negro with a small n, just as I spell white race with a small w; but not Caucasian or Chinese as those are really place names. Indian gets a small letter when it refers to the American aborigines, and a capital when it refers to India or its inhabitants.

SALUD 10 : Elinor - A roster of women you loathe? Lady Byron I know about--ghod, was she a bitch--but what did Fanny Stevenson do? And who else is on the roster? The one because of whom you changed your name, I suppose, and maybe Mary Todd Lincoln, Ana Pauker, Empress Theodora, Maria Theresa, Ayn Rand (?) and who else?

Maybe it's significant, maybe not, but I'm a Tolkien fan of undiminished enthusiasm, and I too tried to finish Titus Groan and got bogged down about halfway through the volume. The pacing was impossibly slow, the atmosphere artificial, the names unreal, the characterization made any sort of emotional involvement quite out of the question. # Much appreciated.

MOONSHADE 4 : Sneary & Moffatt - Thanks for the trade copy. # Rick: I can't answer for the SKYRACK poll, but the FANAC poll had only a very small number of responses from fringe fans, insular NZers and neos familiar with only a very few zines; not enough to have made a significant difference, save for the gag votes engineered by Ed Meskys. (This was a bundle of ballots from ESFA fringe fans, at behest of Meskys, voting principally for SFTIMES, AXE, SKYRACK, MEMORITOR, MIAFAN, etc.; counting these ballots would have upped AXE one place and made SFT one of the top twenty. The real weakness did come in the "Best Single Writing" category where, as you can see in FANNISH IV, too many fans didn't vote at all, with the result that a bunch of second-place votes outweighed scattered first-place votes.

SICK, SICK, SICK ET NON : Eney - Somehow I doubt Abelard would have appreciated this use of his title.

SICK, SICK, SICK : Ted White - Score one up, by damn.

TARGET: FAPA : Eney - On this bit of predicting the future by analogies, please take a look at my own essay on this subject in IPSO FACTO 6; I will also run the thing through the Cult. There are dangers in an analogical approach, I willingly grant; it is for this reason that I felt one could use some other approach (specifically a biological one) to account for the historical parallels noted by Spengler and his followers.

SERCON'S BAND 10 : Buz - "...sweet unspoiled youth we all know and love, the epitome of tact and refinement and good taste..." Catullus (Carm. XLII, "Adeste, hendecasyllabi, quot estis...") used identical tactics in the time of Julius Caesar. It seems there was this troll who somehow got a manuscript of Catullus's poems and wouldn't give it back to him. He sent a bunch of his friends to heckle her at her place of--er--business, roughly to the tune of "Bobby's got a girl!", so: "Dirty little bi-itch,
give us back our poems,
give us back our poems..."

But finding that this didn't work, ~~xxxxxx~~ that "blushing never was a special trait of bitches", he had his boys change their lyrics slightly:
"O beautiful sweet untarnished virgin..."

I may just take you up on your challenge to me to produce an alternative course of history in the absence of police and the presence of a few predatory citizens. But it will have to be done as fiction and probably at considerable length, which is why I didn't try in mc's. Fair enough? # Knowing quite a number of nonfans on the moderate "Right", I would hardly say that the range of positions so labeled is comfortable for me. But then, we can continue to bash that out in private correspondence.

POO : Andy Young - This reminds me a little of the WORM RUNNERS DIGEST. Have you seen any copies, or have you even heard of it? A Fun Thing (to quote Andy Main in an entirely different context). # Your comparison of scientists to members of a fandom, and their prozines to our own communication lines complete with ingroup stuff and feuds, tends to reinforce this impression, though to be sure WORM RUNNERS DIGEST is much more fannish than the zines you named. # The image that has always come to my mind accompanying the word "scientist" is that of a middle-aged

type in baggy clothes, with or without a white smock over them, holding a piece of chalk in one hand, lecturing in front of a blackboard which he has covered with diagrams and equations. I don't know where I got the image; possibly from some old photo of Wiener or Oppenheimer or Einstein, possibly from Johns Hopkins Univ. where I sat in at many such lectures without bothering to register for the courses.

Rotsler's questions are difficult. I wouldn't give a damn about being the first or even the second beardnik on the moon. Almost every Wish I've been able to think of has some personal-gain element, and that emphatically does include world peace. For, after all, the chance to live and enjoy the things of this life and raise my kids to do likewise is certainly a personal gain. A decent educational system would also be a personal gain for me, in that it would increase the number of people I could enjoy communicating with--whether or not this educational system included my pet project of Hollingworth School.

MASQUE 13 : Rotsler - Thanks for the trade copy. I'm with you on those cartoons, all the way. # Apropos of strippers, you should have seen (and maybe you will) an experimental film, "The Hard Swing", which just won a prize at the (NYC) Charles Theatre film festival. It's more than just a documentary; it's a beautifully done presentation of the contrast between on-stage and off-stage personality, and the sheer heartless commercialism and cynicism involved; and withal it is a sympathetic vignette. One begins to see this stripper, a fading beauty, as a human being rather than just as a wiggling torso. No dialogue is used--it isn't even missed. # Who are FME and SEG? # Now you've got me started doing it:
AN ORGY IS THE FRIENDLIEST THING 6 PEOPLE CAN DO TOGETHER. # SHE DOESN'T USE ENOVID BECAUSE SHE FLUNKED CHEMISTRY IN HIGH SCHOOL. # ONCE MORE, WITH FEELING. # WE WILL ALL COME TOGETHER WHEN WE COME. # NOW IT'S POOPSIE, FOR THOSE WHO THINK YOUNG! (this last courtesy Bob Lichtman.)

BADLI 12 : Hevelin - I wouldn't be thankful for a nonfan wife; I'd instead want to share this joy with her, even as I would share other joys and concerns. So whether or not she wanted to write for fanzines, there'd be some kick for her in reading them. As it happens, all but three of the nine women I've made it with have some knowledge of fandom and fanzines, the three exceptions having broken off with me before I entered fandom. # I wouldn't take the Deindorfer story so seriously; he didn't, you know.

DAY*STAR : MZB - I like you better when you're not ladylike--but then you aren't very often. # But, but, Marion! I would think that BECAUSE of Moomaw and others who committed suicide when facing the prospect of becoming trained killers (leaving aside other motives for their unwillingness), you'd want to finish that story --as a memorial to Kent, as another angle on passive resistance, as a scream of protest against legalized murder. # I don't follow your reasoning on this "even if I did not make the world, I am responsible for its existence" line. In the hospital under tranquilizers after Castillo's death and other things, and later on here in NY after John Champion's death and Mike McNamara's suicide (nonfan, close friend, age 22), I felt something like this, but I felt it as alien, unwelcome, illogical, unconvincing but obsessional. There is no reasoning by any existentialist which has made logically tenable to me a line like "in one sense, this atom called me dropped the bomb on Hiroshima"; it's too much like the old "In Adam's fall, we sinned all" stuff.

CELEPHAIS 31 : Evans - Only 4 pages? Please don't keep up that trend. # That I found your tripreport uncommentable is no adverse reflection; I dug it.

THE LARK IS DEAD: (W. Mildew Danner - Rest in peace, but I wish it were still alive.

ANTAIOS : Speer - You must think a hell of a lot less of the human race (and its educability) even than do I, if you believe so unswervingly in the "prophylactic" or "deterrent" argument for police, jails and executions. I'm inclined to think, along with Wilhelm Reich, A.S. Neill and Paul Goodman, that a well-fed and (especially) sexually disinhibited and satisfied population would be far less likely to be a hotbed of predation and sadism. # The ref to "Gully flamed upon the steps" is obviously to The Demolished Man. If the ref to Sam is not to the Flying Yorkshireman, it's something I don't know either. # Why use the German edition of Macbeth? # As a matter of fact, it might not be a bad idea to put so-called moral regulations up to national referendum. That way we might have avoided prohibition, assuming an inviolate secret ballot. The principle is the same in re mescaline, peyote, marijuana, and other nonaddictive items. # I'm surprised at you: the AEC is directly responsible for the fallout. It isn't imaginary tests they're authorizing. (Your cue, Dave...) # But FANCY II did give just such ill-b differentiated poos, Jeff City men, borks, &c. # I was raising questions, not trying to give definitive answers, in those DAY*STAR essays; it is therefore nugatory to creep at me for not providing answers. # My beard is mainly a symbol of my dislike of shaving. # It sounds as though Richter were haunted by Bulkhead.

MELANGE 14 : Bjohn - Chortle! # Strange, Bjo, I too love purple, but my particular favorites are three very uncommon shades for which I don't have names. Some time I'll have to point them out to you on bookjackets or paintings; maybe then you can tell me the meanings.

WRAITH 17 : Ballard - But I thought the capital S was an apostrophe? # Had Tarzan gotten that testosterone shot, the series would have been much more fun, but it probably would have stayed on the Downey, Cal., banned list.

A FMZ FOR JIM CAUGHRAN : Art Wilson - Interesting to compare your travelogue with the one in YANDRO last year. Almost different places.

SELF-PRESERVATION 2 : LeeH - But then, maybe it's even closer to say that science is a kind of religion; certainly it's a Way of Life with its peculiar ethic, devotees' dedication and its counterpart to heaven (where there will be no more error, where everything will be known & completely measurable). # I'd go along with modern scholarship which mostly assigns the Jewish shift to exclusive monogamy to the time of the Deuteronomic reforms (c.7th century BC?). Cf. Moses's brazen serpent, and the acceptance (save by wild-eyed reformers) of Solomon's harem with the temples of other gods practically leaning on the Temple of Jahweh. # But what I'd like to know is, what did those blasted Golden Hemorrhoids look like? I conjure up all manner of faintly obscene shapes, with a possible eye to pulling a hoax on some fundamentalist sect (I leave the details to your imagination), but can't decide among the shapes. A thought to keep one warm o'nights, though... # "Progress", to describe our Bigger&Better plane crashes, not to mention bombs, deserves to Make Good like "pochsarcd". Lovely. # Is "printner" analogous to "huntner"? And in what crud sf story did the latter word appear? # Jesus, another coldweather type. The very idea of someone liking cold weather gives me the willies. Please, Lee--just keep the window closed when I visit you?

A FMZ FOR DAVE RIKE, etc. : LeeJ - What in Ghuist Territory is the hully gully?

Better Bred than Dead--Jack the Raper
ELMURMURINGS c/w etc. : God - So what's wrong with a Minuteman enjoying his work? He's doing something Constructive, after all. And the patron saint is doubtless Speedy Gonzalez...and among the alternative titles for members to carry might be Mr.Adam. Dug muchly, believe me.

Better Dead than Bred--O.Mysainted Aunt
FA - Acknowledged; glad nobody got blackballed. Croggles: 5 points for fiction and 10 for humor for Chris? And my name under mc's but not in totals? # Other zines appreciated but not so easily commentable.

-Walter Breen

