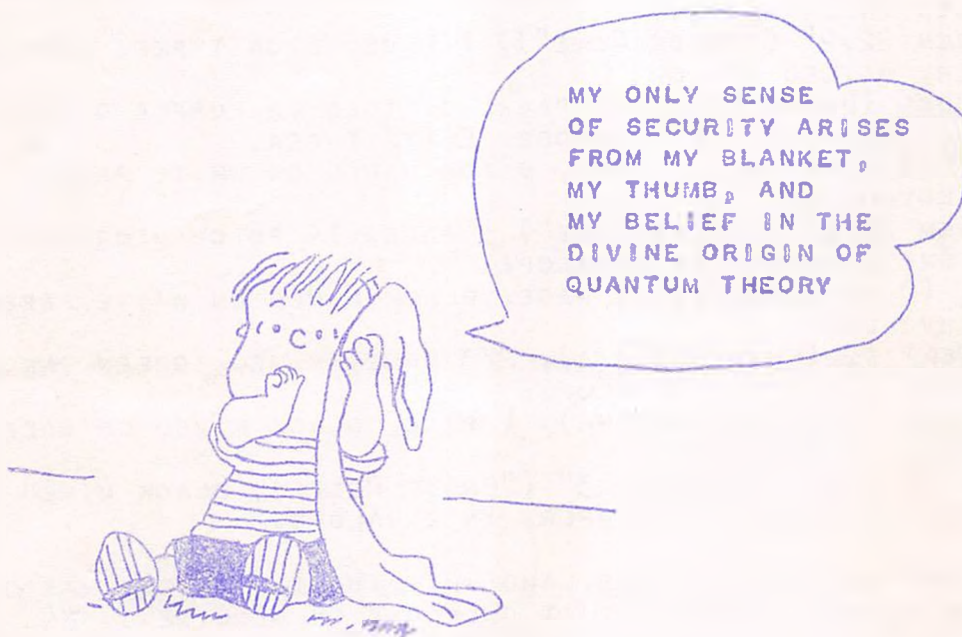


AVON

FANTASY

READER



AVON FANTASY READER

SAPSZINE 16 PRODUCED FOR THE APRIL 1964 MAILING OF THE SPECTATOR AMATEUR PRESS SOCIETY BY EDMUND R. MESKYS (% METCALF, BOX 336, BERKELEY CAL. 94701) AND REPRESENTS WHAT HAS BECOME MY USUAL LAST MINUTE MINAG.

MY, BUT THERE HAS BEEN A LOT OF EXCITEMENT IN THE LAST OE ELECTION, BUT I ASSUME THAT BRUCE OVERCAME ALL HOAXES AND OTHER DIFFICULTIES AND IS RE-ELECTED FOR ANOTHER TERM.

I UNDERSTAND THAT NOT EVERYONE RECEIVED THE SAME HOAXZINES SO I WILL LIST THE ONES I GOT FOR PURPOSES OF COMPARISON. UNFORTUNATELY MOST EVERYTHING CAME % METCALF AND I DON'T KNOW THE ORDER, MUCH LESS DATES, OF ARRIVAL. LESSEE NOW, I HAVE HERE:

- 1: ACE OF NEXT (PHIL CASTORA), ABOUT $\frac{1}{2}$ PAGE MIMED ON STANDARD PAPER WITH BLUE-GRAY INK. PICA TYPER, MAILED IN ENVELOPE
 - 2: "SPELEOBEM 22.1" ("BRUCE PELZ"), 1 PAGE, MICROELITE (14 PITCH), PURPLE INK, MAILED IN ENVELOPE.
 - 3: "SPELEOBEM 22.2" ("BRUCE PELZ"), 1 PAGE, PICA TYPER, PURPLE INK ON GRAY PAPER, MAILED NAKED.
 - 4: SPECTATOBEM (BRUCE PELZ), 1 PAGE, DITTOED IN PURPLE ON GREEN PAPER, SIGNED, SEALED, ETC, IN ENVELOPE. ELITE TYPER.
 - 5: DEAR SAPS (AL LEWIS), 1 PAGE, BLACK MIMED ON WHITE PAPER, ELITE TYPER, IN ENVELOPE.
 - 6: "SPELEOBEM 22.2" ("BRUCE PELZ") 1 PAGE, 14 PITCH MICRO-ELITE, PURPLE MIMED ON WHITE PAPER, IN ENVELOPE.
 - 7: HOLD IT! (DICK SCHULTZ), 1 PAGE, BLACK MIMED ON WHITE PAPER, PICA TYPER, IN ENVELOPE.
 - 8: ACE OF NEXT #2 (PHIL CASTORA), 2/3 PAGE, MIMED, GREEN INK ON PURPLE PAPER, PICA TYPER, IN ENVELOPE.
 - 9: ACE OF NEXT #2 $\frac{1}{2}$ (PHIL CASTORA), 1 PAGE, BLACK MIMED ON GREEN PAPER, ELITE TYPER, IN ENVELOPE.
- AND FINALLY 10: "SPELEOBEM 22.3" ("BRUCE PELZ"), BLACK MIMED ON WHITE PAPER, 14 PITCH MICROELITE TYPER, IN ENVELOPE.

SO WHAT'S GENUINE IN THIS MESS, AND WHAT ISN'T. OF THE VARIOUS "PELZINES" I'M REASONABLY CERTAIN THAT ONLY ONE IS GENUINE... #4. NOT SO MUCH BECAUSE OF THE SEAL AND ALL THAT BUSINESS, BUT BECAUSE IT WAS THE ONLY ONE WHICH WAS NOT SENT TO ME % METCALF. DESPITE WHAT IT SAYS IN THE O-O BRUCE SENDS MY MAILINGS TO ANOTHER ADDRESS. FOR VARIOUS REASONS I WANT TO LIMIT MY MAIL ELSEWHERE AND ALWAYS REQUEST THAT I BE PUT ON LISTS AS % METCALF BUT I GET A VERY FEW ITEMS ELSEWHERE... AT WORK AND WHERE I LIVE, AMONG OTHER PLACES...AND MY SAPS BUNDLES ARE AMONG THE ITEMS SEND ELSEWHERE. AS I SAID, ALLTHE POSTMAILINGS BUT ONE WENT TO NORM, AND THAT ONE WAS ADDRESSED EXACTLY AS THE BUNDLES ARE.

WHILE IN NY LAST WEEK I HEARD OF A PARTICULARLY NASTY TRICK PULLED ON PELZ, BUT I CAN'T REMEMBER WHO DID IT. I THINK IT WAS EITHER AL LEWIS OR RICH BROWN, BUT I'M NOT SURE. ANYHOW, SAID "CULPRET" TYPED A LETTER "FROM PELZ" AND PURPOSLY SENT IT TO THE WRONG ADDRESS FOR WALLY WEBER KNOWING THAT IT WOULD BOUNCE BACK TO BRUCE. THIS WAS, IF I REMEMBER CORRECTLY, TO GIVE THE IMPRESSION OF BEING ONE OF MANY SUCH LETTERS SENT OUT BUT WAS IN ACTUALITY THE ONLY ONE. IN IT "BRUCE" CONFIDED TO WALLY THAT HE WAS DESPERATE TO WIN THE OE RACE 'CAUSE HIS MARRIAGE TO DIAN HAD PUT HIM IN A FINANCIAL HOLE FORCING HIM TO "BORROW" THE SAPS TREASURE, AND HE DIDN'T KNOW HOW HE WOULD EVER BE ABLE TO PAY IT BACK IN TIME IF HE LOST THE ELECTION.. BUT APPARANTLY BRUCE DIDN'T BIGHT FOR I RECEIVED NO CAMPAIGN LITERATURE REFERRING TO THIS PHONY LETTER.

I AM NOW ABOUT HALF WAY THRU A MOST FASCINATING BOOK, HERMANN HESSE'S THE BEAD GAME. SINCE THIS IS QUITE AN OLD BOOK I IMAGINE IT HAD BEEN THOROUGHLY DISCUSSED IN THE FAN PRESS BEFORE I BECAME INVOLVED IN FANZINE-FANDOM, BUT I DON'T REMEMBER SEEING ANY REFERENCES TO IT. SO IF ANY (OR ALL) OF YOU HAVE LONG SINCE READ IT, PLEASE PARDON MY DESCRIPTION AND COMMENTARY ON IT.

FIRST TO GET THE PUBLICATION FACTS OUT OF THE WAY. THE COPY I'M READING IS A QUALITY PAPERBACK (#2117) PUBLISHED BY FREDERICK UNGAR PUB. CO. OF NY, DATE OF PUBLICATION UNSPECIFIED. IT IS REPRINTED FROM A HENRY HOLD EDITION COPYRIGHT 1949, WHICH IS PRESUMABLY THE FIRST US PUBLICATION. HOWEVER THE PREFACE TO THE ENGLISH TRANSLATION IS DATED JULY 1947, SO I ASSUME THERE MUST HAVE BEEN A BRITISH EDITION AT ABOUT THAT TIME. HEAVEN ONLY KNOWS WHEN THE GERMAN VERSION WAS COMPLETED, BUT THE PREFACE MENTIONS THAT THE FIRST COMPLETE PUBLICATION WAS IN 1945. AND I IMAGINE THAT THAT MUST BE THE YEAR THAT IT EARNED ITS AUTHOR HIS NOBEL PRIZE.

THE FORMAT OF THIS NOVEL IS MOST UNUSUAL. IT IS WRITTEN IN THE FORM OF A FORMAL BIOGRAPHY OF THE HERO, SUPPOSEDLY WRITTEN A NUMBER OF YEARS AFTER HIS DEATH SEVERAL HUNDRED YEARS FROM NOW, AND IS COMPLETE WITH EVEN 150 PAGES OF THE HERO'S WRITINGS APPENDED AT THE END. THESE ARE SUPPOSED TO REPRESENT EVERYTHING OTHER THAN CORRESPONDANCE WHICH HAD SURVIVED TO THE "TIME" OF WRITING.

BASICALLY THE BOOK TELLS OF THE RISE OF JOSEPH KNECHT FROM A STUDENT TO THE MAGISTAR LUDE, THE TOP OFFICE OF A SECULAR MONASTIC ORDER, HIS DISENCHANTMENT AND FINALLY HIS ABANDONMENT OF OFFICE AND ORDER. THE STRUCTURE OF THE STORY IS "FRAMED", OBVIOUSLY. THERE IS A LONG INTRODUCTION BY THE "AUTHOR" TELLING WHY THIS CAME TO BE WRITTEN AND SETTING THE SCENE. -THE BOOK IS SUPPOSEDLY WRITTEN FOR PEOPLE OUTSIDE OF THE ORDER SO SOME 30 PAGES ARE SPENT INTRODUCING THEM (AND US) TO THE NATURE AND HISTORY OF BOTH THE ORDER AND "BEAD GAME" WHICH IS SUCH AN ESSENTIAL PART OF IT. NOW I SUPPOSE NO AUTHOR IN THE SF FIELD ITSELF WOULD DARE DO SOMETHING LIKE THIS, BUT WOULD REVEAL ALL OF THE BACKGROUND IN THE STORY ITSELF FROM PASSING REFERENCES IN CONVERSATIONS.

AS WOULD BE EXPECTED OF SUCH AN HONORED BOOK, IT IS VERY WELL CONSTRUCTED. A CULTURE RADICALLY DIFFERENT FROM OURS IS PRESENTED IN THE INTRODUCTION AND MAINTAINED THROUGHOUT THE STORY, AND THE WHOLE THING IS WRITTEN JUST AS IT WOULD BE BY A PERSON IN THAT CULTURE. A SOCIAL WORLD HAS BEEN AS TIGHTLY CONSTRUCTED AS THE BEST PHYSICAL WORLD OF HAL CLEMENT. ON THE OTHER HAND THE STORY IS SLOW-MOVING AND WITH LITTLE PLOT.

ALL SCIENCE FICTION AND FANTASY SHOULD, IDEALLY, HAVE THIS TIGHT CONSTRUCTION BUT IN PRACTICE ONE FINDS A WELL BUILT WORLD ONLY ON THE RAREST OF OCCASIONS. MANY AUTHORS, I SUPPOSE, ARE SIMPLY INCAPABLE OF THIS, AND MOST OF THE REMAINDER DON'T HAVE THE TIME. IT TAKES AN AWFUL LOT OF TIME AND WORK TO DO SOMETHING LIKE THIS AND IT CAN ONLY BE DONE AS A LABOR OF LOVE...AS BY CLEMENT OR TOLKIEN. X

WHILE CLEMENT & TOLKIEN USE THEIR WORLDS AS BACKGROUNDS FOR WONDERFUL ADVENTURE STORIES...PARTICULARLY TOLKIEN...HESSE USES HIS TO MAKE A NUMBER OF POINTS ABOUT PEOPLE AND TRENDS IN SOCIETY. I SUPPOSE IN THAT IT COULD BE COMPARED WITH WORKS LIKE 1984 AND BRAVE NEW WORLD.

AS I SAID, THE WORLD PORTRAYED IS RADICALLY DIFFERENT FROM OURS. BUT ALSO IT REGARDS OUR AGE WITH CONTEMPT, CALLING IT THE "AGE OF THE DIGEST." THE AUTHOR MAKES SOME VERY TELLING POINTS ON OUR OBSESSION WITH TRIVIAL FACTS...THE PERPETUAL DELUGE OF ARTICLES ABOUT UNESSENTIAL ASPECTS OF THE LIVES OF FAMOUS PEOPLE AND OTHER SUCH CRUD ASSOCIATED WITH NEWSPAPER SUNDAY-SUPPLIMENTS AND THE VARIOUS "DIGEST" PUBLICAT-

AVON FANTASY READER: PAGE 3/// IONS. IN THE LATEST WARHOON JUST OUT BERGERON IN EFFECT COMPLAINS THAT HE IS ACCUSED OF BEING ALOOF AND IMPERSONAL BECAUSE HE DOESN'T REVEAL SUCH FACTS ABOUT HIMSELF, AND FEELS THAT DESPITE THE CRITICISM HE HAS REVEALED MANY IMPORTANT ASPECTS OF HIS PERSONALITY IN HIS WRITINGS.

AND HESSE HAD SEEN OUR TREND TOWARD DEMANDING INFORMATION FROM EVERYTHING LONG BEFORE SUCH MANIFESTATIONS SUCH AS THE VIRTUAL DISAPPEARANCE OF FICTION FROM MAGAZINES (LIKE THE SATVEPOST) OR OF FICTION MAGAZINES. ALONG THESE LINES, MIKE MOORCOCK SPECULATED THAT THE "JAMES BOND" STORIES ARE SO POPULAR TODAY BECAUSE OF THE BITS OF PSEUDO-INFORMATION INSERTED THROUGHOUT...SEE PAGE 16 OF MY NIEKAS 8. PEOPLE SEEM, TO A LARGE EXTENT, INCAPABLE OF DOING ANYTHING FOR THE SHEER ENJOYMENT OF IT BUT MUST RATIONALIZE IT AS BEING "USEFUL" TO SOME DEGREE.

THIS, THEREFORE, I REGARD AS A LEGITIMATE CRITICISM OF OUR ERA THRU THE EYES OF THE IMAGINARY AUTHOR. BUT HESSE HAS SET UP A FUTURE WORLD NO BETTER THAN OURS, AND PERHAPS EVEN WORSE.

IT IS A TIME OF IMPERSONAL ANONYMETY, AND DEDICATION TO THE ORDER. AS THE "AUTHOR" PUTS IT, "...WE OF TODAY ONLY SPEAK OF PERSONALITIES WHEN WE MEET WITH MEN WHO ARE BEYOND ALL ORIGINALITIES AND PECULIARITIES AND WHO HAVE SUCCEEDED IN ACHIEVING THE MOST PERFECT POSSIBLE SELF-IDENTIFICATION WITH THE GENERAL, AND IN RENDERING THE MOST PERFECT POSSIBLE SERVICE TO THE SUPRA-PERSONAL." CREATION IS STRICTLY VERBOTTEN...NOT BY LAWS, BUT BY DEMANDS OF THE CULTURE. KNECHT IS CONSIDERED TO HAVE BEEN RADICALLY DEVIANT AS A STUDENT FOR HE ACTUALLY WENT SO FAR AS TO WRITE POETRY THEN, WHICH HAD BEEN DISCOVERED MUCH LATER AND IS APPENDED TO THE STORY. THERE IS A VIRTUAL OBSESSION WITH THE MUSIC OF THE 15TH TO 18TH CENTURIES AND THE STUDY AND ANALYSIS THEREOF, BUT WITH ONE EXCEPTION ABSOLUTELY NONE IS WRITTEN "NOW." THE EXCEPTION CONSISTS OF PRACTICE PIECES WRITTEN BY STUDENTS IN COURSES ON THE THEORY OF MUSIC, AND THESE ARE NOT PRESERVED. AND ANY SCHOLARSHIP OTHER THAN THE STUDY OF THE HISTORY OF A MOVEMENT IN SOME FIELD IS HELD IN COMPLETE CONTEMPT. AND WHEN SOMETHING IS DONE IT IS DONE IN ANONYMETY. THE "AUTHOR" SAYS MANY OF THE NAMES OF THE PEOPLE WHO CONTRIBUTED SUBSTANTIALLY TO THE EVOLUTION OF THE ORDER AND ASSOCIATED "DEAD GAME" SIMPLY HAVE NOT BEEN PRESERVED.

THESE CULTURAL DARK AGES FOLLOWED A LONG SERIES OF MAJOR WARS, BUT THE AUTHOR IS VAGUE ABOUT THE AMOUNT OF TECHNOLOGY WHICH HAS SURVIVED. PHOTOGRAPHY IS MENTIONED AS STILL IN USE, AND THERE IS AN UNSPECIFIED FORM OF "FAST TRANSIT" AVAILABLE WHEN ABSOLUTELY ESSENTIAL THO THE MEMBERS OF THE ORDER USUALLY TAKE A FEW WEEKS TO WALK WHENEVER THEY HAVE TO GO ANYWHERE. NOW I IMAGINE THAT HAD AN SF AUTHOR WRITTEN THIS STORY THE TECHNOLOGY-LEVEL WOULD HAVE BEEN CAREFULLY ~~1/4~~ THOUGHT OUT AND SPECIFIED, BUT THIS APPARANTLY JUST DIDN'T INTEREST HESSE.

NOW I HAVE SEEN READING THIS BOOK IN BITS AND SNATCHES OVER A 3 WEEK PERIOD AND AM STILL ONLY $\frac{1}{2}$ WAY THROUGH. THIS IS ADMITTEDLY NOT THE BEST WAY TO GET ALL OF WHAT THE AUTHOR HAS TO SAY OUT OF THE BOOK OR EVEN TO HAVE A CLEAR MEMORY OF EVERYTHING MENTIONED AND THE CAUSAL RELATIONSHIPS. THEREFORE IT COULD WELL BE THAT I HAVE GOOFED UP SOME POINTS IN ~~1/4~~ DISCUSSING THE POINTS OF THE BOOK.

SINCE THE PREFACE SPEAKS OF THE FIRST COMPLETE VERSION BEING PUBLISHED IN 1945 I ASSUME THAT SOME EXCERPTS HAD BEEN PUBLISHED EARLIER. ANYHOW, IT WAS WRITTEN DURING OR BEFORE WORLD WAR II, A TIME OF TWO TOTALITARIAN ENTITIES EACH TRYING TO SUPPRESS INDIVIDUALITY IN ITS OWN WAY. THIS WORLD OF KNECHT'S SEEMS TO BE AN ANGUISHED PROTEST AGAINST THESE TRENDS.

THIS WORLD SEEMS TO BE ONE THAT EVOLVED AS A REACTION AGAINST SOME ASPECTS OF OURS, BUT WHICH MADE A WRONG TURN. IN REACTION TO THE WARS A NUMBER OF PEOPLE TURNED TO A QUIET AND CONTEMPLATIVE LIFE, OUT OF WHICH EVOLVED A COMPLETELY NON-RELIGIOUS MONASTIC ORDER, THE CASTALIAN ORDER. ABOUT THE SAME TIME THIS MYSTERIOUS BEAD GAME ORIGINATED AND BEGAN TO EVOLVE.

ITS ORIGINS WERE AMONG MUSIC STUDENTS WHO GAVE OTHERS THEMES AND CHALLENGED THEM TO COMPLETE OR ELABORATE UPON THEM. AFTER SOME TIME IT TOOK THE FORM OF GLASS BEADS ON WIRES TO REPRESENT THE NOTES, AND HENCE THE NAME, THO IT LONG SINCE LOST THAT FORM. MATHEMATICIANS CAME UP WITH A VARIATION UPON WHICH THEY COULD EXPRESS THEOREMS AND RELATIONSHIPS, AND EVENTUALLY JUST ABOUT EVERY SCIENCE DISCOVERED A VARIATION SUITABLE TO ITS DISCIPLINE. THE NEXT MAJOR STEP WAS THE DISCOVERY OF A FORM COMPATIBLE TO ALL DISCIPLINES SO THAT UNIVERSALLY APPLICABLE STATEMENTS COULD BE MADE. THE GAME EVENTUALLY BECAME ASSOCIATED WITH THE ORDER AND ITS DISCIPLINES STRENGTHENED THE TREND TOWARDS AUTHARIAN ANONYMITY AND BROKE THE HOLD OF TODAY'S INTEREST IN TRIVIAL FACTS.

KNECHT, LIKE MOST, ENTERS THE BEAD GAME THRU MUSIC. WHILE IN GRAMMAR SCHOOL HE IS INTRODUCED TO MUSICAL MEDITATION BY THE "MASTER OF MUSIC," ONE OF THE 12 TOP PEOPLE IN THE ORDER. I SAW AGAIN DISNEY'S "FANTASIA" JUST AFTER READING THIS PASSAGE AND FOUND A REMARKABLE SIMILARITY BETWEEN THE FILM'S OPENING SCENES AND THE MEDITATION AS DESCRIBED IN THE BOOK. I GUESS THE FILM COULD BE DESCRIBED AS A MEDITATION PREDIGESTED AND PRESENTED TO THE VIEWER. I HAVE NO IDEA OF HOW COMMON THE IDEA OF SUCH MEDITATION IS AMONG THOSE SERIOUSLY INTERESTED IN MUSIC AND WONDER IF THE FILM, FIRST RELEASED ABOUT 1940, HAD ANY INFLUENCE UPON THIS PASSAGE.

EVENTUALLY KNECHT IS ACCEPTED INTO THE ELITE SCHOOL WHICH IS IN MANY WAYS THE EQUIVALENT TO A MIDEAVAL SEMINARY. IN FACT, IT IS PARALLEL EVEN TO THE POINT OF TAKING IN CERTAIN PRIVILEGED PEOPLE AS STUDENTS IN ORDER TO EDUCATE THEM EVEN THO THEY DO NOT INTEND TO ENTER THE ORDER. THEY GO THERE FOR THE SCHOOLS MAINTAINED BY THE ORDER ARE SUPPOSED TO BE THE BEST AVAILABLE.

BECAUSE OF THIS ANALOGY TO THE MIDEAVAL "CLERK" AND THE FACT THAT APPARENTLY KNECHT IS TO EVENTUALLY TAKE THE EQUIVALENT OF THE PAPACY I BEGAN TO WONDER IF THIS MIGHT BE NOTHING BUT LAZY HISTORICAL FICTION... A STORY WHICH COULD JUST AS WELL BEEN A HISTORICAL NOVEL BUT WAS SET IN THE FUTURE IN ORDER TO SAVE HESSE THE NECESSITY OF HISTORICAL RESEARCH. BUT NO, I DECIDED, I DON'T THINK SO. HESSE WROTE THIS TO COMMENT ON SOCIETY AND I DON'T IMAGINE THESE POINTS COULD HAVE BEEN MADE AS WELL, IF AT ALL, IN A HISTORICAL SETTING. ALSO, KNECHT WILL EVENTUALLY LEAVE HIS OFFICE, SOMETHING WHICH HADN'T HAPPENED IN HISTORY. WHY HE WILL ISN'T YET CLEAR THO THERE ARE SOME HINTS, SO I CAN'T SAY YET WHETHER THE SAME POINT COULD BE MADE BY HESSE BY HAVING HIS PROTAGONIST REMAIN IN OFFICE IN EXTREME UNHAPPINESS.

ONE WELL PRESENTED POINT THRUOUT THE STORY WAS THAT WITH EACH ADVANCEMENT CAME MORE RESPONSIBILITIES AND LESS FREEDOM UNTIL WHEN HE OCCUPIES THE HIGHEST OFFICE HE HAS JUST ABOUT NO TIME OR FREEDOM LEFT AT ALL.

WELL, I DON'T THINK I CAN SAY MUCH MORE ABOUT THE BOOK AT THIS POINT. I'VE NOW READ A LITTLE MORE THAN HALF OF THE STORY PROPER (IE, EXCLUDING THE APPENDICES) AND KNECHT HAS BEEN MAGISTAR LUDI FOR ABOUT SIX MONTHS. HE HAS JUST HAD A MEETING WITH THE VERY AGED FORMER MASTER OF MUSIC AND WAS VERY EFFECTED BY THAT PERSON'S ACQUISITION OF SAINTLY CHARACTERISTICS. HE IS BEGINNING TO WONDER IF EVEN THIS PURELY SECULAR ORDER MIGHT NOT DEVELOP SOME SAINTS.

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AT THIS POINT I AM BEGINNING TO SUSPECT THAT HE WILL LEAVE THE CASTALIAN ORDER IN ORDER TO ENTER A REAL RELIGIOUS ORDER BUT I WON'T KNOW FOR SURE FOR SOME TIME YET FOR THERE IS STILL A GOOD 100 PAGES TO GO BEFORE THE EVENT. AND THIS IS A PONDEROUS BOOK WHICH IS TAKING ME A VERY LONG TIME TO READ!

BECAUSE I AM READING IT IN BITS AND PIECES, AS I SAID, I AM NOT GETTING EVERYTHING POSSIBLE OUT OF IT AND INTEND TO READ IT AT LEAST ONE MORE TIME. HOWEVER SO MUCH IS BASED UPON MUSIC, ABOUT WHICH I KNOW SO LITTLE, THAT I IMAGINE MANY ASPECTS WILL ESCAPE ME REGARDLESS OF HOW MANY TIMES I READ IT UNTIL I FINALLY GET AROUND TO LEARNING SOME MORE ABOUT MUSIC.

I WOULD LOVE TO SEE A THOROUGH DISCUSSION AND ANALYSIS OF THIS BOOK BY SOMEONE LIKE JAMES BLISH, WALTER BREEN OR HARRY WARNER. AND OF COURSE I WOULD EVEN GET A GREATER PLEASURE OUT OF PUBLISHING SUCH AN ANALYSIS IN MY MAGAZINE NIEKAS.

I MIGHT MENTION THAT THIS MONUMENTAL BOOK WAS RECOMMENDED TO ME BY A FRIEND AT THE LAB, JEAN SENKIN, WHO LENT ME THE COPY I AM READING. SHE HAS LITTLE USE FOR SF AS SUCH, BUT HAS A GREAT LOVE FOR MUSIC AND I IMAGINE KNOWS MORE ABOUT IT THAN I EVER WILL. SHE READ THIS BOOK ON THE RECOMMENDATION OF A FRIEND OF HERS AND HAS LIKED IT VERY MUCH.

AND WITH THIS I END THESE HASTILY COMPOSED-ON-MASTER REMARKS ABOUT A MOST INTERESTING BOOK.

THIS HAS BEEN AVON FANTASY READER, SAPSZINE # 16, PRODUCED FOR THE 67TH SAPS MAILING. TYPER, A SMITH-CORONA ELECTRIC PORTABLE, COURTESY OF MY LANDLORD. (THE MOTOR OF MY ANTIQUE IBM HAS BEEN SICK, SICK, SICK FOR SOME TIME NOW AND JUST DIED. IN FACT, WHEN I WAS STENOGRAPHING NIEKAS IT REFUSED TO START, AND WHEN IT FINALLY DID IT MADE SPATTERING NOISES. THE ONLY WAY I COULD GET THE THING STARTED WAS TO WRAP A HEAVY CORD AROUND THE SHAFT AND GIVE A RAPID TUG, AND NOW NOT EVEN THAT WILL WORK.

TILL NEXT QUARTER,

Ed Meskys