

SUGAR TOOTH FOUR

Produced by Leigh Edmonds of PO Box 74, Balaclava, Victoria 3183, AUSTRALIA.
Destined for the 13th mailing of ANZAPA.

MADMAN Number 74

****SPECIAL ECONOMY CLASS ISSUE****

O-0: What's all this carrying on Gary, 9 pages of Official Organ is a bit of a drag to have to read isn't it? It's chock a block full of comment hooks but none of them are worth having if we are to remain friendly.

BOS::: You globe trotter you, but they tell me that you're going to be back soon. From the way you write I get the impression that you aren't enjoying yourself too much but that you realise it is an experience worth having. Interesting, extremely so, but no comment hooks.

The BUTTERFLY MIND::: You should be arriving back in Australia as I type this, I heard the tapes from the HeiCon and it sounded like a good time. I hope that you enjoyed yourself while you were away. I'm very much looking forward to some kind of HeiCon report - it will probably be the first firsthand WorldCon report to be printed in Australia by somebody living here.

I'm not a member of airline fandom but I'm one of the old time members of airplane fandom (Jefferson Airplane included Lee) and I can't see how airlines would operate without airplanes. The Boeing 747 is a huge great aircraft and I've heard and read differing reports on them (one guy in DCA who was in the US recently didn't like the things), how do you like them? We (DCA) have an engineer up there to see how the B 747 fits in with the new terminal - if you see a very tall narrow guy rushing around in a daze and looking debauched (he's gone up to Sydney to mix bussiness with pleasure) that's him and his name is Wayne Rule.

SWEET NOTHINGS::: Mildura is a nice place. I haven't been there for uears but I have very fond memories of the place. It's very nicely planned and being as it is way out in the middle of nowhere it seems quite remarkable. Did you get to try that incredible long bar they have there at the Working Mens Club - I saw it when I was up there but my parents were with me and I didn't get a chance to use it.

That stencil cutting machine of yours is a good thing and I hope that it works out for you, financewise.

Nice

cartoon - Hello Shayne.

30% BRAN::: EGG doesn't fit in APA 45 well either - atleast I don't think so. Neither does GRANFALLOON for that matter, but I still like seeing them both.

Your chest is older than mine and if your looks older than mine I wouldn't want to see it. My chest has been in the Edmonds family for probably not more than 100 years and they brought it with them when they came across the little (isn't that little when your in the middle of it) desert when they moved from South Australia to Victoria. On the way through the desert the

dray they had everything loaded on got bogged on so that they had to lighten it by getting rid of most of the things that they owned. They piled everything up and set fire to it. The chest is one of the very few things that they kept and for that reason I'll stick to it even if it one of the most ugly things I ever saw. The image of my ancestors trudging their way across the little desert (nothing but mulga and little tracks here and there) is a sad one and in some ways it makes me glad to have some sort of heritage.

I'd like to see Ed Reed in here, his rock fanzine and all - it would make life just that much more interesting. The six pages are looked forward to as well.

THE BRIDE OF THE WIND::: A very John Bredeish title indeed.

The question that I meant to ask (and I think that I asked it) was something to do with the possibility of having a comic strip as in "Fahrenheit 451" in which the news was conveyed by having figures in a system of symbolic situations - each of which would mean a certain thing to the reader so that he could understand what had happened through the pictures instead of reading print as we do today. Example: The front page of the Newspaper has a picture of President Nixon making the peace sign - in black and white the headline would be "Nixon says Peace". Then underneath there would be a whole lot of little pictures telling the whole story. By having Nixon and other people standing in various symbolic stances and wearing symbolic clothing and making symbolic gestures the whole thing would be quite plain to anybody who could read these symbolic things. In other words, instead of people being taught how to read print they would be taught how to read the symbolic pictures.

This probably seems like a wierd idea but if you suggest that people are going to need pictures to keep their interest in a thing then it seems quite possible to me that a visual language like this could evolve. Something like No drama (sorry Bob, I don't know what sort of accent to use, I don't even know if I've got one on my typer)?

I enjoyed this a great deal John, but, this is going to be a short issue and I haven't got the time to go into everything.

BONZER::: How is Brisbane these days John? I greatly appreciated seeing you on that Tuesday night and I hope that you can make it down here for the Convention over the New Year.

You copying out Brosnan stuff again???

"A perfect orgasm every night..." I'm sure that John enjoys that, he's probably invested in something to make decent sized (but discrete) eye holes. I mean, who need TV.

NECRONOMICON::: Why don't you have something simple and easy to spell for a title.

I know you House, I can see the title of the next thing you put in ANZAPA: "WHY DON'T YOU HAVE SOMETHING SIMPLE AND EASY TO SPELL". Don't do it, that's all.

Interesting about white tusks and all, but you know that I don't look at films. Well, actually, I saw WOODSTOCK last night; there was lots of naked bodies (seen from uninteresting angles, a few bare tits and a lot of musicians raping instruments, but otherwise..... The music was good though and even though Jimi Hendrix didn't end up "making love (day there

John and Lee - actually, raping wouldn't be a strong enough word for what Hendrix did" to his amplifiers on the stage as he did in MONTERAY POP he played brilliantly.

SERENDIPITY TIMES::: You're tripping beautifully - acid was never like where you are, if you can dig that. Acid is like the sun going super-nova inside your head and while super-novas are very nice they always collapse back. A reality trip is different, you know that....

"Soemthing is happening here and you don't know what it is,
Do you... Mr. Jones"

(but Dylan sings it with a sneer)

One of the things that the pop culture doesn't recognise (I think) is that there is a difference between the here/now and eternity. They will come out like "the here/now is all time" but they don't see it in the right way. It is true that here/now exists in eternity but it is like a passing wave (that is if you tend to look upon eternity as being like the surface of the sea), it sweeps people along with it and since we are unable to get ourselves out of it we tend to ignore it and look to the past for our comfort. Looking to the past without paying any attention to here/now is to neglect a great deal of life and to do it the other way around is also to lose something. Unfortunately it is a very rare man who can look to the past and yet be involved in the present - I'm not sure if I've ever met one. If we take the field of music we find two classes, serious and pop.

In the first class there are a lot of people looking back to the past and playing their Beethoven Piano Sonatas every night before going to bed. Even the contemporary serious musicians are rooted in the past, all that they do is done with one eye looking back to see if it has been done before and if it has they won't do it or they will do it - but with a new twist or they will do it and say "to hell with them".

The rock musicians are trying to live right with the here/now and they are having some success but at danger to the creativity in their art. Almost all of them have roots in earlier forms of rock or in blues or grass roots but they have to live now and they have to play Now.

There has been some cross polinisation between serious music and jazz but so far as I know there has been none between Rock and Serious. I don't know if there can be any but if it is possible I would dearly like to see it.

NOT SO MUCH A FANZINE? MORE A WAY OF LIFE::: Leigh might be an "infectiously pleasant guy" but he gets terribly depressed at times so just don't try any of this depression stuff on him, not at the moment please... Seeing WOODSTOCK with Lee and Carla and Apollo (who could forget a name like that) and his wife was a good thing as I'd spent most of the day kicking around in a most low state. It wasn't the life style of the people in the picture (I've met most of them, only with different faces and different voices), it was the music - Richie Havens, Joe Cocker, Sly and the Family Stone, The Who, Crosby, Stills and Nash, Ten Years After and Jimi Hendrix. They know where it's at, or to put it better, their music knows where its at.

Mike Bloomfield and Stephen Stills are playing live

at the Filmore on the stereo at the moment, they know. They are playing and they know. Probably that's why I want to take up music.

THE TIME HAS COME FOR SOME SONG WORDS:

(Angus dei
Qui Tollis peccata mundi
Miserere eis

Angus dei
Qui tollis peccata mundi
Donna eis requiem.)

Do you remember what you said and did
a thousand years ago?
Where is yesterday?

Do you remember what you said and did
a thousand weeks ago?
Where is yesterday?

Yesterday in crannies or in nooks you will not find;
Yesterday in chronicles or books you will not find;
All you see of yesterday is shadows in your mind;
Shadows on the pavement bou no badies do
you find.

Do you believe that snows of winter long ago
return again?
Where is yesterday?
A voice you knew a thousand years ago you can't
remember when?
Where is yesterday?

Here is only waiting for a day that went before,
Here is only waiting for an answer at the door;
Here is only living without knowing why for sure,
Here is something gone you cannot find it anymore.

(from UNITED STATES OF AMERICA
recorded by the UNITED STATES
OF AMERICA - nice words but
bad music.)

SUGAR TOOTH:: Leigh, you really can't expect me to comment on this?

THE SLITHY TOVE:: The trouble is that when I decide to become a science
fiction writer (which I do two or three times a year) I
take myself seriously. I hope that now I've learned better since I'm not even
a writers "L" typerwriter key....

Shrink: Degrading yourself in front of others again Edmonds,
it's all part of your massive inferiority complex.

Me: Not at all, sir, I'm just facing reality, sir.

Shrink: Like I said, degrading yourself....

Yes, I hadn't thought of ANZAPA as a thirty person shrink couch.
If you want to look at ANZAPA that way then I guess that you have to look at
the whole of life as one vast huge shrink couch. I like that - I would.

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COMMAND MODULE::: Hi Mike; now about you being like a bikini and all. I read somewhere that POST or PIX or one of those magazines had an article on "see through bikinis" - a fascinating subject. It turned out that the article was actually about bikinis that would let the sunlight through so that the girls wearing them would get a tan all over while still wearing something - a subject of cosmic significance it seems. However, before I had learned of this I spent some time pondering upon the existence of the bikini. The conclusion that I came to was that it's like sitting waiting for the opera start. You get to hear the overture and you think "Wow! This is good, just think what the opera is like!". Of course, if the opera is Don Giovanni or Das Rhinegold then it is good but if it's Madama Butterfly or William Tell you are in for bitter disappointment (the William Tell overture is racy but I've yet to hear anything good about what happens next).

Have I said anything about Jimi Hendrix in this issue, I know that I've mentioned it all over the place. I'd sort of forgotten about it but you writing about Billie Holiday going out the same way was a reminder - not that I would consider her as good as Hendrix - what is the difference between blues-jazz and blues-rock, about 200 watts I think.

Of all the various forms of jazz the big band thing is the one that appeals to me the least of all. Admitted that the big bands had something but smoothness is something I don't groove on and it's far more removed from the blues roots of jazz than rock music is removed from its urban blues roots at the moment.

Superfan? Records? Iccck.

MINAX MIRORDERS::: Maybe, just maybe, underneath that imposing outside Gary Mason is a nice person. I'm not making any firm statements you understand.

You will have noticed that in this mailing John Bangsund, Paul and I have proposed a new constitution. The idea behind what we did was to cut the existing one down and to simplify it in as many places as possible. I don't think that John and I were seeing quite eye to eye on what we were about but together we came to something which is close enough to both our likings. We are quite willing to have a lot of it chopped around as long as the main concept behind what we did remains. We felt that there were just too many words and it was getting very simple to get tangled up (a good example you quoted John was the one about "Dues having to be in before the deadline" and yet there is no deadline).

We have worked the office of the President into the constitution so that we could give official sanction to the ANZAPOPOLL; something which we both think is a good idea. I think that it is probably a good idea to put it in since it brings the situation out into the open, I would like to see what all the members think about it. Gary Mason got his Kapa-ALPHA type egoboo poll into the apa and I don't see any reason why the more traditional annual poll shouldn't take it's place in the activities of the apa as it does in FAPA and SAPS and APA-45 (good ol' APA-45).

Anyhow, think our proposed constitution over and let us know what you think.

I wonder how I'd go about getting some of the old Foyster SAPS zines - wonder if there's any skeletons in that cupboard - I can't imagine it.

Once again (as Lee will gladly point out) my lousy use of the english language has given people the wrong impressio of what I was trying to convey. (I'm getting to read like the standard APA-L 'zine every time) What I liked about your article on Sappho was that it had introduced me to some poetry that I could get into. Like, before that it was only Haiku (from Bob Smith) and a little T.S. Elliot (from Lee Harding) that I had been able to appreciate.

I haven't had the time to even finnish that first book of Hiaku or get any more Elliot but when I do get into poetry (as I intend) Sappho will be included, along with anything that she may lead me into.

THRU THE PORTHOLE::: Remember when I was up at your place over the new year and you gave me a book with a special passage to read? I was very much taken with what I read and I'd like to get a copy of the book if it is at all possible. Do you happen to remember what the title of the book was Bob?

I like everything that you write about Japan, the culture of the place has always fascinatsd me. When I was small I saw some No drama on the telly and I just about went out of my head (I couldn t understand my parents, nattering away while this piece of beauty was being Shown) and the little bits and pieces of things that I read while I was at your place were just as impressive. I've got the first volume of Hiaku translated by R.H. Blyth - I remembered that you had said he kept the 'apanese feeling in them and so I paid out an incredible \$6 for it instead of buying any of the less expensive books. Really beautiful stuff.

Lyn, you posed the question and, just as I would have to do, you found no solution. What is there to do.... Wait, hold your peace and keep it cool..... "So it goes" (and I don't use the term lightly when I write it).

BLOOD AND GUTS::: Don't sit and worry about why music works the way it does Shayne, just listen to it - "grateful acceptance" as they say. Anyhow, much greater people than you or I have bothered their brains on the subject and they've come to no real conclusion.

Having already delved into music a little I know that if you play such-and-such a set of notes a person listening to it will feel such-and-such an emotional response - it works, you know.

Maybe though, I should be a little more specific here. I love classical music but I can't really explain it. However I have listened to a bit of pure blues and a great deal of blues-rock and the reason why that sort of music reaches an audience is because it communicates the anguish of a tormented human soul - the blues conveys human anguish better than any other artistic medium that I know of.

However, this is still only saying what happens when a person listens to music, it doesn't tell you why. As I said up there, just accept the fact that music works and be thankful for it. The whole world is full of wonders that the human mind cannot hope to fully understand, it can only stand in awe of them.

If I was rich I would buy everybody in ANZAPA a copy of CHEAP THRILLS, Big Borhter and the Holding Company - they know - do they ever.

Before I return to you Shayne I'd like to lay on everybody a thing that I read in a book called "The Story of Rock. It's a comparison between four San Francisco groups - it might interest Lee.

The Jefferson Airplane like to seduce the audience.
Big Brother and the Holding Company want to fuck the audience.
The Grateful Dead rape the audience.
Country Joe and the Fish like to... well they just want to talk.

I've got some of each of those groups apart from the Dead and I'd have to agree with that, only I would say that Country Joe and the Fish would just as much like to trip with the audience as talk to them.

The reason for this interruption to what I was writing to you Shayne was that I have CHEAP THRILLS on the turn-table and sometimes they really get to me - this is one of those times.

It's got to be the stage where I can't name any really favourite composer any more. Lee Harding spent a couple of weeks here recently and brought down a great stack of records and ever since I've been wallowing in a lot of people that I never knew existed before or a lot of music that I had heard about but never heard - beautiful, all of it.

I bought a beautiful record a couple of weeks ago, the Schutz "St. Matthew Passion". (Have I mentioned it in this SUGAR TOOTH - I can't remember. I started this just after I finished doing a thing for SAPS so perhaps I wrote about it there) It was written in about 1656 and it is in very ancient forms and strictly for voice. It's stunning in its simplicity and depth of feeling.

Hello Nomad, nice to read you here, very nice, yeah. It was indeed Joanie Mitchell who sang the song in "Alices Restaurant" and to my uncultured taste that little segment was just about the only one that I didn't like. I admit that it had its place in the film but after the rest which seemed so natural, it was just so set up.

"Bride over Troubled Waters" is a good record but I sometimes have a lot of trouble remembering that Simon and Garfunkel did it. "The Boxer" is by far the best track - some of the most melancholy harmonies I've ever heard - and other good things are "Bridge Over Troubled Waters", "The Only Living Boy in New York" and "Song For the Asking". All in all I still like the "Sounds of Silence" LP the best of everything they've done since it combines a reasonable musical flare with a very genuine sound - later records have lost the sound to the music and the earlier one wasn't quite good enough in its music and the balance wasn't perfect.

CONCENTRIC COSMIC CIRCLES::: I'll get around to reply to your letter some day RSN - Promises, promises!

I'm really glad that you're in the apa (I'm also glad to hear your on the good 'ol APA-45 w1).

Agree with the "meeting people" piece but I hear that you've taken to jumping out of airplanes. You just might meet some people on the way down but do you get the chance to talk to them?

I read the bit that you put on the bottom of the letter to John asking how Steve Johnson get along in APA45.

Well, we swap a few words but we don't really say anything to each other. Expected?

There just aren't any comment hooks for me to attack long and deadly boring comments onto so all I can say is that enjoyed this a great deal and I look forward to more of it. I'd make some comment on your comments on music only I've said enough on that subject already.

CROG!::: Hello John. Pity about that.....

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So this was going to be a "Special Economy Class Issue", two pages at the very most. Obviously something went wrong or maybe I just lack self control.

WHY SHOULD THE REST OF THIS PAGE GO BLANK? Why indeed?

COMMONWEALTH CA-12 BOOMERANG

AUSTRALIA

The CA-12 Boomerang may be considered as a "panic fighter". When the Japanese struck in the Pacific, the R.A.A.F. had no fighters apart from the Brewster Buffaloes of Nos. 21 and 453 Squadrons in Malaya, and neither the U.K. nor the U.S.A. had any to spare. Thus, an indigenous fighter was rapidly developed. It was designed around the largest engine available in Australia, the Twin Wasp, and in order to accelerate development, as many components of the Wirraway trainer (North American NA-33) as practicable were employed.

The first Boomerang (A46-1) was flown on May 29, 1942, only fourteen weeks after its design had been approved, and an initial order for 105 machines was placed. From mid-1943 the Boomerang did extremely valuable work in the tactical role, supporting the Australian Army in New Guinea. Although relatively slow and therefore incapable of facing contemporary Japanese fighters on even terms, its extreme manoeuvrability proving a great asset over the mountainous and heavily wooded terrain of New Guinea, and it served as a bomber interceptor, ground straffer and photo-reconnaissance machine. A total of 250 Boomerangs were built by Commonwealth Aircraft's Fishermen's Bend factory.

The Boomerang retained the principal distinctive features of the Wirraway, including rectangular centre section and tapered outer sections of the wing, the continuous flaps between the ailerons, and the inward retracting undercarriage with wheel wells protruding ahead of the leading edge. The tail assembly was also similar. The pilot's cockpit was amply protected with armour plate and a bullet-proof windscreen was provided. The fuselage structure comprised a welded molybdenum steel-tube framework with metal and fabric skinning; the wings were single-spar structures with stressed-skin covering, and the control surfaces were fabric covered.

Close co-operation between Army and Air Force was in many cases brought to a fine art by Boomerang pilots, and this little fighter found an affectionate place in the hearts of the pilots who flew it and in the Army with which it co-operated. Operating under Army control, the Boomerangs were used to lead bomber formations to specific targets by dropping smoke bombs and strafing with tracer bullets.

(Fighter Planes of World War Two - Vol. 1)

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Mistakes made in this issue are attempts at communication from my sub-conscious.
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