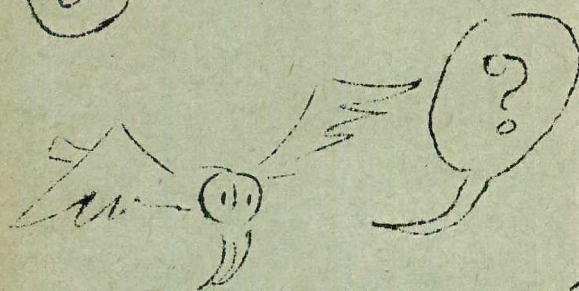
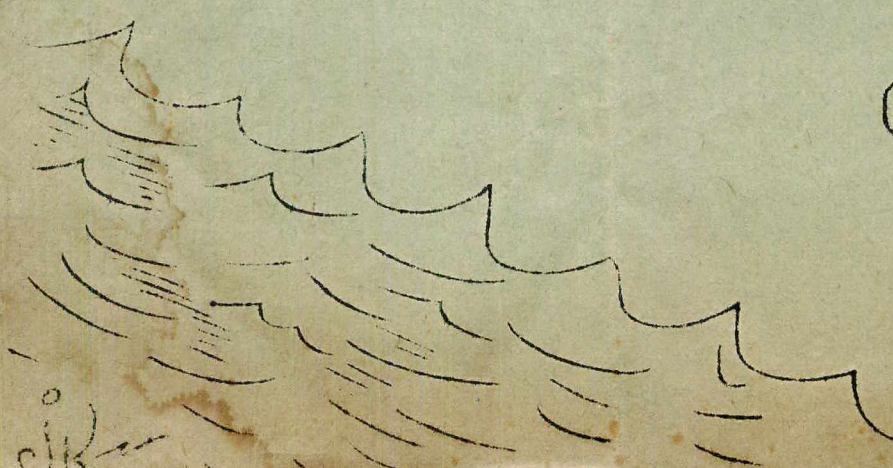
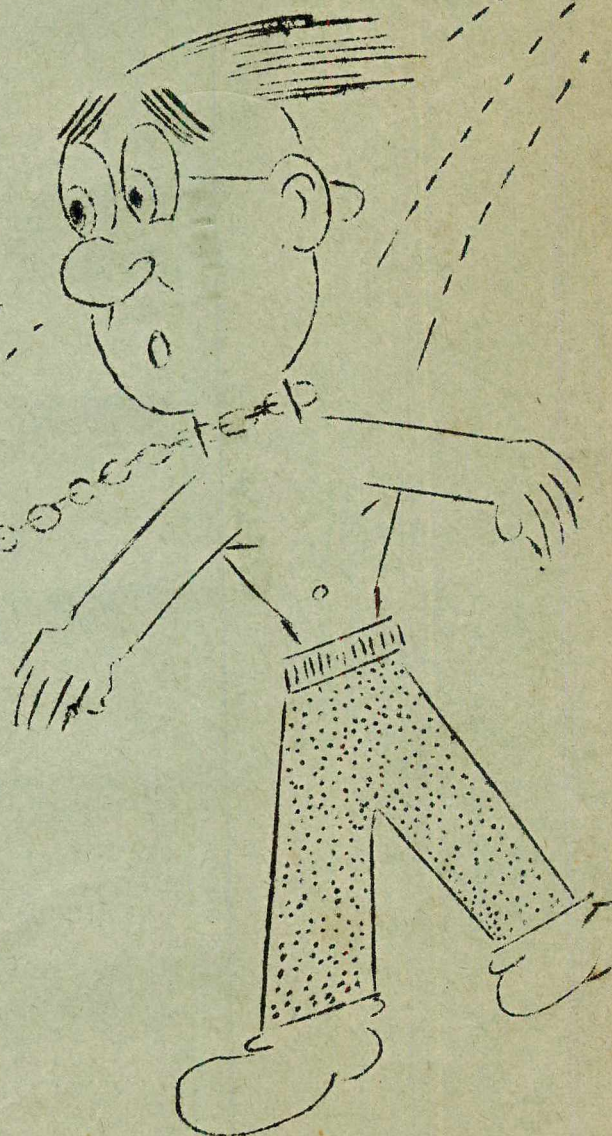
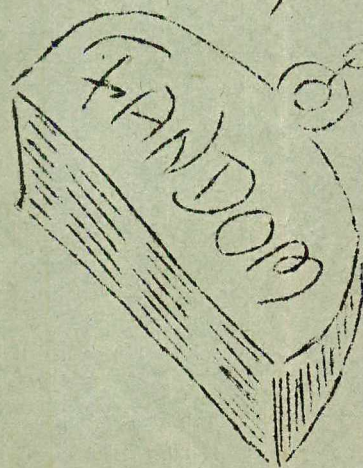


Joe's Jotting #1



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JOE'S JOTTINGS

Issue the first - Fall, 1945

Published irregularly for distribution through the Vanguard Amateur Press Association by Joe Kennedy, 84 Baker Avenue, Dover, N.J. Non-members desiring copies are requested to enclose a stamp to cover postage.

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MATTERS OF INTRODUCTION

For the benefit of those unenlightened souls who may still be more or less in the dark, it might be advisable to state that this is the initial issue of a new VAPA-zine, the contents of which may consist of a number of things. As the title might suggest, JJ is published particularly for the purpose of letting off steam in an editorial sort of way. Thus a good portion of the contents will in all probability be devoted to comments and/or criticism anent matters fannish. There will also be, however, opinions of previous mailings, articles, mayhap some verse, and fragments of blah concerning items of general interest and unimportance.

There will be few attempts to reign pseudo-intellectuality. There will be little material of a serious fantastic nature (the latter, perhaps, will find a better place in our subscription fanzine VAMPIRE) or of any noticeable scientifictional value. Our idea in publishing this thing is partly to handle non-fantastic material that just won't quite fit in VAMP -- not because of its quality; rather, the difference in subject matter. Nor do we see any advantage in producing two mags of exactly the same type. A subscription fanzine, we believe, should supply the reader with exactly what he might be led to expect: articles, fiction or features dealing with the varied phases of fantasy in literature. This, however, is a comparatively general APA -- and that happens to be a potato of a different color. JOTTINGS will appear as frequently as possible -- every mailing, if we can work it, and should material warrant. Comprenez-vous?

BENDED KNEE DEPARTMENT

Any superficial inadequacies of the "Fantasy and Music" item in this issue may be explained by the fact that it was excerpted from a letter, the writer being William G. Matthews, of Keyport, N.J. It's an old subject, admittedly, yet we consider Mr. Matthews' views of enough general interest to merit reproduction here. And incidentally, we're very badly in need of material, not only for this publication, but for VAMP. Especially desired are poetry, critical articles, and fiction short-shorts and fantasy fragments. If you can help us out, we'd indeed be grateful.

Also wanted: One copy of Russ Wilsey's Boyerach report . . . distributed through VAPA, and mentioned in HEBBING ERROR. We never did receive a copy of the blamed thing. What's the matter, Felix -- playing coy?

FANTASY AND MUSIC

William G. Matthews

As fantasy fiction emerges from the so-called unknown to the known, it brings with it a style, interpretation, and beauty of the mysterious that man has never before known. But today too few people realize the part that fantasy plays in music. In the reading of famous fantasies, it is not always easy to detect, and it sometimes escapes the most careful observation.

No doubt everyone, at one time or another, when listening to a symphony or chorale has projected himself into an infinitely beautiful dream and has then emerged to introspect and wonder upon it. It would be called chance association of ideas in psychological circles, but these daydreams or reveries are characteristic of mankind. It is contained in an old Arabian proverb: "A man without his dream withers and grows old."

Take for an example a story by an old science-fiction writer Edmond Hamilton called "The Deconventionalizer~~s~~". In it author Hamilton used what he called non-tonal music to decompose the basic motivations of the human mind and to break the behavior patterns of the characters involved into their component parts. There is an amazing similarity between this and the reverie induced by music in that they carry the mind into another plane and alienate the person to the mores of his subconscious.

If you have had the privilege of reading A. Merritt's "The Moon Pool", you will remember that Larry, Lakla and Goodwin heard crystal chimings that sounded like the music of another universe from the seven globes of colour of the Shining One at the rim of the Moon Pool. Another instance of the continuity and relation of music to fantasy in literature.

The great pianist and impressionist Alec Templeton has said that certain musical chords remind him of people, e.g., E major-- Franklin D. Roosevelt -- big and broad. He receives these impressions from the richness and fullness, or the faintness and rippling qualities of these chords. This is a form of fantasy, or dream, because Mr. Templeton must, from the progression of notes that form the chords, receive emanations that suggest human contours.

To some people, rather than single chords, a progression of chords coupled with melody might suggest ideas. For example Ravel's Rhapsodie Espagnole to me might suggest wandering through a large dark forest and emerging upon Utopia with all its peace and tranquillity -- or Bolero might suggest a column of vividly turbaned horsemen riding across a desert and lifting their voices in song. A Johann Strauss melody invariably suggests a large, glittering ballroom . . . these are but a few of the examples which would seem to establish a definite relationship between music and fantasy.

No doubt instances like this have been the means of conceiving a fantasy to be set down in the form of words or poetry. At any rate it is an escape from reality, the shade-studies reverie -- and the dawn of material existence

O N L I T E R A R Y C O N C E I T S

the crossroads
 dark and dusty their
murk is cool the touch of groping fingers i
break the egg shells gently on your trusting head
and watch the yokes ooze downward through eternity

the
 windswept beach is silent hollow in
the moonlight bronzed
cliffs pierce skies be-
yond the
 welcome glow of your rheumy eyeball . . .

alone
 forgotten the repentant sighing of the sea
abandoned to its twisting bubbles of despair i
pluck frail blossoms from
the barren oak and
 get all poison ivy on my hands

the
 crossroads dark and dus-
ty

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A M I D T H E I N K S P O T S

((In which we present a few random opinions on certain publications in the third mailing which, for some reason or other, interested us particularly . . .))

SAPPHO

This is our nomination for the post of top item in the mailing. The all-around quality of the material and the superlative print job seem sufficient to earn it this distinction. There is, perhaps, a surplus of abstract poetry, yet we found Nuttall's stuff especially good, . . . she's about the best of the newer crop of fan poets. Bok's contribution seemed rather literal, but all right none the less. It seemed odd to find the usual Ebey-Watson song and dance (the Editorial) in a fan mag that was apparently striving for a literate atmosphere with pretentious production et al . . .

FAN-TODS

The virtually inhuman neatness of this publication is just about enough to commend it. Three cheers for the commentary on Vanguard-- we find ourselves in almost complete agreement with Stanley's views. Kidding aside, a little more material written solely for purposes of entertainment might serve to counterbalance the solid seriousness of music reviews, the Pound discussion and what have you . . . Such otherwise creditable commentary unrelieved by writings of a lighter nature becomes a bit tedious to wade through when presented in huge inedible lumps . . . Since the bulk of efty is composed of FAPA reviews, it strikes us that the only readers to whom it would be of first-rate interest would be those Vanguardians who also hold fap memberships -- and they receive copies through FAPA mailings anyhow. Incongruity, yes?

AGENBITE

This might be considered a good example for the use of balanced, varied material: serious discussion, notes on previous mailing, poem, and humor item. In short, we liked it.

MODERN CONCEPT

Ah, well. After perusing Russell's outburst, we can only wonder that nobody else has ever attempted to blast our ears off in like fashion before this. Let the story in CONCEPT stand as is. The letter of ours which appeared in that no doubt worthy publication caused us a seige of nausea far more unnerving to us than it could ever be to Russell. The aforementioned letter was written in a thoroughly blank mood, and not intended for publication. Sinn, however, ostensibly makes a practise of flinging in anything that chances to be within arm's reach -- thus the appearance of the unfortunate missive. We are attempting self-reform, and due to the fact that this is a painful and involved process we can but offer slightly shopworn apologies and beg the patience of the numerous and far-flung members of the back-woods intelligentsia.

TUMBRILS

Found the Hart poems most enjoyable.

TEMPER:

This seemed somewhat of a letdown after the excellent first issue of the mag, which was in our opinion one of the outstanding items of the second mailing. Material is creditably done, but certain eccentricities -- of which the "trick" cover might be cited as the shining example -- serve to dull the edge of the zine's effectiveness. And if there is some subtle meaning in the item GANSEVOORT STREET we are forced to admit that it escapes us.

'Tain't that TEMPER! fails to make rewarding reading. Quite the contrary. The gripe is not with the material that appears in the issue, but with the absence of the material that should have -- Judy, if previous mailings are any indication, is capable of far better stuff. . . . And O for the return of #20 paper! . . . The brief squib in reply to Blish leads the issue for our two cents . . . Although this might be considered irrelevant, this stencil is being cut just three days after the announcement concerning the discovery of atomic power. Admittedly, this should be stale news indeed by the time the next mailing makes its appearance, yet it is far from inconceivable that this discovery will cause noticeable changes in the future course of our treatment of post-war problems even as complicated as those mentioned by TEMPER! in relation to the Macdonald pamphlet -- though quite naturally of an entirely different nature. 'Tanyrate, friend JWCampbell, overheard in a recent broadcast over New York's independent WNEW, remarked that such phenomena as atomic rays, robot bombs, etc. were old stuff to authors of pulp scientifiction, who had been writing and talking about these now-current developments for the past 15 years. ASTOUNDING and pro-zines of its ilk, according to Campbell, found themselves in the somewhat ironic position of having been the only type of publication allowed to carry material pertaining to atomic and electronic research trends (if not infrequently fictionalized) while all other journals were covered by the news "black-out" of strict censorship. -- "But nobody would believe us!"

A DANGEROUS THING

Ye ghods, but the thought of turning out a sixteen-page fanzine on a postal mimeograph sends chills of sheer horror coursing down our spine . . .

---oOo---

THE DUBIOUS ADVANTAGES OF EDUCATION

We quote D.A.Wollheim in K'taßgm-m #2: ". . . If Harry Warner would take the advice of an older friend, of one who has a solid record of literary achievement behind him as I have, he will tear himself away from the bosom of his family and come to New York to join the Futurians. We guarantee that he will never regret it. A Futurian education lasts a lifetime . . ."

Warner should live so long . . .

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