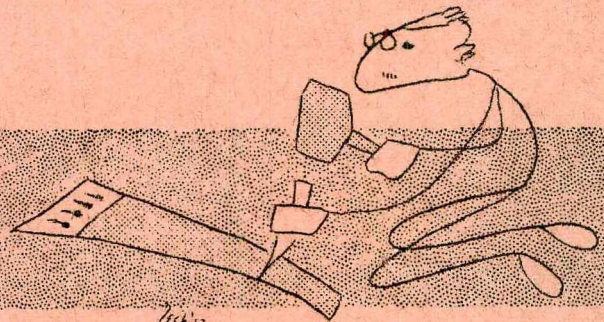


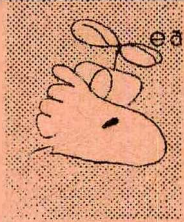
TERRY CARR FANZINES

N U L L - F

7



7/11/02



east coast artists series 1

Mrs. Lee Hoffman-Shaw distinguishes our cover with her painting, done expressly for Null-F '79. It is a symbolic illustration of "Fan cutting stencils, and shows 'primitive' influences. FAPA '79

A Ted E. White Production

WHY I LIKE



a disorganized explanation by Ted E. White

Recently there has been a lot of talk in FAPA on jazz. I find myself arguing with, commenting on, and agreeing with a number of FAPAns on the subject, and so I decided it would be best to set some of my views down on stencil in one 'essay', rather than scatter them thruout the zine. This is not to say that I won't make other comments on jazz, but here at least I will try to solidify some of my ideas. A warning: I am not an 'expert' on jazz. As little as six months ago I did not know nearly as much about jazz as I do now, and six months from now I will probably know much more. But I do have a library of around 450 jazz lps, of which practically all are of the 12" size. My collection covers the entire field from the old blues shouters to the modern and 'way-out' schools. I enjoy practically all the schools of jazz. Also, what I set down here is going to be pretty subjective. I'm giving my reactions, and my definitions which may or may not hold true for anyone else.

The views and opinions were arrived at thru extensive reading on the subject, long discussions with Dick Eney, and thru correspondence with Vernon McCain and others.

I have a theory about music--all music--and the people who buy and listen to it. In my opinion, a vast majority of the record-buying public has never really listened to music. To me, listening to music is experiencing it. Following all the melodic and harmonic lines, the individual instruments, sharpening my ear for the soloists and the way they play their instruments. I believe that most serious listeners and students of music follow along the same paths. From Harry Warner's comments recently on the subtlety or lack of it in various forms of music, I'd say that he listens to music. However, when I tried to explain this concept to Dick Eney, I ran up against a blank wall. I couldn't tell him why I liked jazz, because he didn't understand what I was talking about. Dick doesn't really listen to music, he merely skims over it. He enjoys shallow melodies, because he can hear nothing else--or at least he does not try to hear anything else. For this reason, he will never know or enjoy jazz, because jazz places little emphasis on melody, and a great deal of emphasis on harmony, dynamics, rythm.

To the average man--whom I will call the "background music listener"--a piece of music must be 'catchy' to penetrate and force its way into the conscious mind. It must cut thru all the other surface concentrations, conversation, etc. It must 'get' the listener the first time, forcing its way to his attention. It must be novel. And of these requirements come

the popular 'hit' records. But upon repeated listening these records reveal their shallowness. The melody, once catchy, is now monotonous, the record boring. There existed nothing new under that 'main line', the surface melody. No harmony, or counterpoint melodies, no depth, no subtlety.

That is why most popular songs do not last long. They are designed to sell records. Once you have the record, their function is ended. There are exceptions, of course: unusual arrangements by such men as Sauter-Finegan make for repeated interest and surprising depth. And many of the Broadway songs have better than usual music.

But any music which wants to be 'serious' or worth perpetuating must exist on more than a surface line. It must stand up under repeated listening. Here the 'classics' have an obvious advantage--they are so much longer than most jazz pieces that they will stand up better--by the time you reach the end of a piece, the beginning is once more a fresh experience. My only criterion of 'Good Music' is that it be sincere and bear up under repeated listening to me. Thus, as far as I am concerned, the 'best' music is that to which I can listen repeatedly without tiring.

How can a person listen to a piece of music for a number of times without tiring? There are a number of ways, and the obvious one is to avoid the particular piece for considerable intervals, so that you 'forget' it between listenings.

But modern serious music demands more than one listening. There is so much going on that it is impossible to grasp it all the first time. It may even leave the listener disliking it after the first hearing. A large number of my current favorite records left me unimpressed on first hearing. But, because at the time I had little else to listen to, I would play the record again, and suddenly 'discover' it. Then too, tastes change, and a record which was once too advanced becomes acceptable later on. My own practice, on buying a new lp, is to play it once for initial reaction. Then I either settle down in a chair and just listen (which usually makes me restless unless I am uncommonly tired or it is just too hot to move), or I draw or paint or stencil while listening. I find that I can easily concentrate on drawing or painting or cutting pictures on stencil and still concentrate on the music, and that in fact it is easier to listen to music that way. I usually will play the record thru several times before having gotten most of what I wanted from it. Then it goes in with the others, and I pick another one, depending on my mood for the type I select (slow and moody, experimental, lively, bluesy, etc.) I follow the chord changes, the counterpoint between instruments, the rhythm, try to distinguish soloists on the same instrument. I usually hum or whistle along with it, usually creating a string bass line, since this is the easiest--anticipating a solo is for me too difficult--on first hearing. On subsequent hearings I may follow the main line, or one of the harmonic lines. I create while listening. After hearing a record, I do not whistle the same lines to myself, tho I may borrow a riff (a musical phrase, and usually the nearest thing to a melody in jazz), but instead use what I've heard to build on to myself.

Now all that I have said applies to both jazz and non-jazz equally well. Why then do I prefer jazz? First and foremost because it is as Leonard Bernstein said, "a players' art". To some extent every player improvises on every jazz piece he plays. There may be an arrangement, but two different musicians would not play the same parts identically, or anywhere near identically. Some jazz composers write alternate lines for their men.

All will fit the mood the composer has in mind, but the choice is the musician's and of course the interpretation will be his. Almost all jazz composers write with specific artists in mind, creating the parts around the way each man plays, whitening his part as he would play it if he were to completely improvise it. Most famous for this is Duke Ellington, and his is the only band, including Count Basie's, which has actually managed to remain completely in the jazz idiom while using extensive arrangements and section playing.

Now personally, I am a very creative type of guy. Maybe I do not create well, or material of worth--that is a pretty subjective decision--but I enjoy creating, be it in painting, writing, or music. And 'classical' music is dead music, resting in its ultimate quality solely upon the composer. While in jazz the music is alive. Lousy pop tunes can be taken by a good artist and built upon until it far surpasses what its composer had written. (Yes, I just noticed: substitute they and their for it and its.)

And in jazz, because each artist is doing something, there is a level of musical interest for every performer. By following the work of each man, be he solo trumpet or bassist, you can find a new musical line of interest.

Jazz too is a lively music. It does things, it does not vegetate as the music of such bands as Welk's does. There is always something happening. Of course you must understand that every time I say 'jazz' I mean good jazz. There is bad jazz, just as there is bad music in any category. It does no good to hold up a poor piece of jazz and say, 'There, that's why I don't like jazz!' Just think for a moment of all the mundane critics who do this very thing with science fiction, and you'll understand.

So, as I've shown, jazz best embodies the elements I seek in listening to music--complexity of musical lines and harmonies. There are more of these in modern jazz as a rule, than in traditional jazz. Or at least they are on a more musically stimulating plane.

At this point, someone has risen and asked "Just what are you talking about when you say 'jazz'? That's a pretty wide field, you know!" Don't I tho. To compare Wilber de Paris and his New Orleans Jazz Band to the Modern Jazz Quartet is sheer folly, yet the two are even on the same record label. There is jazz for everyone. You don't like dixie? Relax, you may really dig bop, modern, or experimental (abstract, semi-abstract, or atonal) jazz. The MJQ and Chico Hamilton's Quintet play jazz by utilizing such classical forms as the fugue, and various others. Chico recently said "I used to think people were putting me on ((making him look foolish)) when they asked me if I was trying to play classical. But everybody asks it. Back east, everytime we went for an interview the question was certain to be asked. ... Some people didn't even bother to ask it...people were requesting classical things from us. They assumed we did them."

Modern jazz can be and often is quiet, making much use of dynamics, and structure. Jimmy Giuffre, the MJQ, Chico Hamilton, Charlie Mingus, all are doing new things, utilizing classical forms, but playing jazz. By playing jazz, they are 1) using an expressed or implied beat; 2) improvising--jazz does not exist where there is no improvisation; 3) utilizing syncopation. These are the three 'elementals' everyone agrees must be present for music to be jazz. Outside of that, a definition of 'jazz' is as hard to come by as a definition of 'science fiction'...

A certain amount has been said about the jazz musician who cannot read music. What GMCarr started thru ignorance has to be perpetuated by Wrai Ballard, who I believe missed my point. "I get the notion you feel if a man can enjoy playing with Lawrence Welk (your example) and getting paid for it, automatically he is not only a jerk but an object of scorn." "It has always seemed to me that the snobbishness almost always was on the part of the ones who scorned anyone who could read music." As to the first point, I used Welk as an example, but any of the 'schmaltzy' outfits would have done. Sure a man can enjoy playing with Welk. There is security, and very little thinking is required. Certainly the man is not forced to do anything new, original, or creative, and there are many who enjoy going around in the same groove all their lives. I wouldn't. But then there are the men who play with such bands for the money, and then have jam sessions or record jazz for their kicks. Many of the west coast jazzmen make their living in the studios--Shorty Rogers and Shelly Mann, two well known jazz men, have played soundtrack music for THE WILD ONE, and THE MAN WITH THE GOLDEN ARM, and undoubtedly others I don't know of. But they also play jazz and it is the jazz that they love. The rest is simply a job--something to support the family. I don't hold that anyone who plays with Welk is a jerk, but he is certainly an object of my scorn if that is all he wants to do, and if that is all he ever does in life. As a matter of fact, that applies to all of life. Granted it is an egotistical outlook, but that's the way I am.

As to my dislike of Welk's music, read what I said earlier about popular music. This is music to Dance to, to Read to, to Talk Above, to Ignore. Sure, if you want, you can spend many joyless hours following each instrument's path thru each song, but why bother; nothing is being said by the instrument; it merely repeats tired out cliches it has picked up somewhere else. It's like reading a bad book. The words are all there to be read, but why bother.

But back to the original point. As I said before, the 'original' jazzmen had no instruction on their instruments, for the most part. Early jazz bands were marching bands, brass bands, and their instruments were those left after the Civil War by the army bands. Each man learned to play, primarily by teaching himself, and by listening to others who played his instrument. Practically the only exception was on the clarinet, and here the Creol 'aristocracy' had legitimate teaching. But the clarinet was not the principle instrument in early bands. The jazzmen tried to imitate the Negro voice, and it is here that we get the 'wah-wah' mute, and the horns that 'talk' to you. But with the advent of Swing, and big bands, the men were forced to learn to read, because arrangements were necessities for section work. But in addition to this, today's Negro is a much more educated individual; he has the opportunity to go to college and to specialize in music. Contrary to popular notion, 'modern' jazz is not a product of the white man, but of the modern college-and-conservatory-educated jazzman. The biggest and most important names in today's jazz--John Lewis and Milt Jackson of the MJQ, Chico Hamilton, Charlie Mingus, Mal Waldron, Thelonious Monk, Duke Ellington, Dizzy Gillespie, the late Charlie Parker--are all Negro. And all can read music extremely well. Most are also composers of note in the jazz field.

However, the fact remains that a musician who cannot read music must necessarily create music; he must stand on his own two legs and not those of an arranger or composer. Some of the most brilliant jazzmen cannot read music, for a variety of reasons. Most now are on piano. As mentioned before, Errol Garner cannot read music. Likewise I don't believe Art Tatum did, nor does Lennie Tristano. The last two are/were blind or nearly blind.

These three musicians had reason to be proud. Tatum is dead now, but the other two are still with us. I don't know if they are snobbish, I doubt it, but if they wanted to be, they would at least have reason.

I should think that McCain's comments on the subtlety of jazz to Warner should be sufficient. However, to me subtlety is more in approach. The New Orleans bands and their descendants were quite obvious in their melodic and rhythmic approach, and I imagine that this was what Harry was speaking of.

In the early forties, a few jazzmen got together who were tired of the old approaches to jazz. Swing had resulted in heavy arrangements and they felt their freedom was gone. These men were Charlie Parker on Alto Sax, Dizzy Gillespie on Trumpet, Kenny Clarke on Drums, Thelonious Monk on Piano, and Charlie Christian on Guitar. There were others, but these were the most important. They didn't just get together one night and say "Let's play bop!". But bop was what evolved out of their jam sessions and their search for something new in which to express themselves. The man usually regarded as the giant of the group was Parker. Since his time, every new sax player has to some extent been influenced by him. He played fantastic runs of notes--his fingering was superb. His approach was rhythmic--his timing was always perfect. But while I think he was a great jazzman (he died in 1954 or 5), Dizzy Gillespie is to me more exciting--he pioneered new harmonic treatments, out of which came the bopster's cliché and trademark: the flatted fifth.

But the most underrated and most imaginative of these men was Thelonious Monk. He originated an entirely new style of playing the piano, and his melodic approach is almost insane by accepted standards. It was once said that Monk "either has a terrific sense of humor or is crazy." He deliberately flats the wrong notes, hits the rhythm out of time, just enuf to startle you. But after several listenings you become aware that there is method in this madness and that what he plays is tremendously exciting, absorbing, original and fresh. He is no one's imitator. He has had his followers, notably in Herbie Nichols, a new man on the jazz scene.

But while today all that is modern is not bop, bop paved the way away from traditional ties. One of the most important aspects to any art is change. An art form cannot stand still. But the traditional jazzmen and their fans thought that they could impose limits on the progression of jazz, and they will still condemn anything done after 1940 as 'not jazz', 'musical nonsense', 'trash', etc. While there are modern fans as narrowminded, as a group, the traditional jazz fan is an extremely bigoted individual. This is more apparent overseas where one reader told the JAZZ JOURNAL that "if there's a sax in it, it's not jazz! The original bands didn't have saxes!" These traditional fans overlook the fact that even some of their idols have spanned the eras of jazz and are now still up to date, and that the original bands were doing something new at the time. But why make them keep on doing the same old thing? Why not keep on doing something new?

Bop has infiltrated the entire jazz field though to some extent. It is a way of playing, of phrasing, and any type of jazz can be played in a bop style. But the current modern leaders have progressed even further. Bop is merely a tool, not an end, for them as they search for new forms and concepts with which to express themselves. So it must always be, as long as jazz is to be a living art.

this section was a Last Minute Supplement

E

---Ted E. White

change = activity?
no.

THIS IS A BLANK PAGE, NOT A
MISTAKE

THE FA: Officialdom - The Official Editor's report and the back page were mimeed on either 14# or 16# paper, with Print-O-Matic's ink. I'd say it was a pretty good job. I turned the crank... ## The President doesn't know how close he came to being censored again... ## My thanks to those who voted me into #11 place. I never expected it, but as long I'm there, I'll try to uphold it. Don't expect such a spurt of activity as I showed before, tho. In the summer of 1954, I was channelling my efforts into ZIP, and putting out issues three weeks apart. Then I joined the Cult, and published a majority of the material in it for the six months. When I joined FAPA, I concentrated on it too, but, as you can see, joining OMPA tapped me a bit, and producing STELLAR really slowed me down. From now on you can expect mailing reviews every quarter, and probably little else.

SUDDENLY IT'S 1,000,000: Rike - Excellent. Reminds me of a poster in the background of the illos for the Jean Sheppard article in MAD, which proclaimed along similar lines: "Suddenly it's 1984!"

REVOLTIN' DEVELOPMENT: Alger - A striking cover treatment.

HELEN'S FANTASIA: Wesson - I too dig mysteries. I've read all the Ellery Queen books, including those under the Barnaby Ross name, and I think that TRAGEDY OF Y, and TRAGEDY OF 1599 are two of the most striking and original detective-crime stories ever written. In all of EQ's books there is the depth of character, the literary style, and an absense of cliché's which make reading them so refreshing. But what happend to Ellery's fiancée? And Djana, and why did his secretary (who adopted a name and personality at the end of THERE WAS AN OLD WOMAN (retitled THE QUICK AND THE DEAD)) suddenly BECOME the false personality in SCRALET LETTERS? John Dickson Carr is uneven, but in stories like THE CROOKED HINGE, BELOW SUSPICION, and THE BURNING COURT, he is superb. Certainly as gifted is Rex Stout, who is emanently readable, and fresh. I have other favorites, but these three stick out. ## Material for STELLAR is looking up, and as you have expressed an interest, you will continue to get it. By using varying themes each issue, we are assured of a fair amount of novelty. ## Rosebud, first appeared in Orson Welles' CITIZEN KANE, which is superb. Of course the meaning was completely different.

LIGHT: Croutch - noted

TRUFAN: Higgs - This is the most misnamed zine in the mailing. Also the most nausiating. Leeh and I agreed on the FAPA uniform: Pink leather motorcycle jacket, white leather guantlet-type gloves, white slacks, pink leather boots. Come on now all you FAPAns, let's get into our uniforms!

WRAITH: Ballard - Good to see you again. I'm convinced that you use the wrong kind of ink and probably cut poor stencils.

I believe you use a Heyer Lettergraph. Well, I gave mine to Eney, and the OE's report in the FA was run off on the Lettergraph. So don't blaim your machine. ## You are absolutely right about the TAFF. That's why GMC's arguments are so rediculous. Another thing is that the fan is supposed to write up his experiences for those who couldn't go. This has been disregarded lately.

THE RAMBLING FAP 7: Calkins - Glad to see that someone else still regards Ellison kindly. ## Color work is back on the covers only of STELLAR. It is too expensive and too much work to use interior color. An average issue of S runs around \$25.00 or more... Naturally I'd trade with COFS. ## Once the serial is over, the zine will be smaller and oftener. But the serial runs around ten-twenty pages an issue. ## I can concentrate on more than one thing easily. But not with the same senses. That is, when I paint, I listen to records, and likewise when I'm doing anything else artistic, like cutting art on stencils. I also play records when I type stencils, and in fact, I'm playing Duke Ellington right now. I can also read, so long as it is not fiction, while listening to music. ## I too like JD. Eney is merely prejudiced against whiskey in general, and JD in particular.

THE RAMBLING FAP 8: Calkins - Congratulations on your marriage. #I've commented with you directly on this, so I'll just say that I liked it.

GROTESQUE: Martin - Having now met you, I can appreciate G more. I can hear you voice as I read this. Nothing particular to comment on, but enjoyed.

THE LAREAN: Ellick - noted

LARK: Danner - What is this world coming to? a MIMCO cover on LARK! I see you've been ordering from Master's. Or somehow came into possession of a Master premium. ## Ben Day doesn't have an adhesive backing--it has a sort of wax, which when you rub it against a smooth surface will stick. But it is not a sticky coating. The printed patterns come in 3 types: black on clear. This is the most common. White on clear. This is for putting over solid black drawings, or suchlike. And red on clear. Or rather, clear on red. The white dots are on a red background, and allow a drawn pattern to be seen thru them. The red is transparent to the artist, but not to the camera, and it prints black. ## You mean you let the ink dry on your press, rather than washing it down after your last run? For shame! ## I think you'd enjoy listening to the more modern jazz groups like the Modern Jazz Quartet, the Châco Hamilton Quintet, or Jimmy Guiffre. The only combo that's well known of piano guitar and bass is, I think, Oscar Peterson's, which is alright, but not as modern. I wouldn't consider them among 'the greatest', tho... ## the only one of those Paris records I got (a combined Jazz and R&R thing) had an added echo to the voices and instruments that wrecked the few good moments on it. ## Eney has some of the Sir Lady Frothingschloss Pale Stale Ale, with the Fickle Beam--you never know where it is, which you sent him. Delightful packaging... ## I'd say that the '57 Ford is the ugliest, as the gingerbread is so obviously tacked on. The gingerbread on the Murcury is at least on a single theme which is carried out, tho the theme in itself is repulsive. The biggest boner, tho, was the addition of '56 Plymouth tailfins on the new Lincoln. Last year's was so nice and clean looking, too. ## The Ronce uses the same kind of drum as a standard mimeo, but with more holes in it, and it uses a paste-type ink.

An extra drum comes with the machine, and additional ones cost only about \$20.00--this is for color work. I'd get a Roneo before I'd get a Gestetner--it's more versatile, and has exact registration. ## Yes, I'd like to hear those tapes... ## You need a faster wind on carbon ribbons, too, and each spot can be used only once, and your ribbon lets the letters overlap on each spot. ## Hudson used the high air-intake before joining AM--my '49 had it.

HASTY STOPGAP: Ashworth - You can get ribbons for foreign machines here fairly easily. What do you have against Remingtons? I'll admit that the '53-'54 models were imperfectly built, but this is an early '56, and it's quite good. Of course this isn't a portable. When you get over here, I can sell you an Underwood standard at a low price, if you wish. I still have two left over from when I bought those seven last summer. Magnus still has my Royal, George Spencer has an Underwood on loan, and Fred von Bernewitz and Eney have Remingtons like this. (which is why Dick's stuff has the same distinctive typeface as my stuff--two types with but a single face...) ## Seems like a number of English fens are thinking of coming over here. First the Shaws to Canada, and now the Clarke's are thinking of coming to California. And I was thinking of staying in London. Do you suppose they read my mind?

HORIZONS: Warner - Why not put a copy of your newspaper in a mailing, Harry? Not for activity credit, which you don't need, but just so we can see what it's like. It should cut Myers out. ## This bit about subtlety in jazz betrays your own ignorance of the varied types of jazz. Sure, New Orleans jazz was outspoken, but times have changed. Dig Tristano, Thelonious Monk, for subtle, kidding piano (in the latter case, the humor is terrific--Tristano is Serious). Dig especially the low keyed Modern Jazz Quartet which plays fugues, dig the recent Jimmy Guiffre, especially on his Atlantic album. Cecil Taylor plays similar to Tristano in some respects on the Transition Lp Sampler. Dig Teddy Charles, and Bill Russo's World of Alcina. Even Ellington carries much subtlety in his later works. You can't bracket jazz as 'too' anything. There are entirely too many ways of playing jazz, of expressing jazz. When Jean Young and Larry Stark were listening to Tristano's Requiem, they were profoundly impressed. I should have mentioned Charlie Mingus up there too. I shall have to send you a tape of these, and see if I can change your mind. ## I think the trend is toward regional conventions more and more. Next year Washington will be putting on a Disclave along the lines of an improved Midwestcon. ## I wrote a Con report because I felt like writing one--no other real reason. And then of course, I wanted to make the mailing. ## While Wetzel WAS used in the serial, he was never named. We referred to him only as 'George', which is a common name, and I doubt that there's anything actionable in it. Still, he's out of the serial for good. ## Where there's life looks terrific--as a novel, that is. This segment is entirely too much in the tradition of the Cliff-Hangers of old. Come on now, print the rest of it! The reference to 'Ted' and 'Washington' intrigues me.

FAFHARD: Ellik - Enjoyable, but as I've discovered, general-type zines like this don't inspire comment.

DIRECTORY: Bennett - Worth while

I PROTEST: Clyde - You've got some nerve. Especially as I hear that you no longer care to stay in.

SAMBO: Martinez - A nice cover by Kelly. One of his best. I see that Tulsa's EC fandom has discovered you and vice-versa. Parker and crowd pubbed HOOHAH!, an EC fanzine. I once gave Ron the formula for the Nuclear Fizz, but I never suspected he drank like this! ## For shame, using the same material as you used in SAPS...

BANDWAGON: Ryan - Mighod, Dick, whereat are you paying \$2.19 a ream for Masterweave? I get it for around \$1.12...tho that's in fifty ream lots and the price HAS gone up a bit. Current prices are something like \$1.36 per ream in 10 ream lots, \$1.24 in 20 rm. lots. No sense in paying over \$2.00 for the stuff. Right to Masters and buy it direct! No freight charge. ## I second your third paragraph--that neatness and legibility do count. I admit that the typing in NULL-F isn't what it should be, but in STELLAR, I do take pains. ## I sent you a copy of S #2? Thass funny--didn't think I had mailed any. To those who complained about my "sending subscriber's copies thru the mailing to save postage", I'd like to point out that on the contents page it said it was a FAPAZine for that issue. It was either postmail and spend money on stamps, or wait and let it be part of the regular mailing. It didn't cost FAPA a cent to include it, as it did not raise the weight over the pound mark.

GAVAGE: Janke - There's more proof against Bridey Murphy than for. The places she 'remembered' can't be found in any records. (See in a last fall's FATE the reprinted report of a friendly researcher who went to Ireland.) And it's been pointed out that she had a next door neighbor who had that name before becomming married. Also, a person can and will lie under hypnosis if he thinks his 'master' wants it. ## I have an emense respect for anyone who can take a large number of different sounds, and arange them to make sense. It seems far more difficult than writing a tune...

THE MARCH OF THE ROCKET MEN: Wansborough - FAPA won't remain "chummy" if you keep on putting this sort of crap in the mailings.

GEMZINE: Carr - Here I slash and blast in the last NULL-F, and you, in the same mailing, say nice things about me. It's an insidious defense. ## You have surprisingly little confidence in your elected officers to think that a certain w-ler would ever be allowed to join FAPA. ## The attitude over seas is the same as here. British fen don't want to pay good money to bring over a nobody for his vacation. They want to meet a Grennell, Tucker, Hoffman-Shaw, or Eney, just as we wanted to meet Willis in '52. Would you vote for Joe Glockenspeil and pay money for him to come over here from North Hykeham, Lower Nowhere, GB, if you had never heard of him, even if his next-door neighbor said that Joe was a ducky egg who'd just LOVE to see the States? Come off this crusade for the poor benighted neos. ## There you go again, bandying around your two favorite words, "salacious and sadistic". Do, sometime, find out what you're talking about. The CCA has cured nothing, and comics are poorer than ever. No responsible 'juvenile authorities' did anything. Nothing has ever really been done except the squawking of uninformed individuals. The creativeness has been cut, the geniouses have left for brighter fields, and no more will such Artists as Bernie Krigstein turn out such masterpieces as his adaptation of Bradbury's FLYING MACHINE for EC. (Which, Gerty, is Real Art, and you might do well to both read the story and see the illustrations. As far as I knew, there was never existed any comic with the name "'Vampire' Comics". Bah! ## There is a difference between opposing a man for office because his skin is black, no matter what his talents, and opposing him because you distrust his beliefs. Too bad you can't understand this. It explains Speer's state-

ment. ### The thing wrong with Churches--all churches--is that they are run by, and extensions of, human beings. There is nothing divine in the Church, even granting the Christian Concept of God, as given in the Bible. Because none of the Christian churches have followed the Bible. Oh, the fellow literal interpretations of sections, but little more. The Church is a man-made organization, existing by man. The Roman Catholic Church is the worst offender. A group of men meet, and decide to exhume the remains of a man whom their forefathers named Pope, and they name him Saint. How petty! How stupid! Should heaven and God exist, this will not change things at all. It only makes these men feel important. They wantonly name any and all of their fellow humans Saints, and then worship them. If a God exists, how he must laugh at the silly Catholics, who take themselves so seriously, and WORSHIP themselves. The Roseary is another example. Any man, who is a devout Christian who needs a crutch to pray is a hypocrite. He must either pray from his soul or not at all. This mouthing of The Lord's Prayer, is just that: mouthing, and signifies as little as The Pledge Of Allegiance, which all young children must learn. To memorize is not to understand, nor to appreciate. It is the epitome of thoughtlessness. Which leads us to the fact that the Catholics are among the most thoughtless people in the world. As a mental type, they rank low. They are in constant need of skirts to cling to, a father or guardian to advise them in their every movement. They are taught not to think for themselves, NOT TO THINK AT ALL, if possible. While there are numerous exceptions, I would not marry a Catholic woman, as a class. And if I did, I should certainly never consent to have my children brought up as Catholics. I feel quite strongly on this subject, and in the same vein, I refer you to my letter which will have been printed in INFINITY by the time you read this. Larry assures me that it will stir up controversy... ### Gnome's SFW was not 'franked' by Tucker--he coedited it. ### I've read Packer's THRILL KIDS, and I'm surprised that you should cite this as an authority to prove your point. Evidently you missed its point! ### Peanuts is not a PERSON in the strip, Peanuts is the NAME OF THE STRIP. The kid with the blanket (just think of the blanket as the Catholic Church, and you'll sympathize) is Linus. ### Again you demonstrate your lack of any knowledge as to Jazz' origins. Don't you even read the Saturday Review? The jazzman used his horn (a collective term) to talk with--he made it sound like the human voice. There was never an attempt for any classical purity in tone. None of the good jazzmen of days past (in fact, none at all, really) could read music. That is a recent thing, necessitated by the big bands and swing. Jazz is used to communicate Emotion, not classical tones and pretty melodies. Once you understand the why of jazz perhaps you'll understand jazz itself, rather than its manifestations, such as you see now. I suspect your idea of a real whooping old jazz band is Paul Whiteman... ### This is a new one. I had never suspected that the purpose of the banquets was to raise money. Especially since most have been at cost (as the Nycon was), and many have lost money. With a large hotel, it COSTS \$7.10 to serve a lousy meal. You'd have to charge \$10.00 or more to make anything, and I wouldn't give Kyle the time of day, much less ten bucks which I don't have. And I doubt if someone like Tucker, holding a private party, would allow Kyle to charge \$15.00/for the ^{head} nees to come tramping thru. The thing to do is not to spend so damn much in the first place. Kyle volunteered that guarantee which lost the Con over \$600.00. ### I'm sorry that after you say nice things to me I must come back at you like this, but I suspect this will cure you of saying nice things to me, anyway.

QABAL (with no U): Grennell & Co. - Fabulous. I wish I could have been there. My only checkmark is my an interlineation, and the pencilled comment, "Quoting Swift, eh?" FB, Dean.

*Ros: enuf mat-
lumbo 4/27
on 1/1*
TORRENTS: Share - I'll make you an offer: I'll mimeo TORRENTS For you,
and do the column for you. There's enuf worthwhile mat-
erial in the zine that it's a pity it's unreadable...## Harness hasn't
been a Rosigruesome, but we both knew one, John McCoy, who was studying
Scientology at D.C. for a while. John said there were two branches: one
that carries those ads on the bacovers of all the mags, and one that's
sincere. He belonged to the latter. He also knew George Adamsky, the
flying saucer man...

PHANTASY PRESS: McPhail - A nice cover this time. I think your trouble is
that you're so friendly and never say anything
I can take issue with. It makes for few comments on my part. But thanks
for your support anyway, Dan.

LE MOINDRE: Raeburn - It's odd that you've never commented on anything
I've written. Now that you've finally broken down
and commented on NULL-F, you've confined yourself to Ellick's portion. ##
sometime you should do more than scan the stories in both SPELLER and
STELLAR. You might like them. I found Jack's stuff anything but "deadly
dull", and I don't really think all of STELLAR was so "deadly dull"
either. Did you find ABJECT deadly dull? Or Leeh's stories? I think you're
just scared to read the zines. ## While Bernstein is authoritative on the
forms that make up jazz, he is woefully ignorant of the more modern jazz.
His term 'crazy bop' is as nothing as GMC's 'jive artist'. And the ex-
amples of 'modern jazz' he gave were hardly representative, tho I liked
them. ## Your dictionary says to pronounce "Mary" "mē a·ri"? I can't see
that long E at all.

GASP: Steward - noted

FANALYSIS: Schaffer - Who's been kidding you? Alan Freed is Moondog? It
jest ain't so! ## The real difference in R&R and
R&B is that one is an art-form along side of folksongs and jazz, while
the other is commercial music. There is good Rythm & Blues, and it's been
around for a looong time. In fact, jazz sprung from it. It is tied unto
the blues shouters, the folksingers, and jazz such as Basie's. Rock and
Roll is a commercial craze distilled from R&B and country-western music,
with an occassional bit of boogie. It is not supposed to SAY SOMETHING
as R&B does, it is supposed to Sell. And that is why it is no good. Those
who like it and are not 'crazy teenagers' are merely finding the R&b
still in it.

FAPESMO: Harness - Hard to comment on this, since I've read it several
times in running it off, but I liked the MAN AND HIS...
series. Generally, this is one of your better zines.

BIRDSMITH: McCain - I think your comments on PAMPHREY were directed to
PHLOTSAM... ## I detest the Sylvester cartoons because
I root for the cat, and can't stand it when he looses as he always does.
Same reason I don't like SAD SACK. You get enuf frustration in real life,
no need to find it in your entertainment. I like the Bugs Bunny cartoons,
and most of the other Warner Brothers ones. I particularly like the UPA
cartoons tho. Here is the creativity and originality which the movies
have needed. ## I dig your movie star comments the most, Vernon.

BURBLINGS c/w ELMURMURINGS: Burbee & Purdue - By damn he did it! Single
spaced! This was really a
wonderful zine, and as long as you keep this up, even on a once-yearly
basis, I'll buy it. No comments checked, but thoroly enjoyed.

STEFANTASY: Danner - Do you suppose my electric shaver is the wrong color?

EXILE: Coslet - You've some nerve foisting this off on not only the Cult, and SAPS, but now FAPA as well!

TARGET: FAPA: Eney - Carr's absolutely wrong. If brought up without any prejudice against different, races, etc., a child will not feel them. I am not prejudiced against Negroes because my parents were not. Obviously Carr is, tho she tries to rationalize it. I think it will be far better when all the races have mixed into one. Culteral heritage has little to do with this, as that evolves from areas, not races. There are no real racial traits as she thinks of them. Those that are cited as examples are merely those handed down and taught. The Negro's sense of rythm is ingrained in him from a small child by his parents, and in modern society, many do not have this "ingrained sense of rythm" which people talk about. Certainly, GMC appears pro-segregation. ## No, Geis IS NOT the short dark lad in his teens whom you met.

A FMZ FOR HARRY WARNER, JR.: Shaw - Wally Wood, who was a mainstay at EC and MAD, and is still doing work for MAD as well as the new TRUMP, was one of the artists who ghosted THE SPIRIT. All the later strips were done by him, and the last, in which the Spirit went to the mood, were credited to him. A number of artists drew the strip over its long life. Eisner did it only for the first several years, tho he always owned the strip.

THUMP: Shaw - Even more hilarious is the cover if you've seen TRUMP... ## I hope that Monk outwitted Ham...

DIRE JUGGERNAUT OF DOOM: Shaw - This endless tape of GO GO POGO, I assume is just a circle of tape with the ends spliced together? Or is it fancier: in the form of a moibus strip?

WELL (...) WELL: Shaw - Well...

FREDDIE THE FIREMAN: Shaw - Alright! So what was under the crayon? I won't stand for this wanton censorship. Waddya think this is, OMPA?

A FMZ FOR RICHARD ENEY: Shaw - Aw, Dick dpesn't look THAT foreboding.

THE END OF A FINE OLD TRADITION: Shaw - I see the 'a' was fixed... ## The cheapest prices in records in the entire country, as far as I know, is offered by Swillers, here in Virginia. They sell all \$3.98 records for \$2.98, \$4.98 for \$3.49, etc. If you belong to the Victor Save-On-Records club, you get any Victor lp for \$2.69 and a coupon. Cuts Goddy's to pieces. ## Clyne has done a number of covers for THE LONG PLAYER.

ADDENDA: Shaw - I dig folk music, as well as modern classical music, but I have only money enuf for my real interest, jazz. Of the folk music, I prefer the old blues singers to the balladeers.

SUNDANCE: Young - What can you can about this? It is so complete in itself that comments are superfluous. I was listening tp Chico Hamilton playing BLUE SANDS and THE SAGE while reading this, and it was the perfect background music. Next time you're here I'll have to play it for you.

CHAPTER PLAY: Tucker - Eney told anecdotes, I related personal doings, and you wrote a conreport. An excellent dissection of Kyle's Kaper, otherwise known as Kyle's Folly. ## An excellent job of stencil cutting. This is why your stuff always looks so good on Gestetner. It looks good on any machine that's well inked. ## QWERTYUIOP $\frac{1}{2}$ press indeed! In that case it should be QWERTYUIOP $\frac{1}{4}$ press. But that's not so bad. Someone in SAFS (I read Harness' mailings) asked Jack what was this QWERTYUIO thing of his...and wondered why anyone would assemble any such letters in just that order... ## An excellent issue, and I hope there'll be one in every mailing.

!EHEU!: Young - I too have eaten a Crottled Greep, but the results, loaded on my stomach directly after the weird sandwich I had concocted were almost too much. Still, in all a pleasant way to pass a few moments...

BONE MEAL: Young - Rather finely ground.

CENTURY NOTE: Eney - A pity it wasn't run off on a good ditto. Maybe you can get Sean's, now that he won't be using it. ## All fiction is (or should be) entertainment, no matter on what level. This talk about reading something good and fine, like Treasure Island... The first book I ever read for enjoyment was a thing called Jack The Giant Killer. Very gory stuff, and I loved it. From then on, I read incessantly, resulting in my going nearsighted and getting classes in the second grade. I read every kids' book in the school library, and then in the town library (Falls Church wasn't a city then). I read everything in the Church library. I borrowed books from friends. My piano teacher had a complete set of Oz books for her kids, and I read all of them. I read all the Hardy Boys books, and most of the Rover Boys by the time I was in fifth grade. As a sideline, I read comics. I read a few pulps, but at the time considered them 'cheap'. By the time I left grade school, I had exhausted the book supply of major Falls Church. I've read all the so-called 'classics'--the boys' books of another century. I had read all of Heinlein's juvenovels out at that time. That summer I discovered ASTOUNDING, and later the rest of the Stf mags. I discovered adventure-detective pulps, just as they vanished from the scenes. I read the last SHADOW mag published. The stuff I enjoyed was the comics and the science fiction and some detective stories (I've since returned to them.). I found the Fine Old Classics boring as hell, and I wouldn't force them on my kid. Perhaps it is stupid AS AN ADULT to enjoy Doc Savage instead of The Finer Things, but as a kid...? The term Worthwhile is valueless, if you are reading for enjoyment. If you enjoy better-written material, it is more worthwhile than the poorer stuff you had been reading, but if you find that 19th-Century stuff is boring and awkward, it is NOT more worthwhile to YOU as a reader. Now today, I find that Ellery Queen has spoiled my enjoyment for Savage, but I can still appreciate him. So can others. Larry Shaw is collecting Doc Savage, and reading the mags he collects. Doc Evans is READING my ENTIRE Shadow collection to index them, and enjoys it. He also likes 19th-Century fantasies...and other Great Literature. There is no reason to restrict yourself to one level of literature, either above or below. And no reason to worry because someone is reading a comic when he could be reading something Worthwhile. Convince him the comic isn't worthwhile... (All of this is really in answer to Dean Grennell, who is a Good Man, but whom I disagree with this once...) ## A fine issue, in terms of material, Dick.

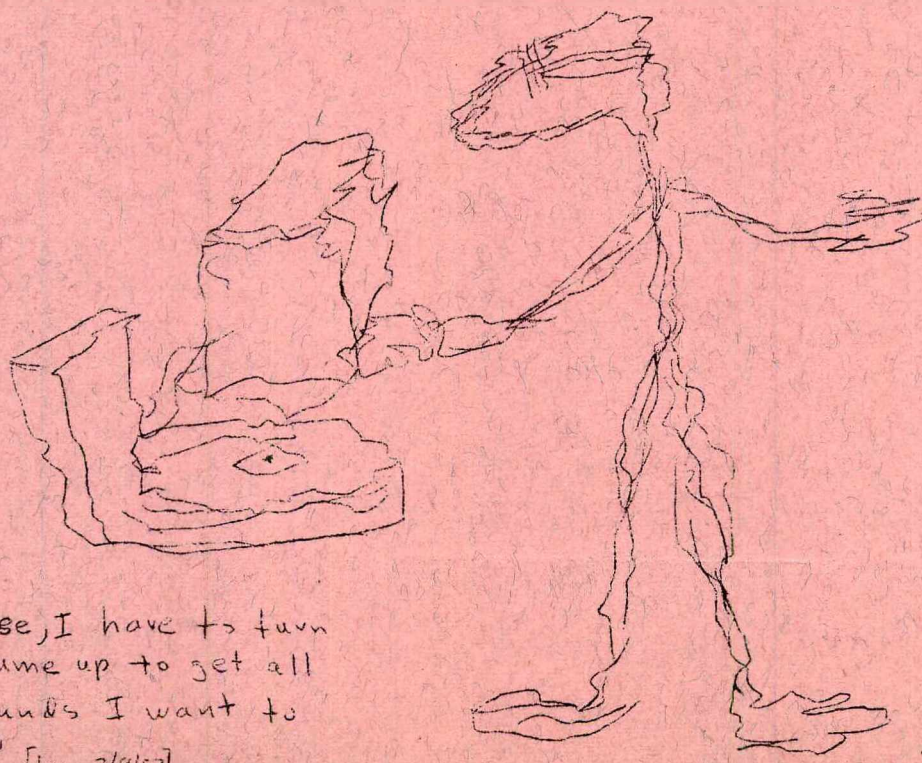
REMEMBRANCE OF THINGS PAST: Evans - This scared me at first, but once I got down to reading it, I enjoyed it.

CELEPHAIS: Evans - It was my understanding that ABDick's copyright, or whatever it was, had run out on 'mimeograph' recently. They've used it for well over 25 years. ~~###~~ At least Palmer has the guts to call his 45,000 word stories novelettes. He says a genuine novel begins at 60,000. ~~###~~ Washington D.C. has a greater concentration of 'Good Music stations' than any other city with the possible exception of NYC. Counting the Mutual WGMS FM (and the FM is different from the AM), there are four: WGMS fm, WMAL fm, WASH fm, and WOL fm. All offer well programmed programs with little advertising after dinner. I can't say as to the rest as that is the only time I hear them. WOL is the best with a two or three hour show by Paul Hume, the Conover of classical music... My gripe is that the WGMS AM doesn't subscribe enuf to the Mutual programs. Mutual offers, live, a thing called BANDSTAND USA on Saturday nights which gives pickups from the leading jazz room in the country with pipples like Max Roach, Mingus, Ellington, MJQ, etc., for a couple of hours. But WGMS won't carry it even on AM.

A FMZ FOR ANDY YOUNG: us'ns at the FAPACON - No fabulous Burbee-type oneshot, to be sure, but at least legible and relatively untypoed. This was produced Very early Sunday morning here at my office, where we had adjourned, so's Dick's parents could get some sleep...

NULL-F: me - A hasty job produced in two days. It was done last week. last Saturday and Sunday the FAPACON was held; this is the Thursday following, and thish is finished, almost. I had wanted to get thish in first, and be listed first in the FA, and like that, but Dick says that something intended for the last mailing by Sally Dunn has arrived, and is thus the first for the 79th mailing. Sally, how could you do this to me??? Still, as I finish this, there will be some people who haven't even received their mailing yet! Oh well...

Postmailings, if any, will be delt with in another mag.



"Of course, I have to turn the volume up to get all the sounds I want to hear!" [Jan. 2/9/77]

2/9/77

