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# The Cabal Ladder

IGNATZ 30 This cover you didn't do for IGNATZ is one of the funniest you haven't done yet. Don't do another one, if you don't have the time, OK?

As for giving you six pages of credit for the joint production you and Art are planning for May or June, I'm willing to do so only if you send me 42 copies by the deadline. Identical, of course. I'm not sure exactly how you're going to be able to do this, but your fannish instincts will surely find a way. I have Faith In You Both.

I see you've come up against the problem of difficulty in moving because of all the stuff that owns you -- or at least you were contemplating the problem. This was what put the final touches on my decision to stay where I am instead of trying to move out towards UCLA -- it would be too hard to pack up all that crud, let alone lug it out of my apartment and in to another one. Of course, the fact that the rents out near UCLA are much higher than where I am now had a bit to do with it, too. But mostly, the idea of moving all this crud was a bit too mind-croggling.

Sheesh! You were in a bad mood at Seacon, the L.A. crew was both disorganized and emotionally fouled-up -- I wonder who else? Wo wonder there have been so few conreps. Eney and Breen and who else? Can't think of any others that really deserve to be called conreps -- I suppose eventually Ella Parker will have one. But at least go ahead and write up the trip back.

OK, I'll hold you to that promise of sending me any old fmz you find back in Danville. I'm having to go farther and farther afield in my hunt for fanzines, what with Don Fitch and Bob Lishtman (and sometimes Harness) trying to beat me out of them locally; and Alan J. Lewis snagging them all over the place for the Fanzine Foundation. But I'll outlast them all... .

Please, when you have some time, write of Kabu and her world. Even if not for publication -- and I'm sure all sorts of people would enjoy reading of it -- I'd like to know of it myself. Please? S'il vous plait? Bitte?

If you like rum drinks -- sweet ones -- you might like one I came up with, and Johnstone named the Rocoquerie: rum, coke, and grenadine. Proportions depend on individual taste, but in any case it's very sweet -- too much so for most people, I find.

PROSE OF KILIMANJARO 2 Thanks for the world-view article on Uhuru (and by the way, in what language does that mean self-rule -- Swahili? My dictionary is still back in Florida.) As little as I care for politics and "Current Events," I am interested in different unofficial viewpoints of what's going on. I enjoyed the article on Kenya driving, too. Sounds like you, after your experiences in Kenya, should now be in condition to drive the Los Angeles freeways. Come on over and give them a try.

SLUG 1 (Slug 1 what?) I think perhaps Gordon would appreciate it if you would now write "The Lies about Gordon Eklund." They might be fairer, maybe? Actually, I enjoyed it -- but then I have a weird sense of humor.

Awk! I see I've already forgotten, in my comments above to Nance, that both Toskey and Karen did Seattle conreps. Apologies, people!

The Weber humor has been sadly missing in SAPS -- I glee over such bits as Toskey being favorably impressed with Stanbery and "Well, you know Tosk's

taste; this Paul Stansberry must be really a creep, huh?" Also the bit about the Morian palace only having one bathroom, so no wonder they were a kingdom of nomads. Great!

However, I am not very willing to believe that you have actually met Paul Stanbery, since you reported that he made puns during the visit with Tosk, you, and the Pfeifers. It is a proven fact that Paul Stanbery hates puns, and would never make them himself, so obviously you must have met an imposter. I shall have to report this -- to whom, I'm not sure. I'd report it to Coventranian intelligence, if I was sure they had any.

You had the best zine in the mailing. (TheN'APA mailing, or possibly the OMPA mailing, or perhaps... .)

B\*A\*N\*G #1 If you still haven't found out "Who is John Galt?" I refer you to 1084 pages of ATLAS SHRUGGED, by Ayn Rand. You'll find out who he is about 400 or so pages into the book, and it's something worth the reading to find out -- worth the rest of the book, too.

It appears that the term Morcon is settled for the 1964 convention; the planners of said convention, however, insist that the term comes from the slogan of "L.A. Once More in '64," rather than the other slogan, which we do not mention these days because People Are Offended.

Your mention of the Bloch NYCon speech brings me back to the subject of "What ever happens to convention speeches?" We need an index to where the various GoH and Toastmaster speeches were published, if they were ever published at all. It would be a help in determining which speeches we ought to go hunting for.

Is the business about why your trip to Lynn Haven was called off still INQ after 9 months or so? As usual, I'm nosy.

I'd rather be fled than either Red or dead. But then we run into the problem of fleeing with all this junk... .

Harry Warner's letteres were interesting -- and informative, when it comes to the question of fiction-writing. My main trouble in writing stories is in writing up to high points and then writing up to another, higher one. General plotting in stories I can do. Better work on the other, though.

THE FANAC POLL: 1961 Best single publication: WHY IS A FAN?

Top fanzines:	1. WARHOON	6. LIGHTHOUSE	Best fan artists:	1. Barr
	2. AXE	7. YANDRO		2. Cawthorne
	3. VOID	8. DISCORD		3. Eddie Jones
	4. XERO	9. FANAC		4. Bjo
	5. SHAGGY	10. AMRA		

Best fan cartoonists:	1. Bjo	Best fan writers:	1. Carr
	2. ATom		2. Warner
	3. Stewart		3. M Z Beadley
	4. Harness		4. Willis
			5. Leman

Best columns: 1. "Requiem for ASTOUNDING" - Rogers  
2. "A Doric Column" - Tucker

Best single piece of writing:

1. "The Jewel of Arwen" - MZB  
2. "Men, Halflings, and Hero Worship" - MZB

Fugghead of the Year: 1. Chris Moskowitz  
2. George Willick

Best new fan: 1. Fitch  
2. Eklund

Number One Fan Face:

1. Busby  
2. Bergeron  
3. Eney



Well, I assumed that anything put in a SAPS mailing is supposed to get mailing comments. Besides, it will give everyone a chance to see just how poorly my taste in fanzines and fan writing/drawing agrees with the general consensus. (FANNISH 4 will get published, won't it, Walt?)

POT POURRI 20 Yeah-yeah-YEAH! EDDIE JONES FOR TAFF!! If he can get to L.A. we can have an axe-duel. I've been trying to figure some way to vote like the bats in Pogo -- "early and often" -- but I'm afraid I'll have to settle for voting early and haranguing the LASFS to do the same (one of these days Lichtman will miss a meeting, and none of the rest can spell 'Lindsay.'). By the way, Eddie has agreed to do the illos for THE ENCHANTED DUPLICATOR, vol. 2 of The Works of Walter A. Willis. (THE WILLIS PAPERS was v.1). It should be ready by Chicon, along with v.3. And it would be great to be able to get both Walt and Edie both to autograph copies. EDDIE JONES FOR TAFF.  
The "Colonel Goldstein" joke is fun.

POT POURRI 21 It will probably take more than one vacation to get to see all the things of historical interest, plus meet all the fans, but One Of These Years I'm going to try it. How about a tentative 1965 date for starting? In the meantime, many thanks for these historical issues of POT POURRI. You keep writing them, and I'll be more than glad to keep reading them with interest.

TELEKINETIC TERRACE TIMES REVISITED 2 Slide shows are very interesting things to program for any fan gathering from a LASFS meeting to a Worldcon. Most of the interest comes from the comments of the person showing the slides, most of the rest from the comments of the audience, and the small fraction left from the chance to see what other fans look like. I have some LASFS New Year's Party pix that I'll have to show one of these days... .

And if you have somehow come to the conclusion that WARHOON is not a SAPSzine (in the 'true' sense of the term), I shall declare it a not-SAPS-zine, and you know how much better not- things are than the things themselves. OK? OK.

As for how many of us SAPS read every word in every zine, I did. Unfortunately so, in a few cases. Let's see TTTR #3 one of these mailings, Lee.

SAPRISTI 2 I seem to recall hearing something or other about that "hole in (your) Real Life" that had to do with your gafiation, but I can't remember exactly what it was.

Last time I was in San Diego I called Colin Cameron, and he was still living at home. I tried to buy his fanzines, but he wasn't sure he wanted to sell. Yet. Also tried to get him to Westercon, with equally vague results.

WHEN THE GODS WOULD SUP 4 In order to scotch the rumor about which you wrote me: that I object to your zine on the grounds that I consider it copied from some book, let me state that, altho I did at one time think it might have been cribbed, I made a quick check of the volume I thought to be the source, found it was on a completely different subject (The British prison ships that sent convicts to Australia), and have thought no more of the matter. I was unaware that any of the couple of fans to whom I mentioned the suspicion had a mouth big enough to get to New York, but the fact is noted for future reference. I apologise for the suspicion, and for the discomfiture the rumor must have caused; frankly I didn't think any fan had the resourcefulness to do a research job like this. And I appreciate your attitude of contributing the kind of material you like to read instead of just grotching. Others should copy the idea.

11 April 1962

HOBGOBLIN 7 I have given up trying to estimate how fast I read, as it depends on too many factors -- type of material, surroundings, other things on my mind, purpose of reading, etc. I am a fairly rapid reader with a good retention. I went through Schmitz's Tale of Two Clocks in a couple of hours because there was nothing to interfere. I do not subvocalize unless it is material that is extremely difficult -- e.g., a physics book I have to read in order to decide how it ought to be cataloged (I'm far from an expert in the field of physics, and the UCLA library uses the Library of Congress classification system instead of Dewey, with which I'm familiar.) I was taught to read by the phonics system.

OK, Graves goes on the list of Books That Must Be Read.

Welcome back to the realm of the not-SAP, Ted White. You're right on the score of Fleming's James Bond mysteries being a bit too much in some respects -- names being too cute, for one thing. Still, I find them enjoyable in their fast pace, and in the almost formula plotting that winds up with a detailed description of some game or other (Baccarat in Casino, golf in Goldfinger, etc.).

"An Idea isn't responsible for the people who believe in it." (Don Marquis). -- unofficial (as yet) motto of Coventry, and how are you Lady Jayn..

FENDENIZEN 23 Making it in Mundane is merely having a reasonably good job and staying out of jail? You have an easily-satisfied set of goals, Elinor. Mine are a bit more ambitious, and I find, on introspection, that the power-drive rather than either the fame- or wealth-drive is behind most of the goals. I'd probably even try to work up the ladder in the American Library Association, if I thought the effort and time were worth what small amount of power might be obtained. As for power-drive on the microcosmic scale, it's more easily satisfied than in Mundane -- who else would be stupid enough to run for OE two years in a row? Anyway, I still feel I'm not really "making it in Mundane" -- but I don't care, either. Mundane for survival, the microcosm for "making it."

I certainly hope you don't succeed in getting Karen to make ZED just a chatterzine. ZED as it was I glee over, and have been doing my damndest to prove this fact over the evidence of the Pillar Poll last year that few SAPS gleed very much over it. I think perhaps this year's poll should be better.

My, my -- so my grotching at LesNor turned you off SAPS? Or at least helped. Yet you didn't say anything about it at the time. I really don't want to help turn anyone off SAPS, but I refuse to let crud go by without labelling it as such -- and LesNor was publishing crud, weren't you, Johnstone? Methinks you had already started to get turned off of SAPS, and in that case I can see where the anti-Norris bit might have furthered the attitude. I shall not urge you to stay if you don't want to stay -- but I hope you want to. If not.....  
....."Hübsch als es wahrte

Und nun ist's vorüber" ... "Die Liebe dauert oder dauert nicht  
An dem oder jenem Ort."

(Brecht)

RESIN 7 I have heard you're cutting back on fanac, and wonder whether SAPS is among the cuttings. I didn't think you were that disappointed in not winning the omniapan race, that you start dropping APAS left and right.

As RESIN 7 was stencilled in December, and you said NEW FRONTIERS 4 was then on its way to the printers, shouldn't it be ready by now? How long does it take to have an issue printed? And how much do they charge?

OUTSIDERS 46 Widely-travelled? Well, lessee -- I've been in all the Eastern states except Maine, New Hampshire, and Vermont. And I'm missing North Dakota, Idaho, and Montana from the Western states, plus Alaska



and Hawaii. 42 isn't bad out of 50.

And while we're on statistics, let's see about members met. Larry Anderson, Bergeron, Hannifen, Locke, Ryan, and Smith have eluded me, as have Danford, McInerney, Kaye, Foyster, Gerding, Don Anderson, and Deindorfer, for a score of 82.4% of the members, 36.4% of the WLers and Invitees, and an overall score of 71.1% of the roster that I've met.

For SAPS' sake, keep pushing NanGee to stay on the WL -- she tried to resign this last quarter, but as she'd already acknowledged the SPECTATOR, the resignation was ignored. But maybe you'd better write and heckle her to acknowledge this time, huh?

Quality is definitely worth more than quantity in determining which was the True SAPS Table. And as the present OE is Ghod, the table with the present OE has the quality, even if the rest of the table is peopled with non-SAPS.

No, I'm afraid the P.O. still doesn't know what it's doing. Since the regulation went into effect in January that you put "Return Requested" on a piece of printed matter rather than "Return Postage Guaranteed," I have had about six different post offices confused when I did just that. They all got the idea I wanted to have a return receipt for the thing. Fout. However, I have discovered that the UCLA branch doesn't ask questions about the class of mail you label a package, and has even been known to be helpful in getting something sent cheaper than you intended. So I'm going to try out the idea of sending some SAPS mailings under LIBRARY MATERIALS RATE, using the Physics Library as a return address.

DIE WIS 4 You've done a lot of study of WW II -- is there any sort of work on Goebbels that you know of, or should I go rooting through the bibliographies? Several of the quotations I've seen by him indicate further study should be rewarding.

The problem with your taking over Westmarch or Wilhelmsburg is that they already have rulers with Level 5 identities. Arnor you could have with no trouble, and Michel Delving with only a small amount. Though I'm not sure the character you've picked - a sort of Nick van Rijn - would fit either of those two places. Write Stanbery, why don't you.

RETRO:23 Apropos the cover, I think we'll let Locke handle the con in '65, so SAPS can keep its control of things.

The change to 36 members from 35 was done by Eney, and I announced in the postmailed SPELEOBEM 11.1 that the membership would remain at 36. And a postmailing from the OE is just as official as a regularly circulated zine, even if it doesn't count for credit.

Harlan Ellison gave a lecture at UCLA to a night class in writing, and Lichtman, Patten and I sat in on it. He concentrated mostly on the commercial aspects -- what to do with your story after you've written it: editors, agents, publishers and so on. He ran out of lecture after about an hour and a half, and for the other hour he read some of his own unpublished material, including a Tuckerization concerning some of the Cleveland fans and an allegory set in a prison-break scene. As I recall, he said the former would be published in Rogue with several other short vignettes; the latter hasn't been placed. They were both good, as was the entire talk, which he did as a guest substitute lecturer for the regular prof, Robert Kersh. If only he hadn't done that Cherman Brovezzor schtick again... .

Go ahead and bid for the '63 Westercon -- San Diego ain't going to make the grade, and I think by then I'll be willing to take another chance on the Seattle traffic. And I like the Hyatt House muchly.

I thank you for the compliment on making-it-in-Mundane. I'd rather consider myself FIAWOL-due-to-Mundane-disinterest than -to-Mundane-failure.

"Return to SAPton Place" is fun -- this sort of thing can use rehashing every couple of years. Got one for FAPA, yet?



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SAPTERRANEAN 5 I am generally in agreement with your objection to judging a person by their age, but I have come to modify my ideas on the subject, at least to the point where the age is taken into consideration tho not made the main factor. I was recently treated to a bitter insight on a particular facet of one of the better-known youngfans. It seems he lives quite near to A. A. Wyn, publisher of Ace Books, and he has managed to convince Wyn that he is a typical SF reader, and therefore, since he does not like sex in SF, the typical reader does not like sex in SF, and therefore, sex in SF must go. This makes a helluva nuisance for the editor in having to eviscerate any sex that gets into an Ace MS, and also can make a mess of the story. I do not know which books in particular fell under the resulting Wyn verdict, but the point is that the fan's age should be taken into account, or else he is obviously condemnable as a #1 fugghead. The fan in question, since the recent clamor is to Name Names, is your own example of a youngfan, Jeff Wanshel, and the story is dotdotdot Wollheim, editor of Ace Books.

Your comment about poor taste of fans rather hits a snag when you include Barbi Johnson, don't you think? Considering that the Art Show judges gave her a first prize for Children's Fantasy? I myself have little 'taste' in the sense you mean, when it comes to art. I like Barr and Barbi Johnson (though I don't care for Adkins or Prosser).

ZED 798 I had never seen the illustration to "Green Hills of Earth" until Johnstone discovered that old copy of SEP in San Diego. For years I've been working in libraries with complete collections (or almost) of SEP, and never thought to look the thing up. Anyway, that illo is beautiful, and now that we know Heinlein has the original, we're planning to second-story his place one of these days, and... . Like, FAUNCH!! I enjoyed your vacation through your write-up.

I also enjoyed "Cijagh," and though I don't know whether it's exactly the aid you wanted, you might check page nine of THE COVENTRIANIAN GAZETTE #2, in this mailing.

SPECTATOR 58 I like this Bergeron cover more than any since the spaceship one Eney used on SPEC. O Newly Re-Elected President of SAPS, could you be somehow persuaded to extend the supplying of SPEC covers for another year? Think of some appropriate bribe.

As far as I know, I've made only one mistake and one poor wording in my three SPECTATORS. The mistake was corrected last time (\$1 difference in WL fees), the poor wording was saying that the Pillar Poll ballots had to be mailed by 1 April, rather than saying that they had to arrive by that date. However, Burnett Toskey thinks he has found another mistake, and I quote from a letter he has sent me: "A minor quibble on the Spectator #58, regarding an error in the mailing dues due column of the roster page. It's WALTER BREEN who is paid up to mailing #69. I therefore conclude that I must be paid up to mailing #66. I really don't know how you could have overlooked this obvious fact. If, by chance, I have miscalculated and the OO is right, then I hereby donate three mailings of my membership to Breen. After all, his number should be 69, even if it isn't. In any case, I hope you can get the correct figures in OO #59."

Well, the figures in SPECTATOR 58 are correct. Toskey, who had paid through #65, got a year's free dues, extending his membership through #69, and Breen, who had paid through #62, had his extended through #66. But in accordance with the wishes of The Toskey, I have reversed their numbers. Say "Thank you" to the ~~Walt~~ kind man, Walt.

In voting the Pillar Poll, I dragged out the four mailings and went through each of them before deciding how to divide the points in a given category. I wound up using all points possible except in the category of Best Versifyer, where I found there were only three people eligible besides



myself. As a result, my voting went like this:

<u>BEST EDITOR:</u>	<u>BEST COMMENTER:</u>	<u>BEST ARTICLER:</u>	<u>BEST FICTIONER:</u>
Bergeron 8	Breen 5	Berry 4	Johnstone 5
Berry 5	Johnstone 4	K. Anderson 3	Jacobs 3
Kemp 5	Lichtman 4	N. Rapp 2	Harness 3
Lichtman 3	Ballard 3	Webbert 2	Eney 2
L. Anderson 2	F.M. Busby 3	Weber 2	F.M. Busby 1
K. Anderson 1	Toskey 1	Bergeron 1	Locke 1
Metcalf 1	20	Eney 1	15
25		15	

<u>BEST VERSIFYER:</u>	<u>BEST ARTIST:</u>	<u>BEST HUMORIST:</u>	<u>OTHER AWARDS:</u>
Berman 5	Bergeron 5	Weber 4	Kemp 3
Gallion 2	Schultz 4	N. Rapp 3	Smith 3
Johnstone 2	K. Anderson 2	Harness 3	Devore 2
9	Harness 2	F.M. Busby 2	Locke 1
	N. Rapp 1	Johnstone 2	O'Meara 1
	Webbert 1	Jacobs 1	10
	15	15	

SON OF SAPROLLER 24 It's been quite some time since I saw so much nothing a all in one place! Anyway, this would be the best place to point out that the chapter Karen has in ZED for this mailing says "The End" at the close of the chapter. Lest anyone think that it means the end of the serial, I hasten to proclaim that there will be another chapter in the 60th mailing — by me. And then, Buz, I think you offered at Baycon to take the chapter following that? Anyone interested in taking Chapter 10 in next January's mailing? (The ARBM will be doing the odd-numbered chapters, appropriately enough.)

THE DINKY BIRD 1 + 1.5 Well, I'd thought you would call your MC section "The Amphalula Tree," but I see by the current mailing that I just didn't know enough of the original verse. "The Neonie Revolt" was fun, but I'm afraid I'm dense about the obvious identities of some of the characters. Care to elucidate?

WATLING STREET 11 If Bob Lichtman wondered why anyone in his right mind would have answered his request in WATLING STREET 9 for letters about Obscene Dreams, perhaps he should also have wondered why anyone in his right mind would have made the request in the first place.

Even FIAWOL types do things other than fanac — it's just that they generally wind up doing some kind of fanac whenever they have the choice of doing what they want to do. I suppose a total FIAWOL type would do nothing but fanac every spare moment — but as far as I know there is no such thing as a total FIAWOLer. Why, even I have other interests... . And my comment about not caring whether I could "make it in Mundane" was based on a social viewpoint, not financial. I'm quite willing to take all the money I can get from Mundania — or from fandom, for that matter, but fandom has less money than Mundania. However, as I said a few pages back, I don't really have a wealth-drive, and none of the Mundane groups I've come in contact with have triggered my power-drive. (Hell, it's beginning to sound like a discussion of mechanics or something.)

Suuuuure you have a fairly large capacity for alcohol. "Second the motion, Ron, second the motion." (dotdotdot B.L. 4/12/62 22:30)

Oh, I've considered the salary problem in being Grand Librarian of the Fantasy Foundation — and I admit I've found no solution as yet. But there is the possibility of trusts being set up for the Foundation, and the salaries being paid out of the interest. More study needed, definitely. But

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I want the job, whether or not I can afford to spend full-time on it. It would be better for the foundation to have a part-time librarian as custodian than a full-time non-librarian (unless the full-time person was at least a librarian-type. The Library Schools keep trying to claim that Librarianship is a Profession, but I agree with my ex-boss at the USC Science Library: it's a craft, and anyone can learn it without going to Library School. Takes longer, is all.)

You're quite welcome for the explanation of Coventry. Nice to see you at least semi-admit that your attitudes toward Coventry are because you are on the outside looking in. Take your time; you'll get into a story or two one of these days. Meantime, you go ahead and snipe if you want.

Why don't you invent your fantasy world -- if you can? I'm quite willing to admit I haven't been able to invent my own world, and thus I've been leeching off Coventry. Anyone who can invent one ought to. And I'd say it was an excellent idea to keep it to yourself -- or do you think that there are people waiting around just faunching to latch onto any fantasy world that comes along? Uh-uh. There are quite enough open ones already to take care of escapism tendencies. You remind me very much of another guy I knew who grotched all over the place at Coventry, even though he was invited in and given almost exactly the position he wanted -- he just couldn't identify enough, and was quite jealous of those who could, as he wanted to escape quite seriously. Someday I shall get around to writing a song about him -- a "Come-all-ye" type, probably.

The 3-d glasses come in handy for reading the comics I picked up several months ago, as the comics were missing the original glasses.

Scanning the 59th mailing, I noticed several people complaining that DUCKSOUP wasn't in their mailing. I wonder if they looked inside the issues of WATLING STREET, which is where I put it (or rather you put it.)

WARHOON 14 I for one would rather you kept WARHOON as it is, or, more correctly, as you want it. I like the MC section, and I'd miss it if you deleted it, but whatthehell, it's your zine.

I definitely like the idea of publishing one's fan memoirs -- all too few such have been done, even for so small a microcosm. I'm not so sure just how far off in time one should be before he tries to view the past objectively -- at least five years, I'd guess. I'll be interested in your ten-years-later view of Chicon II.

A completely irrelevant query to Walter Breen, who was mentioning operas and gave Dreigroschenöper as an exception to the usual mediocre libretto: I wonder why, in Polly's Farewell, she uses the one English word "Good-by"? Why not "Leb' wohl"? (I'm listening to the opera now, being both very fond of it, and familiar enough with it that listening doesn't interfere with thinking out MCs.) ++ Your final point on aesthetics is a good one -- would you elaborate on it? Boiled down, it seems to be an attitude of judging a work by its own standards: i.e., a Garret story, which doesn't pretend to be more than hackwork yields more integrity to the author than an Ellison story that is supposed to have a "message," if the two are equal in objective values. Hmm, under my phraseology the idea becomes hazier -- elucidate, if you will.

When Stranger came out, it hit L.A. fandom -- or at least a segment of it that included me -- rather hard. Exactly why, I'm still not sure, but we were wide open for the "grokking" philosophy. It took quite a while for the attachment for the book to die down, and even longer to find a reason for the dissatisfaction that followed the attachment. Eventually, the reason was formulated: identity. The ultimate result of the "growing closer" idea is a complete loss of identity -- the mass mind of Sturgeon's To Marry Medusa. And that is the road to ruin; progress depends on individuality, generally, more than on completely enmeshedness. I'd prefer to keep identi-



ty, even at the expense of "grokking in fullness." (Miss Rand, meet Messrs. Heinlein and Sturgeon.)

Blish's column is of value, not so much for the information or the opinions per se, but for the view of an author of the review columns. Fans have said much the same thing quite frequently. I've given up reading the review columns, myself, as they got so full of crap, and not just the Galaxy brother-in-law of the ex-editor one, either.

I recently did a term paper on the Hugo-winning novels, in the course of which I obtained Xerox copies of the pages of Book Review Digest which dealt with these seven novels. Or rather, with these four novels, as three of them don't even get a mention in BRD. The ones blanked were They'd Rather Be Right, The Big Time, and A Case of Conscience. (I surmise that the reasons were (1) the Blish and Leiber books were paperbacks, which are seldom reviewed at all, and (2) the Clifton-Riley was a Gnome Press book, with too small a circulation, perhaps.) Of the other four, Demolished Man has reviews from Chicago Sunday Tribune, Kirkus's Readers Service, New York Herald Tribune Book Review, Saturday Review, and San Francisco Chronicle. They varied from 600 words (Chicago Trib) to 30 words (Fletcher Pratt, in Saturday Review). Double Star got the same reviews, minus SatRev. Starship Troopers was reviewed in Kirkus, N.Y. Herald Trib Book Review, N.Y. Times Book Review, San Francisco Chronicle, and Springfield Republican (the S.F. Chronicle took up 800 words on the review). Canticle was reviewed all over the place: Chicago Trib, Christian Century, Commonweal, Guardian, Kirkus, Library Journal, Nation, New Statesman, N.Y. Herald Trib, N.Y. Times, New Yorker, S.F. Chronicle, Saturday Review, Spectator, Time, and the London Times. (It takes up about a full page in Book Review Digest 1960). Might be worth consulting some of these BRD volumes (1953, 1956, 1960, 1960 respectively) if you're interested in seeing how the non-stfzine reviewers treat the Hugo winners. Of course, you run into H.H. Holmes reviewing Starship Troopers for N.Y. Herald Trib (also Double Star).

Boggs is bogged down this time. He plays the kitchen cynic so much that the column goes down the drain.

Someone should point out to GMC that reading the Blue Book doesn't make one a Bircher, whereas acting as a far-right-winger may.

I sent a copy of SPELEOBEM 13 to Leslie Charteris, in care of his magazine. Eventually the zine found its way to Lantana, Florida, where Charteris spends his winters (a fact I had known from a previous exchange of letters, though I did not know the box number), and I received a short letter advising me that he wished to answer Dickensheet's Open Letter ("What Ever Happened to the Saint?") in The Saint Mystery Magazine, if he could get permission from Dean to do so. I had a copy of Charteris's letter Xeroxed and z sent it up to San Francisco, where the Dickensheets now live. I've not heard anything since, but I'm sure Dean will agree.

SIX PAGES After recovering from the surprise of finding out you had a duper of approximately the same vintage and model as the PSYCHOTIC Duper that I have, I was handed another shock when I got to my new job. The UCLA Physics Library turns out weekly lists of various things, and dittoes them up to distribute to the Profs. Their duper is -- yup -- a duplicate of the PSYCHOTIC Duper (though not in as good condition -- it overfluids.) No one in the library knew how to get good results from the thing, so I ran it for a while, and showed them how (mainly, you hand-feed.)

The picture of Garcone is too complimentary, and the Roscoe card is fun.

SPACEWARP 72 I am tempted to get hold of another copy of SWARP, extract the IPSO pages, and bind them in with my IPSO volume -- it would drive anyone going through my collection to check their own batty.

13 April 1962

SPACEWARP 73 I haven't re-read 08/15 for several years (I didn't bring the three volumes out here with me), but the 2nd volume was the one I liked best: Im Krieg. Hey -- that's the one you're talking about, not the 3rd volume (Bis Zu Ende.) Volume 2 does take place on the Russian Front, whereas v.3 is back at the garrison again, like v.1. When I started reading the KIRST books, I read v.1 in English (The Revolt of Gunner Asch) first, then followed it up with the English edition of v.2 (Forward, Gunner Asch). In the second volume, there were so many enjoyable scenes, and so many excellent turns of phrase that I could almost but not quite visualize in German, that I ordered the German edition, and read that. (Example of the improvement of the German edition: The Fuggheaded Captain Witterer is met at a camp show by the Infantry Major with whom he'd had a brush, via field telephone, earlier in the day. Witterer, of Artillery, had ordered his guns to fire, over the Infantry's heads, sending them scampering. The Major greets him with "So you're the big shot of this afternoon," and Witterer isn't sure that the word he used was "shot." In German, it comes out "So du bist unser Scharfschiesser." And the play is much easier.) I bought the German 3rd volume before the English translation was even published, and read on through it with the aid of a dictionary.

FLABBERGASTING 21 Thanks, Tosk, I would very much like a copy of your book on college algebra -- and I'd like to have it autographed too. Gee, an autographed algebra book -- that ought to coggle the Physics Library, but good. Maybe they'll buy a copy or so for the school. I'll put in a recommendation.

Far from having a surplus of back mailings, I could have sold three or four more mailings last quarter -- the WL is extremely active these days it seems, and they grab up the mailings before the deadline, even. So we'll keep things at 42 copies.

THRU THE PORTHOLE 2 Congrats on being able to keep hitting the mailing. Glad SAPS is worth it to you.

COLLECTOR 28 Actually, I have only one issue of PITFCS, plus DIGIT, tho I've read through several others that were sent to Bjo. And thanks for the offer to photocopy, but I'll wait and try to snag the originals one of these days.

Thanks for the story on Shapiro -- and for reprinting "Investigation in Newcastle." I should have had this when I harangued LASFS about the history of Superfan.

GIMBLE 3 The cover is a projection of what Tedron of Methylenia would look like at his "frozen" age.

NANDU Glad to see the old SAPS-enthusiasm is still around. NOW STOP TRYING TO RESIGN FROM THE WAITING-LIST!!!

-----  
My fight, in fandom, has always been with the devious, the stupid, and the narrowminded...Ted White, in Meskys's 4th SAPSzine, Jan. 1962. Every man to his own circle of friends, I always say.  
-----

POC QUE? 12 Regrets about not having a conrep, but as I said, I was in no condition to take notes or anything from which to write up the convention. Maybe Chicon -- or even Westercon XV. You going to get down here for the latter?

SPELEOBEM 15, from Bruce E. Pelz  
738 S. Mariposa, #107, Los Angeles 5, Cal.  
SAPS 59, April 1962 INCUNEBULUS PUB. 69



Sources and  
Identifications

## Who's Who In Couentry No 2

GIMBLE 3 - "Overture to a Prelude"

Thomson, of Bradley's Ltd., Tobacconists, Michel Delving, Westmarch - none  
Col. Hugh Calverley, New American Embassy - from Gilbert & Sullivan's opera  
Patience.

Tobias L. MacDonald, New American Embassy - from Conan Doyle: Tobias Greg-  
son, Lestrade, MacDonald.

John F. Teal, New American Embassy - from Charteris: John Henry Fernack,  
Claude Eustace Teal.

Craig Thorndyke van Dusen of New American Embassy Labs - Craig Kennedy, ?,  
S. F. X. van Dusen (all fictional)

Verner of Alchemy and Thaumaturgy Division, New American Embassy - from  
Boucher's "Anomaly of the Empty Man."

Decanus Baldwin, Lord Mayor of Michel Delving - Dean Dickensheet

"Prelude to a War"

Tedron, Duke of Methylonia, XII of Upper 12 - Ted Johnstone

Everett Hart, concertmaster of Brandy Hall Philharmonic Orchestra - none

Miss Toni Teague, Secretary to Paulus Rex - Toni Teague

Paulus Edwardum Rex III, Emperor of New America, President of Coventry, -I  
of Upper 12 - Paul Stanbery

Sir Richard York, Conductor of the Brandy Hall Philharmonic Orchestra -  
from a juvenile SF novel, title forgotten

Count Hampton, Ambassador from Westmarch to New America - none

Alexander VII, King of Prussia - Roxy Musser

Heinrich IV, Emperor of Westmarch, IV of Upper 12 - Tyrell Henry

Martin Bason, author-artist - Marty Bason

Marshall Ryon of Arnor - Richard Ryon

Lady Tracy of Rowania, VII of Upper 12 - Tracy Joos

Walter Eby, Manager of CLST Broadcasting - Walter Eby

Michael Cohn of the Marish, civil engineer and musician - Michael Cohn

Aram Arkesian, Ambassador from Tarpinia to New America - from Double Star

Mikhail II, King of Tarpinia, Chairman of the Amaranth Society, III of  
Upper 12 - Mike Tarpin

Robert Warde of Rowania, Executive General of Union of Buckland - Bob Warde

Marshall Sir Stephen Smith of New London - Steve Smith

Sir John Coltman of Wilhelmshire - John Coltman

Col. Sir Richard ("Six-Foot") Fairfield of South Isengrad - Dick Fairfield

Elizabeth, Empress of New America - Elizabeth Coplin

Admiral Rapp, New American High Guard - Brian Rapp

General Frazer, New American Middle Guard - Edward Frazer

Sir Richard Horgan, Prime Minister of New America - Richard Horgan

Norman Perry, Minister of External Affairs, New America - Norman Perry

Robert Fiedler, Acting Chief, Ministry of External Affairs, NAE - Bob Fiedler

Ralph Setian, Minister of Internal Affairs, NAE - Ralph Setian

Sir Kendall Ellingwood, Minister of War, NAE - Jim Ellingwood

Tadashi Hiramoto, Minister of Finance, NAE - Tadashi Hiramoto

Sir John Jefferson, Commissioner of Agriculture, NAE - John Jefferson

Lord Richard Dinel, Comm. of Industrial Production, NAE - Richard Dinel

Roger Anderman, Comm. of Revenue and Resources, NAE - Roger Anderman

Dr. Lord David Smith, Commissioner of Welfare, NAE - David Smith

Marshall Wayne Main, Commissioner of Trade, NAE - Wayne Main

Admiral-General Sir Dennis Jones, Commissioner of Communications, New American Empire - Dennis Jones  
Sir Kenneth Chant, Secretary of State for the Stanberian Federation, NAE - Ken Chant  
General Lawrence Shafer, Sec. of State for the Trantorian Union, NAE - Larry Shafer  
Lakos I Lakrimose of Sandcave, Raseac of Collinsia, Caliph of the El Cortine, Bishop of Boshipenia, Secretary of State for the Northern Confederacies NAE, and Executive Secretary of Coventry - Lee Collins  
High Commander Mose Henney, Sec of State for the Shire League, NAE - Mose Henney  
Grand Marshal Sir R. Josiah Blakely, Sec. of State for the Colonies, NAE - Richard Blakely  
Sir Robert Truman, Governor-General for New Richmond, NAE - Bob Truman  
Lord Steven Hammer, Governor-General for Cowpertown, NAE - Steve Hammer  
Prince Bruce Anderson of Buchanan, Governor-General for New London, NAE - Bruce Anderson  
The Princess Anderson - Dolly Templin  
Marshal Lester Pace, Governor-General for the Marish, NAE - Lester Pace  
Sir James Danforth, Representative for the New American Commonwealth, NAE - Jim Danforth  
Archbishop Clarence of Victoria - from Paul Stanbery's "The Fall of an Emperor" story.  
Prinz Jerome, Leader of the Reach of Duel - Jerry Tarpin  
Fuhrmann, Vice-Consul of the Gemini Republics - Toby Fuhrmann  
Jommar Lynn, Lord Leader of Linn, and Chief of Government of Coventry. II of the Upper 12 - Rich Brown  
Rontel of Linn, member of the Linnan Corps of Engineers - Ron Ellick  
Bruce the Conqueror, King of New Scotland - Bruce Robertson  
Mathias Jons, Lord Advisor of Linn - Bruce Henstell  
Hallman Parks, Minister of State of the CRP - Butch Parks  
Kiterina, slave of Tedron of Methylonia, ex-servant to Barana of Trantor - Kathy Bernstein  
Lady Ruthien of Tarpinia - Ruth Berman  
Captain Marley Whiting, New American Middle Guard - none

"Prelude in Linn"

Robir Talan, Adjutant General, VIII Corps, Linn - Robert Alan Smith (FSS)  
Jopel, Aide-de-camp to Bruziver of Heorot - Joe Pylka (FSS)  
Deaf Barratt, Innkeeper of "The Tam," Swertholm, Linn - Barratt Duff Brown  
Grand Marshal Bruziver of Heorot, Commander, VIII Corps, Linn; Autarch of Aizhparad, Secretary of State of Linn, Foreign Minister of Coventry - Bruce Pelz  
Grand Marshal Lord Fritz of Aquilonia, Commander, VII Corps, Linn - Fritz Leiber  
Grand Marshal Ronell of the Eight Cities, Commander, II Corps, Linn - Ron Ellick  
Grand Marshal Wheatley of Diaspar, Commander, V Corps, Linn - Ernie Wheatley  
Major General Gerber, Commander, Infantry Div., VIII Corps - Leslie Gerber  
Major General Kinng, Commander, Infantry Div., VIII Corps - John Koning  
Brigadier General Kieny, Commander, Cavalry Horde, VIII Corps - Dick Eney  
Brigadier General Trapp, Commander, Artillery Brigade, VIII Corps - Art Rapp  
Brigadier General Shearths, Commander, Engineer Battalion, VIII Corps - George Scithers  
Colonel Win Anhaven, Commander, Special Detail Co. (Commandos), VIII Corps - Owen Hannifen



"Maintenance of Coventranian Civilization"

Zyskin Magnificat, founder (mathematician) - based on Walter Pidgeon  
 William Bismark, founder (statesman) - based on Richard Boone  
 Moses Blake, founder (clergyman) - based on Alec Guinness  
 Ralph Ford, founder (industrialist) - based on Raymond Massey  
 Gautama Mithrail, founder (psychologist) - based on Jack Hawkins  
 Mephistopheles Mannson, founder (biologist) - based on James Mason  
 Guy Petronius, founder (journalist) - based on Leo Genn  
 Alexander Warren, founder (Antarctican leader) - based on Richard Burton  
 Astarte Roma, founder (Alexander's mistress) - based on Dana Wynter  
 Tyrell Windsor-Kartr of Westmarch, founder - based on Robert Stack  
 Bradford Tenser, Supreme Minister of the CRP; V on Upper 12 - Jim Stanbery  
 The Mizbah Bizri, Governor of Cliff Beach, Linn; VI on Upper 12 - Mizbah Bizri  
 The Janet Bean (Janet Nivens), General Manager of Lapex Productions, New America - Janet Bean  
 Samuel Nivens - Patrick O'Neal  
 Count Ricardo of Chan, Guardian of the Rimland and High Warden of Coventry - Rick Sneary  
 Carue, member of the Secret Six of the Quenya - from the Dr. Kildare movies  
 William Albert, Imperial Prince of Trantor and Captain of the Ship - William Albert Williams  
 Danial Brommage, City Manager of Crimzoidia - Daniel Brommage

THE COVENTRANIAN GAZETTE #1

Raiyn of the Tower, Chief Engineer of Haidrqm - Don Simpson  
 Hickey the Liberator, Grand Master and Chancellor of Wilhelmsburg - Dan Hickey  
 James Arthur of Metropolis, Consul of the Antares Republic - James Riggs  
 Margery of Lemonia, Queen of Philatea - Margery Stanbery  
 Lady Gayle, Countess of Miraleste - Gayle Feyrer

From other sources:

Fredegar, High Overlord of Lankhmar, Commander, I Corps, Linn - Fred Patten  
 Grand Marshal Forrest of Fanhaven, Commander, IV Corps, Linn - Forry Ackerman  
 Barana Eolwyn, Queen of Trantor - Bjo Trimble  
 Jayn of Moria, Margrave - Jane Gallion  
 Karen of Sevagram, pretender Princess of New Scotland - Karen Anderson  
 Yanara, chief of the Verell tribe of Moria (later of Mongloidia) - Dian Girard  
 Morena the grey of Flintridge, Knight - Adrienne Martine  
 Baron Maxam of Edwardia, King of Mongloidia-Kentonia - Blake Maxam  
 Rosharn X, Steward of Condor - Jack Harness  
 Raymond Kelvin, Chief of Guards of Moria - Bill Ellern  
 Mik the Minstrel - Mitch Evans  
 Dr. Destrukto of the Land of the Cyclops, Linn - Frank Coe  
 Captain Trigger Smyle, New American High Guard - none  
 Valerius d'Sharku, Commander, VI Corps, Linn - Charles Newman  
 Melvin of Klesh, Commander, Retainers of the City of Linn - Melvin Collins  
 Ian Griffin MacDonnell, Prince Consort of Trantor and Lord of Rhun - John Trimble  
 Captain Roger Loring, master of the BUSINESS-AS-USUAL, Trantorian fleet - Roger Loring  
 Esteban, General-of-Generals, Trantorian Army, and master of EVENSTAR, Trantorian fleet - Steve Tolliver  
 Navo Mellote, Chief of Trantorian Guards - Maurice Morale (Wicho)  
 Damon Ral, Lord of Cavarea - Dennis McDonough

## *Of Moria, Margraves, and Maunderings*

TO: Barana Eolwen, Queen of Trantor  
FROM: Paulus Edwardum Rex  
Date: XI/9/411 (November 9, 1961)

Coventry is a state of mind (or lack of one). You may remain Queen of Trantor, etc. with vast fortune and the power (most of the time) to make laws. Moria will never be enabled to take over Trantor, for the same reason you cannot overthrow the Barons: namely, the Barons. The Morians owe their very existence to the Barons, and so if Jayn were fool enough to attempt a take-over she would probably end up murdered by her own underlings (who are fierce barbarians and don't much care for women anyway).

.... You may insist upon the pledge of loyalty of the Morians. This is a wise move. They would pledge without hesitation. Do what you wish with Kelvin. Jayn should not have a flagship. This is ridiculous. Moria is a rude country full of barbarians. Trantor is the naval power. If Moria has a flagship, it is under your direct control anyway, for the Morians could not afford to support, or technically staff, anyway, a navy of their own.

.... Jayn had better watch herself. From what I hear, she's been writing all sorts of things on Moria. Moria is based on the land of the Plainsmen in Dawn 2250 A.D. or something like that by Andre Norton (in an Ace Double edition). If she writes without my approval she is going to really get in dutch when and if she joins the CIAWOT society, which will approve the only official Coventry material. ....

The Morians need no guard. They have to run to you for protection, though, every time the Stanberians decide to launch retaliatory raids, and if they were disloyal you just might decide to chase them right back to the Stanberians.

(From the files of the Ministry of Records.)

An idea isn't responsible for the  
people who believe in it.

--- Don Marquis



# TEDRON'S SONG

Words - Ted Johnstone

Music - Bruce Pelz

Wood-cut-ter, wood-cut-ter -- have you seen my heart? For I had it in the  
for-est as I rode a-mong the trees, with a song on my lips and a soul that rode  
the breeze -- but I lost it as I trav-elled, and I can-not rest at ease.  
mark our ren-dez-vous.

Sailor, oh sailor -- oh, have you seen my heart?  
For I had it as I sailed on the green sea foam  
With the creak of the ropes and the curling comb --  
But I lost it as I travelled, and I cannot find its home.

Stonecutter, stonecutter -- have you seen my heart?  
For I had it in the mountains as I wandered on the height  
With the sunshine on the dazzling snow so beautiful and bright --  
But I lost it as I travelled, and I cannot sleep at night.

Merchant, oh merchant -- oh, have you seen my heart?  
For I had it in the City, where the music whirled,  
And I held to it tightly while my wealth away I hurled --  
But I lost it as I travelled, and I seek it 'cross the world.

Horseman, oh horseman -- oh, have you seen my heart?  
For I had it in the grasslands when the warm winds blew,  
Where I met my true love walking -- the love I gave it to --  
And I left it as I travelled, there to mark our rendezvous.

Copyright April 1962  
by Ted Johnstone and  
Bruce Pelz

# Side Passages

HARRY WARNER

Jan. 3

You mentioned in one of the apazines about the curiosity you arouse when you do work on them during regular employment hours. This can't be as bad as the sense of wonder that arises in my office when I fill in spare quarter-hours with note-taking for history purposes from old fanzines. For more than a year, now, with the four-month interruption for the broken hip, I've been lugging old fanzines to the office, letting them lie around on my desk, and leafing through them when time permits, occasionally swiveling to the typewriter and copying something that seems useful. One batch of old fanzines looks like another to the mundane person, I'm sure that nobody in this office can conceive of my possessing a collection of the things large enough to supply me with fresh ammunition daily over so many months, and yet I doubt that even I am considered crazy enough to go over the same batch over and over again. People keep lingering by my desk, asking loaded questions, and getting little satisfaction from me. I think that I have enough unsurveyed fanzines at home to keep this procedure going through the summer months, possibly a little later.

The SPELEOBEM article about Coventry was soul-satisfying. The rumor had been running around fandom that this was something hush-hush, and I'd been uncomfortable every time I ran across a new name or unexplained reference in fandom, feeling something like good Catholics must have felt about Masonry in the 18th Century. I assume that the situation was exaggerated, although this still doesn't solve one problem for me. I had assumed that Mathom House came from the Coventry mythos but I find nothing in this explanation to back this suspicion. ["Mathom House" is a Tolkien reference, a 'mathom' being something useless which is still too good to throw away. The hobbits had whole houses full of them...BEP]

Fred Galvin seems to be confused about parody. I think that it is obvious that your Gilbert & Sullivan operetta poems, and those of Asimov too, for that matter, are not parodies of G&S; they are poems written in the style of the words to be found in the Savoyard operettas, and might be considered remote parodies in the sense that they have a distant relation to certain features of librettos of old Italian operas, particularly the long songs with which major characters often introduced themselves upon their entrance in serious works. But I can't quite imagine what a parody on the Gilbert lyrics themselves would be like, unless it consisted of exaggeration of his tendency to throw in references that are almost incomprehensible today (sat a gee, for example) and his fondness for dwelling on positively revolting aspects of humanity. I don't think I've ever seen a genuine parody of a parody and very little parody of genuine humor. [I seem to recall a fan-parody of Carroll's "Father William," which was itself a parody — but usually a second-stage parody doesn't come off...BEP]

I've never seen any particular point in the use of those wildly varied line-lengths for free verse. There's no real boundary between prose with a good rhythm and poetry with ditto, when the latter has no particular coherent system of ordering its rhythm. I'd say that sprung rhythm is the furthest out that poetry can go with justification for arrangement as such. The Psalms are a pretty good example that strongly rhythmic prose can be recognized and loved as poetry, even though it's written in the King James version as straight prose. Free verse arranged as poetry usually distracts the eye by those line-lengths in a way that detracts from the strength of its message, for me.

If it'll make ~~you~~ any happier, I think that I'm on the verge of ordering the Tolkien Lord of the Rings. I have nearly five bucks of credit with Ken Sla-



The Warner side-passage continues, and branches...

ter, from whom I've been purchasing British paperbacks. I've about exhausted the supply of the paperbacks that are available there but not here, the price differential on those sold in both countries is no longer great enough to justify paying the postage, so I'll probably add something to my credit and order the set to balance the books. I don't guarantee that I'll ever read them, but they might come in handy if I break another hip and want to bribe some fair femmefan into coming to Hagerstown and nursing me back to health.

Feb. 8: Now, to this latest SpeleoBem (and I have an awful feeling that I have consistently left the second capital letter out of the title whenever I have written it in the past) [I leave it out more than half the time myself; as I usually follow the Boggs system of writing fanzines in all-cap, it doesn't matter very much about that second capital...BEP]: I feel just as you do about ATom, with the proviso that there is another British fan for whom I'd like to start a special fund if it becomes necessary, Ethel Lindsay. [Sir, this is an Eddie-Jones-for-TAFF Fanzine, and we can't have people sneaking in plugs for The Opposition in their letters. OK? ...BEP] But I was asking Ella about Art when she was here, and Ella informs me that his wife will not permit him to make the trip, and Ella said so in such final tones that I gather that there is little that can be done about it. [How about a special fund to send Art to the U.S. and Olive to the U.S.S.R.? Fair play, and all that...BEP] On the question of a special fund to send an American fan to Europe, I suppose that it doesn't get proposed because virtually all American fans have the potential of earning enough to pay their own way over, if they want to go badly enough; Britishers just don't earn enough to finance such a journey unless they happen to have extra-good jobs and freedom from family responsibility.

I still feel that the postal rate which has not received sufficient fannish attention is the one dealing with non-profit organizations. It is necessary to take out an inexpensive license, apparently, after which the rates are very low for all stuff mailed in the town where the license was obtained. Unless I've misread the rules, it would justify the cost of the license for any ayjay group with a fair probability that the OEs would come from the same general area for a year or two to come.

On the matter of SAPS' high turnover and FAPA's deadwood, everyone has overlooked one important fact. FAPA will no longer have its wonderful deadwood as the years pass and current deadwood decays. The waiting list requirements are now so stringent that only the most active and persistent people get into the organization, and they aren't likely to become Hoffmans and Perdues after keeping alert for four or five years on the waiting list.

Your CRAP materials are extremely useful to me for fan history purposes, assuming that I get as far up in fan history as the main portion of CRAP's existence. I am particularly relieved to see why some persons translate the initials as 'Crudily' and others as 'Carbon.'

The COVENTRIANIAN GAZETTE and GIMBLE are slightly overwhelming. I realized from previous descriptions that you people had this Coventry deal worked out quite extensively, but it hadn't occurred to me that you'd gone this far. I had assumed that the Coventry writings were about as ambitious as the few fragments that went out as riders with FANAC a couple of years ago. Participants who are still in school must be mental giants if they can keep straight the Coventry politics and social order and history and still maintain averages in their equivalent courses in high school or college. Can't you imagine the reactions of a teacher who read a term paper based on the assumption that all this is happening on a propelled world-qua-spaceship? [I know Stanbery and Johnstone have both written term papers about Coventry -- maybe one or both will write up what the papers were, and how they were received...BEP] I am fascinated by the whole concept, but I must restrain any im-

The Warner passage leads into a Galvin passage, off at a different angle... --

pulses to join in for the same reason that I'm getting out of IPSO: there just isn't time for everything. The COVENTRIANIAN GAZETTE is partly lost on me because of my dislike for politics in general, whether they are real or invented. But much of GIMBLE strikes me as being quite good. Your contribution is better reading than the Johnstone-Stanbery item, although there isn't much difference in the degree of imagination or writing ability. But yours seems to be an entity while I get the impression from "Prelude to a War" that this is meaningful only in the context of a novel which hasn't been written. [All stories in GIMBLE are potential parts of one or more Coventrianian novels. Ted Johnstone has a trilogy mapped out, to be called The Coventrianians, the first volume of which will include the three stories he has done for the three issues of GIMBLE ("Dawn Meeting," "Tedron in Conqueror," "Prelude to a War") and nine others, making up Minstrel at Large. My own story, together with my future stories, fit into the outline which Ted has drawn up, and will probably appear in novel form eventually, also. Possibly even in the same novel, though there's been little discussion of this. However, I hope to be able to write the individual stories so that they stand on their own merits, outside the context of the eventual novel. Stories by others may also be fit into the Johnstone outline, but they have to fit into my own schedule, too -- it gets more complicated, the more people who decide to do Coventrianian stories. Ted's stories have to pass Stanbery; mine have to pass Ted and Stanbery, a third writer would have to pass me, Ted, and Stanbery, etc. There could be, of course, Jackleg Coventry stories, which don't bother to pass anyone -- Karen Anderson did one for the last SAPS mailing -- but these will be peripheral material, if for no other reason than they are outside the Big Picture of Coventry...BEP] I note that you list the issue of GIMBLE as a FAPA Publication, and if it's part of the February mailing rather than a postmailed item, I'll have a duplicate copy in another week or two. [It's neither -- I decided to run it through SAPS instead of waiting for the February FAPA mailing. This will confuse hell out of future fanzine indexers, what with the FAPA notice and all, but it's too late now. Maybe I'll publish a correction in GIMBLE 4...BEP]

FRED GALVIN      December 27, 1961

Why are you getting this letter? Well, there might be any number of reasons. Maybe it's for swiping library supplies, or for typing stencils at the taxpayers' expense; it might have something to do with all those Salvation Army bell-ringers that you walked past without tossing nary a dime into the pot; or perhaps it's the hand of God reaching out to punish you for your dissolute way of life in general. The proximate cause, however, is the copy of SPELEOBEM 13 that you rashly sent me.

I was croggled (am I using the word correctly?) [Yes...BEP] as hell to find you'd published my letter. I had no idea that Ruth Berman was going to forward my letter to you, much less that you were going to print it. QUAIRUPLE DAMN. I object on the following grounds: (1) It was obviously not intended for publication.

-----  
HELP STAMP OUT COVENTRY  
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Had I but known, I would have tried a little harder to be sensible, coherent, and concise. It's not that having 50 persons read my idiotic babbling is so much worse than having you and Ruth read them; it's the relative permanence of fanzines as compared with letters. The letter would by now have disappeared forever into somebody's wastebasket; printed in a fanzine it will be in my files to haunt me the rest of my days. [You underestimate my correspondence files -- and Ruth's, I imagine, are rather complete, too...BEP] (2) It wasn't very interesting. (I'm



sure I had some interesting things to say in that letter, but evidently they were all carefully edited out.) (3) It wasn't very well written. It was late at night when I wrote it (it's late at night now, too), and I remember disctinctly having the impression that I was writing around in circles. (4) Shortly after finishing the letter I decided that I disagreeen with practically everything I had said in it. For instance, a large portion of the letter consisted of nothing more nor less than arguing over the definition of a word. After taking two quarters of symbolic logic, receiving an M.A. in math, and reading Alice in Wonderland, I should know better than that.

Good heavens, I've been writing a letter of comment on my own letter of comment! Gad, what egotism!

Left-over comments on SPELEOBEM 11: The answer to your god-damned math problem is 2592. This isn't a very interesting problem; all it requires is a systematic approach and a little drudgery in testing the various possible cases. [Toskey got the answer, too. It seems, Art Rapp, that the mathematicians knew what I was talking about...BEP] The homework problem I'm supposed to do over the Xmas vacation (I haven't gotten the courage to think about it very hard yet) is much more interesting: Prove that every  $n$ -dimensional space can be embedded in  $2n+1$ -dimensional Euclidean space. Thus, for instance, you can make any network of wires (considering this as a 1-dimensional space) you want to in three-space, but you cannot necessarily draw a diagram of it on paper (i.e., in two dimensions) without having some lines cross each other that aren't supposed to. The simplest example of a network that can't be flattened out onto a plane is the one you get by taking five points and connecting each one to the other four by a wire, making ten wires in all. Similarly, any surface (2-dimensional space) can be topologically imbedded in Euclidean five-space. (Actually, you already have Klein's bottles in Euclidean 4-space; but there are more complicated surfaces that need the full five dimensions.) Do you dig math problems? [Not really, but some SAPSites do...BEP] Try these: (1) The crew of a spaceship is to consist of two generations, i.e., a certain number of married couples and their children. There are to be more adults than children, and more girls than boys. Also, each girl has at least one brother, and no couple is childless. Is this possible? (Time limit, two minutes.) (2) Why does the 13th of the month come on Friday more often than on any other day of the week? (3) Can you set up the 16 white men on a chessboard so that each man protects one and only one other man, and each man is protected by one and only one other man?

Comments on SPELEOBEM 13: I don't understant that bit about "Secret Agent x-7" -- say, I just noticed that it rhimes, is it from a poem? [No, from an unpublished play/story...BEP] -- I don't understand it, but I copies it in a letter that I wrote to a friend of mine who is on a scholarship in Poland. I wonder why he hasn't answered my letter yet? I can see the headlines now: American Student Convicted of Espionage, Sentenced to Nine Years at Hard Labor. [If it were Secret Agent 4-X, the worst the sentence could be would be nine months of confinement...BEP].

What the hell does ARBM stand for? God; I hate cryptic initials. [Arson, Rape and Bloody Murder. The phrase came from a satirical parody (and don't try to quibble definitions with me.) of the "Battle Hymn of the Republic" -- the refrain goes "Arson, Rape, and Bloody Murder (3 times), When the Red Revolution Comes!" -- and was taken over by three LA fans who have fun making noises that they run the Cult: Jack Harness, Ted Johnstone, and myself, in that order...BEP]

If you had a lifetime income of \$1000/month, what in the world would you want with an M.S.? Is this for more protection "in case the 'lifetime' angle got revoked"? [And snob appeal...BEP] By the way, what is your M.S. in, library science, or something ~~whiffy~~ else? [Library Science...BEP]

Coventry: B.A. H. Also, phooey. (I was about to add an "ech," but I've al-



ready commented more than the subject deserves.)

"Ballade While on the Jet-Propelled Couch": I like that refrain, "How goes it with the Crystopeds? How are things in Sereneb?" Sounds very sense-of-wonderish. Haven't read the stories, though.

Side passages: Oh God Jesus... It seems I was wrong about the classical poets, too. They did so use rhyme. Vic Contoski says they did, and he majored in Classics, so he should know.

I'm not sure Ruth Berman's "Ballade While on the Jet-Propelled Couch" is really a ballade. I thought a ballade was something else. But I refuse to argue the point. Anyway, I don't know what I'm talking about.

Jan. 6      Remember, way back in PROFANITY 7, where you mentioned running across Eric Bentcliffe's A CHECKLIST OF BRITISH SCIENCE-FICTION AND FANTASY in the USC Library? This impelled me to walk over to the University of Minnesota Library and survey its science-fictional resources. It's odd that I hadn't done this before in the eight years I've been going to the University; I guess I'd just assumed that the University wouldn't have much of that Crazy Buck Rogers stuff.

I found Bentcliffe's CHECKLIST catalogued under "SCIENCE FICTION. BIBLIOGRAPHY." I also found Bailey's Pilgrims, Amis's New Maps, Knight's In Search of Wonder, De Camp's Handbook, etc. under that heading or "SCIENCE FICTION. HISTORY AND CRITICISM." However, I did not find Bleiler's CHECKLIST OF FANTASTIC LITERATURE, which I knew the library had. By looking up the author card and reading the small print at the bottom of the card, I found that it is catalogued under "FANTASTIC FICTION. BIBLIOGRAPHY." The catalog uses both of the headings "science fiction" and "fantastic fiction," with nary a cross-reference from either one to the other. Also under the heading of "FANTASTIC FICTION. BIBLIOGRAPHY" was Donald Tuck's HANDBOOK OF SCIENCE FICTION AND FANTASY. The printing at the bottom of the card said that it was also supposed to be catalogued under "SCIENCE FICTION. BIBLIOGRAPHY," but it wasn't. I suppose that a really determined person would have gotten the cross references by looking them up in the thick book that lists subject headings. I don't think, though, that I would ever have thought to look under "CLASSIFICATION. BOOKS. FANTASY". I was lucky that Cameron's FANTASY CLASSIFICATION SYSTEM begins with the word "fantasy"; otherwise I never would have seen it. Of course, it's possible that that's why it wasn't indexed under FANTASTIC FICTION; perhaps it would have been if the title had begun with some other word. So far my only quarrel with the librarians is that they could have made things a little easier for clods like me by being more generous in the use of cross-references. No doubt economic considerations intervene here. The library actually had to stop buying books for a while some time ago because they had run out of the cash appropriated for the purpose, so I can understand that they can't afford such frivolities as elaborate cataloging of science fiction and fantasy. However, I believe that I found one outright boner in the catalog. Martin Greenberg's Coming Attractions is catalogued under SCIENCE FICTION and SCIENCE FICTION. HISTORY AND CRITICISM, and nowhere else. I read the book a few years ago, and it is definitely not history and criticism of science fiction; it is a collection of science articles from science fiction magazines, on such matters as space travel, linguistics, geography, etc. I don't know what subject you'd call it, but it isn't science fiction. Oh, well. I wonder if it's worth the trouble to try to call someone's attention to something like this. Very probably not. [If the subject heading was assigned by a UM Librarian, it might be worth correcting; if it's printed on the card by the Library of Congress, you might as well give up. With the LC as a source, catalogers are immovable...BEP] [And by the way, you're right about the difference between "classification" (the assigning of a Dewey or LC number) and "cataloging" (determining entries and extra subject headings. PROFANITY 7 was published before I took cataloging...BEP]



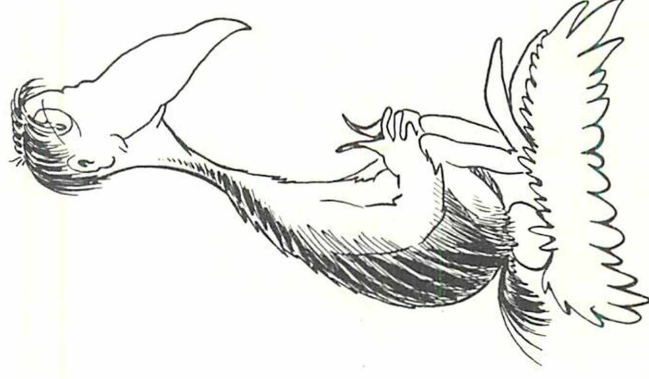
CHILDREN'S BOOKS BY DR. SEUSS

1. *And to Think That I Saw It on Mulberry Street.* 1937.
2. *The 500 Hats of Bartholomew Cubbins.* 1938.
3. *The King's Stilts.* 1939.
4. *Horton Hatches the Egg.* 1940.
5. *McElligot's Pool.* 1947.
6. *Thidwick the Big-Hearted Moose.* 1948.
7. *Bartholomew and the Oobleck.* 1949.
8. *If I Ran the Zoo.* 1950.
9. *Scrambled Eggs Super!* 1953.
10. *Horton Hears a Who!* 1954.
11. *On Beyond Zebra.* 1955.
12. *If I Ran the Circus.* 1956.
13. *How the Grinch Stole Christmas.* 1957.
14. *The Cat in the Hat.* 1957.
15. *Yertle the Turtle and Other Stories.* 1958.
16. *The Cat in the Hat Comes Back!* 1958.
17. *Happy Birthday to You!* 1959.
18. *One Fish, Two Fish, Red Fish, Blue Fish.* 1960.
19. *Green Eggs and Ham.* 1960.
20. *The Sneetches and Other Stories.* 1961.

*From Mulberry Street to Green Eggs and Ham*

## *Twenty-Five Years of*

DR. SEUSS



*An Exhibit at the UCLA Library*

*Honoring Theodor S. Geisel*

*February 2 - March 2*

*1962*

*to Think that I Saw It on Mulberry Street.* By that lucky turn Geisel entered the field of children's books.

The present exhibition celebrates the twenty-fifth anniversary of that happy event. At the same time it celebrates another, and this was a lucky turn for UCLA, for Dr. Seuss has presented to the University Library the manuscripts, publisher's dummies, and all the art work connected with eighteen of his books, ranging in date from *The 500 Hats of Bartholomew Cubbins* (1938) to *Happy Birthday to You* (1959). One manuscript lacking is that of his first book, mentioned above. We cannot begrudge that one, which is in the Dartmouth College Library.

Wilbur J. Smith  
Head, Department of Special Collections

THEODOR S. GEISEL, who dubbed himself "Dr. Seuss" back in 1927 when he was doing cartoons for *Judge*, was born on March 2, 1904, in Springfield, Massachusetts. He attended high school in Springfield and entered Dartmouth College as a member of Dartmouth's "greatest class ever," that of 1925. He edited the Dartmouth humor magazine, *Jack-o-Lantern*, and it was here that his first fantastic drawings of animals appeared. After receiving his bachelor's degree he attended Lincoln College at Oxford and later the University of Vienna. But it was at Oxford that he was fortunate enough to meet the present Mrs. Geisel, then Helen Palmer, who was wise enough to see that it was the artistic and not the academic life that suited his tastes and temperament.

From 1927, and for about ten years, Dr. Seuss was a successful cartoonist and writer for *Judge*, *Liberty*, *Life* (the old one), *College Humor*, and *Vanity Fair*. He had, in 1936, the manuscript of a children's story, but the publishers had given it chilly treatment. Then one day he ran into an old Dartmouth friend as he was leaving a Madison Avenue publishing house. The friend, who had recently been appointed juvenile editor of the Vanguard Press, ignored its twenty previous rejections and took his own look at *And*

