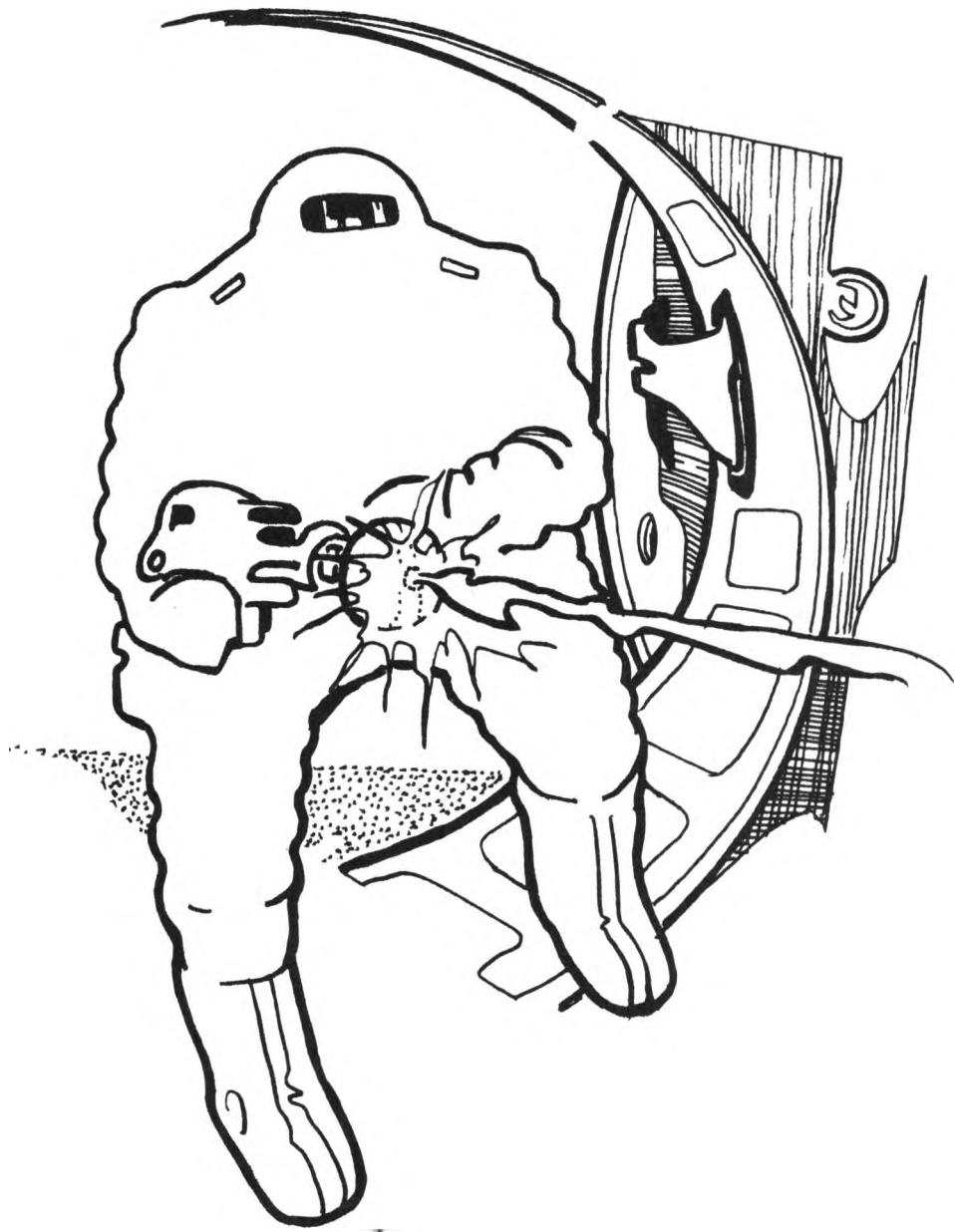


DEGLER! 93



APA-F 69

DEGLER/ 93 APA F -39-

This is Degler! number 93, published for apa F #69 and apa L #55 by Andy Porter at 24 east 82nd street, New York, NY, 10028. Tricon, NYCon, and L.A. in '68!!!!

"Fandom is the paper world" — Ted White

FANDOM is the paper world; the paper tears and some of the light from Outside comes in, searing, eye-blinding. The paper wears thin at spots and the real world of laughter and tears comes through, intruding, stirring thoughts of what really matters, what is really going on...

I just called Mike McInerney. "Mike, you didn't come over to do the index for apa F." "Yeah, well, I meant to, but I couldn't. I'll get it done sometime in the next week or so. Earl Evers is here, on leave," Mike said. "But I thought he was on duty in France," I said. "He is," Mike answered, "but his father killed himself and he's here on emergency leave. He'll be at the FISTFA meeting, though. I'm sorry I couldn't get to do the apa F index, but I was in Connecticut this weekend. My sister died, and I was at the Funeral." "Susan?" "Yes, it was Susan. She was sick for the last two months and had a weak heart. They thought she was going to pull through but she just didn't. I was up in Connecticut at the funeral this weekend, but I intend to do the index in the next couple of weeks." My Gog, I said, quietly. "I'm...sorry." "Yeah. So am I," Mike replied. "Anything else you wanted?" Mike asked. "Uh...no," I said, "no...I'll see you at the meeting Friday. Goodnight, Mike." "G'n'ight," replied Mike.

Click.

The paper grows thin in spots, and wears away; the true, the real world intrudes with heavy leather boots stepping on delicate houses of cards. Fandom is a way of life, I tell myself fervently. But paper tears so easily.

I wonder.

This is the second time I've been hit within the last month. I learned scarcely 2 weeks ago that the fine teacher I had my first term in freshman english at NYU had passed away this last May 15th, of a heart-attack. He was young, barely into his mid thirties, with a wife and 12 year old son. He reviewed books for the New York Times Sunday supplement, and once wrote an article on the new intellectual that featured Jim Sanders looking sufficiently beatniklike in a room at Columbia. Now David Boroff is gone, but he at least had some share of life; he gave knowledge to us, had a wife and son, and gave people pleasure. Susan McInerney never had his chance: she was barely 20, a life just beginning to branch out. She had twenty years of growth, of nearing maturity. Senseless waste; I just can't begin to express my feelings. I have too little religion in me to express hope that she will go on to a "reward" or somesuch, and too little bitterness to ignore the fact that these people are gone. So I will instead say no more.

THE-BEST-FROM

DEGLER!

...the ~~the~~ cream of the
crop, selected by yhos,
Andy Porter:::

JOIN THE CLAUDE DEGLER READERS ASSOCIATION AND SEE THE WORLD

RISE UP AGAINST YOU armed with bats, rocks, paddles, flats, arms, legs, boots, knees, boulders, rockets, missiles, runaway suns, errant satellites, forgotten planetoids, planet-busters, broken bottles, clubs, fire hoses, bricks, zombies, sleeping giants, forgotten lost-race-artifacts of undetermined origin and frightful purpose, amateur Fu Manchus, race rioters, flat-earthers, unwed mothers, Beatle lovers, Moté haters, Galactic Patrol Agents on-vacation-from-Aldebaran-Five, BNF's, Neo's, Arnie Katz, the members of FISTPA, and Gary Deindorfer, especially.

--- Degler! #1

BURNING THE BRAINS of the mind lost wandering soul Bards of Egypt was the sole occupation of the priests in that far day. When the fools found no brains, no souls to warp and destroy, they snatched the genitals from their rightful owners and gave them to other, higher ups in the heirarchy of madness. But the same agonies that were the results of the senseless slaughter touched off the worst pogrom that Isis had ever seen, and in a fortnight's time all that remained of the once-powerful Gods was death and blowing Dust.

Wardron Tovallon, translator, The
Book of Madnesses

--- Degler! #5

"PAT AND I make violent passionate love together," said Dick Lupoff, "and when we're through, we put it into a chest and save it."

--- Degler! #7

THE FROGS of the ponds that are left when the lakes dry up when the oceans dry up that are left from the days when Conan was a baby, anyway the frogs are green with orange eyes. Their eyes are orange because the frogs cannot attract people with eyes that are colored like other frogs' eyes. When the frogs attract people, the people row out from shore, it being a very short distance to the center, for the water is no longer very extant. You know why. So the people row out from shore to watch the frogs play in the ooze and the slime of the bottom of the pond. The frogs play simple little games of perversion that they have learned from readin' old copies of Brave New World that they found when all the water dried up. They are very interesting frogs. The frogs play and the people watch. After many hours the people are hypnotized by the dancing of the frogs, which is very interesting, for there is a double purpose: frog dan-

ing as well as fertilization of the eggs. The people become dizzy and fall overboard, and suddenly the frogs stop dancing and perverting and fall upon the people and eat them, for dancing and fertilizing wears one out, as it would you if you were a frog with orange eyes, which you are not. After the frogs eat the people they change into people themselves and wander away with no memory of the purpose they have in the Universe, which is nothing, which is the reason why they have no memory of it.

--- Wardron Tovallon, translator, the Book of Madnesses...Degler! #6

WHEN EXPLORERS of old and forgotten lands, which is very old you can seep for they are already forgotten, which is indeed sad, because these lands are interesting for the eye to see, even tho they tend to smell of garbage and rot, which is why they are forgotten, and on second thot, it is a good thing that they are forgotten because who needs another country that stinks at the same time that we have all our other problems?

Anyway, these explorers had the bug of exploring in them, and they could actually pine away and die if they didn't find lands to explore. This could be very sad because when explorers give up exploring they usually die, because they are very famous and lots of people want their autographs, and the explorers become engulfed by giant crowds which follow them along, which is somewhat of a bother because it is very hard to eat and drink and sleep and breathe when there are four or five hundred people crawling all over you. Most of the explorers were crushed to death when they got into open spaces, which made the department of sanitation mad at them, because they had to pay their men time-and-a-half to clean up the bones and the slime that was left.

Aren't you glad that you're not an explorer?

Degler! #9

IN THE REIGN of the mad king of Mongolia there was born a frog in the kingdom which is odd indeed because the only water for miles around was in the royal septic tank. Matter of fact, that's where the frog was born. And because of the great plentitude of all sorts of messy things on which to feed this frog grew to a very large size with only himself for company (you see, he was a schizophrenic...) But, anyway, he was all alone in the greta and vast and golden stench of the royal septic tank and who should come falling into it but the court Sorcerer who had fallen out of favor and also out of his window for which reason his neck was broken. So he was dead. But the frog not knowing of dead things, sought to query him from whence he had come. The sorcerer, being dead answered the frog and told him many wondrous things about the outside world. The frog was so intrigued by this that one nite or day he found a passageway out and emerged in the daylight through the royal toilet bowl, which startled the king no end. In fact, he was so startled that he fell down dead. And that is the story of hbw the frog ended the evial king's reign and ended up as frog's legs at the subsegeunt banquet later that night.

Degler! #

THE CAR SURGED ALONG, the silence of its flight hidden by the blare of the radio. The driver sat quietly, guiding the machine through the cold night air, the headlight beam tracing a path on the deserted pavement. I was content; beside me in the luxuriant Cadillac sat a young girl, her delicious curves pressing against me, her dark hair thick on my shoulder. I put my arm around her, and she cuddled closer. A thick blanket lay on our laps, diligently keeping the cold at bay, and the cocker spaniel slept a contented sleep at our feet, only a sha e in the dark. I decided to ask her the question that I had been thinking about all evening.

"Will you marry me, Fat?" I asked, suddenly.

"I...I don't know Andy," she answered, hesitantly. "Maybe we'd better think about it. What do you say, Dick?" she asked, turning to the driver, who glanced at us quickly as he drove with one hand and wrote another chapter in his book, Edgar Rice Burroughs: The Man Behind Hugo Gernsback with the other hand.

"Gee, I don't know, Fat," he said. "Maybe we should wait until the kids are grown and I desert you for Carol Carr."

"Well, I'm sorry, Andy, but I think that Dick is right; why don't you ask Dian Felz -- rich brown could be the best man, and give the bride a ~~kick in the~~ away." "Aw, hell," I said, not listening, "Now I won't be able to make a big splash at the LonCon."

"Why don't you go as the phone Fan?" asked Pat.

With a sudden snarl of hatred I got out my trustie Bowie knife, which I always carry when changing into a chameleon can't help me, and with a quick downward motion (which I'd learned from an old Wallace Beery movie) disemboweled the two of them. Stopping the car and throwing the bloody carcasses onto the pavement, I woke Snoopy up. "Wouldn't even make good mimeo ink," I said, looking at the blood. "Wake up and drive!" I snarled at the confused Snoopy, who obediently got into the drivers' seat. Giving the secret command ("Leapin' Lizards!") I soon had the auto moving again, Snoopy driving, with only an occasional insolent "Arf!" from him...

Degler! #20

JUNGLE TALES OF WHITESKIN BY DAVE VAN ARNAM:

Ezra Pound, James Joyce, Dylan Thomas, Christopher Fry, James Branch Cabell, Robinson Jeffers, ER Eddison, William Hope Hodgson, Lord Dunsany, and E.E. Smith, Ph.D.

Yes, and Edgar Rice Burroughs. What is the congruous element among all these writers? Simply that they are all hacks. Unfortunately, Burroughs' prose style is not in the same league with the rest, not even Doc Smith. ERB contented himself with a workmanlike prose and concentrated on telling a story as well as he could which (with some recurring and unfortunate plot tricks) was even worse than the efforts of Doc Smith. I guess the only common denominator is that I like all these writers very much.

To justify my placing ERB in such company, I doubt that I could go to a better (sic) text than JUNGLE TALES OF TARZAN, which contains most of the devices that Burroughs found necessary in telling his story.

The greatest advantage these stories have over other Tarzan books is that they are clearly miniature tales of the struggle of the black man (Tarzan) against the brute forces of the jungle (Whitey). That the whites never understand is clear throughout all of ERB's stories, and this problem is never solved, although in effect Tarzan does marry Jane, a daughter of the jungle. At this point of the story there is a general "let's Kill Tarzan" cry, and the meaning of it is clearly obvious, whether taken in the context of jungle or race struggle.

(Place next sentence before previous) Jane, as the daughter of the jungle, thus mates with the untouchable, and is cast out of the jungle.

In conclusion, one can gather from this two-sided struggle that there is a deeper side to Burroughs...perhaps that's one of the basic reasons why I like Burroughs, other than the fact that I have profited from him to the tune of \$200. He is basically simple, and the political issues that Burroughs puts within the stories help me to appreciate him to a greater extent than I would otherwise.

Perhaps it is because of these innate political strifes that I have recently asked John Boardman to marry me. My psychiatrist can see no other answer.

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Degler! #68

APA F has risen, faded, and is about to die. In this short space of less than a page I won't try to give a detailed history of apa F, but will instead try to pick what for me have been the high points.

Steve Stiles, talented writer as well as artist, filled the pages of apa F with material and artwork that was far above anything produced by any other members. In time, the other contributors to apa F seem to have picked up the path that Steve first went down, but it is too little and too late. With a more relaxed schedule, apa F might have become better than a weekly apa, good enough to be the focal point of a whole new type of fandom. The instant feedback that the weekly apa represents is a rather old concept; certainly the CULT tried to do this in as short a time as it can, but is of necessity limited to 3 weeks between output and feedback. The regional apa has solved this problem, but at the same time it carries within it the seeds of its own destruction.

The very closeness of the members means that they will see each other more in person than in any other apa. This results in a weakening of the urge to produce, and itself results in a feedback to disaster. If unoriginal material or material of marginal interest to the rest of the people begins to take up more and more of the mailing, interest drops off and the apa begins to die. This is what has happened to apa F.

Dick Lupoff presented original material written well; he has gradually replaced this with book reviews which, while interesting, are no longer personal and relaxed. Steve Stiles was drafted and has disappeared from the immediate area. Ted White has injected thoughtful material into apa F, but it has met with the too little, too late apathy of the members; Ted has turned to writing for apa L, where a ready audience, eager to furnish feedback exists. Dave Van Arnam labored to produce the biggest and best of material, but collapsed under the strain, and has likewise turned to apa L for feedback. And I have labored onward, met by complete apathy, but continuing to give mailing comments partly because I wanted to reverse the tide, partly because of Tradition.

The result has been that even those who created the apa are now writing for an apa L audience. Apa L itself is beginning to show the signs of geometric collapse of feedback that apa F has suffered from; however, it is the nature, usually, for the child to learn from their parent, and with apa L things are certainly to be different.

For one thing, apa L has outside members, people who will not exchange shots in person and therefore are less likely to drift away from the hardcore of feedback that makes the apa run. The only way they could do so would be to form their own apa, which is highly unlikely. Apa F has died of noncommunication, tiredness, and lack of new members. These are problems that apa L is not likely to face apa L in the near future.

Lastly: where will I go from here? Well, although Dick Lupoff is killing off OPO, and Ted is killing off F, and Dave Van Arnam has long since killed off FanoMatic, I'll continue to publish Degler!, mainly because I think it has a gassy name that I don't want to discard. The layout will probably change, and it will see some periods where I will be taking a weekend off, where I will use material of a timeless nature, pre-run. But it will be essentially the same. I'll still distribute copies to the Fanoclasts and others as I feel like it. FISTFA Meetings have of late become crowded and rather dull, due to non-fans relatively uninterested in fandom, as well as the cramped and dirty nature of Mike McInerney's apartment. (((apa L comments on top of next page; apa F commentary continues on bottom)))

.....along the APALachian trail;.....apa L #53:.....
Yes indeed, this was in fact a fine distribution. But I'm not going to comment on it as much as I'm going to comment on the pictures that surround it. Some of the people I've met, but most not; the images I had formed in my mind don't match the pictures themselves at all, on the most part, and to my great surprise.

Well, anyway, looking at the pictures I find that I remember talking to Red Patten at the Discon, but have confused his face with Ted Johnstone. Bruce Pelz I also met at the D'Con, but with a hair cut and bleached beard; he doesn't look anything like he did then. Dian I see is wearing her hair long...Tom Gilbert looks like Tom Gilbert, only maybe younger, and Jack Harness I expected to have dark hair and a mustache. Owell...Dave Hualn looks like a typical Johnny Reb, and Milt Stevens looks like he has a thin veneer of Arnie Katzism (Disclaimer).

Most of the people on the back cover look a lot younger than I wd have supposed; on second thot, Maybe Not. Hank Stine looks like Ayn Rand's grandchild. Luisse Petti looks like I could bid \$100 for her, but being an out-of-towner...Bill Blackbeard seems a lot older than I wd have thot him, and he reminds me of Robert Stroud as played by Burt Lancaster. Fred Hollander looks like he plays jokes on seniors on Ditch Day, and Hilda Hoffman looks pensive. Durk Pearson looks like Marty Jukovsky's brother. Katya looks like a California beauty, rather than a Southern one...Phil Castora is a cross between Frank Dietz and Ben Jason. Fred Whitledge I had thot to be much younger, but then he writes younger than he looks, which is sorta a compliment, or something. AL Lewis looks like a bartender. Owen Hannifen looks like a fatter Mike McInerney. Ted Johnstone looks like I remember Fred Patten as looking, but I met him also in D.C., and I wonder if he remembers talking to me and Bonnie Sue, which I have a picture of...Barbara May doesn't have a bikini one much the shame of it all. Bill Rotsler looks like the plain old dirty-young-man-about-town that he is. Barry Gold is like Mighty Joe Young, only maybe Not. Don Fitch looks like some mysterious mandrake root that grew in Descanso Gardens, and not like a gardener at all. And lastly, Baby Jayn I would like for my very own Baby, but Bill Ellern has claimed her, so I will be content with sitting with her under a table at the next WesterCon. I find it hard to quarrel with a beautiful femmefan; Jayn, what have you done to me?

+++++
(((apa F comments concluded)))
Because of this, I think there will be weekends when I will miss FISTFA meetings in the future.

I hope to bring to apa L the many talents of Ross Chamberlain; with several people dropping out as they have said they will, we can possibly draw in Ross for some fine covers and the like; you've seen his work on apa F and AIGOL.

I promise to send apa F mailings after 59 to Don Fitch, Bill Blackbeard, and Jack Harness. I also have apa F mailings after 59 as well as apa L #s 36, 37, 41, 42, and 44 which I will trade for apa L #s 1, 4, 5, 7, 8, 9, 14, 15, 16, 18, 21, 23, 25, 26, 27, 28, 32, 33, 34; I will also trade money for them. I've decided to become a completist with apa L, as I already am for apa F. And now, continue on with this Jiant issue of Degler! You see: I find myself talking to apa L in these last few paragraphs, although this is aimed at apa F. Ahahahaha!

A CHECKLIST FOR TOM GILBERT: PORTER PUBLICATIONS

NAME	DATE	PAGES	TYPE	#	# OF COPIES	REPRO
ALGOL 1	12/63	2	GENZINE	1	35	DITTO
ALGOL 2	1/64	2	GENZINE	2	35	DITTO
ALGOL 3	2/64	10	GENZINE	3	50	DITTO
ALGOL 4	3/64	13	GENZINE	4	70	DITTO
ALGOL 5	4/64	12	GENZINE	5	55	DITTO
ALGOL 6	5/64	19	GENZINE	6	70	DITTO/OFFSET
DEGLER! 1	6/64	2	APA F	7	25	DITTO
DEGLER! 2	6/64	1	APA F	8	30	DITTO
DEGLER! 3	7/64	1	APA F	9	30	DITTO
DEGLER! 4	7/64	1	APA F	10	35	DITTO
DEGLER! 5	7/64	2	APA F	11	35	DITTO
HOWTOKILLCOPS 1	7/64	1	APA F	12	35	DITTO
BOOKLIST 1	7/64	1	APA F	13	35	DITTO
DEGLER! 6	7/64	6	APA F	14	35	DITTO
ALGOL 7	8/64	30	GENZINE	15	70	DITTO/OFFSET
DEGLER! 7	8/64	4	APA F	16	35	DITTO
DEGLER! 8	8/64	2	APA F	17	35	DITTO
DEGLER! 9	8/64	5	APA F/N'APA	18	80	DITTO
DEGLER! 9PS	8/64	1	APAA F	19	35	DITTO
DEGLER! 10	9/64	1	APA F	20	35	MITTO/IMEO
DEGLER! 11	9/64	1	APA F	21	50	MIE EO
DEGLER! 12	9/64	2	APA F	22	35	DITTO
NY IN'64 1	9/64	2	GENZINE	23	60	DITTO
DEGLER! 13	9/64	1	APA F	24	35	DITTO
DEGLER! 14	10/64	2	APA F	25	35	DITTO
BJFRIEDMAN	10/64	1	APA F/NYU	26	70	DITTO
DEGLER! 15	10/64	2	APA F	27	35	DITTO
DEGLER! 16	10/64	1	APA F	28	35	DITTO
DEGLER! 17	10/64	1	APA F	29	35	DITTO
DEGLER! 18	10/64	1	APA F	30	35	DITTO
DEGLER! 19	10/64	1	APA F	31	35	DITTO
DEGLER! 20	10/64	2	APA F	32	35	DITTO
DEGLER! 21	11/64	1	APA F	33	35	DITTO
ALGOL 8	11/64	44	GENZINE	34	100	DITTO/OFFSET
TERRYFORTAFF	11/64	1	GENZINE	36	60	DITTO
DEGLER! 22	11/64	1	APA F	37	35	DITTO
DEGLER! 23	11/64	6	APA F/N'APA	38	90	DITTO/IMEO
DEGLER! 24	11/64	2	APA F	39	35	DITTO
HI, ARNIE!	11/64	1	APA F	40	35	MINEC
DEGLER! 25	12/64	2	APA F	41	35	DITTO
DEGLER! 26	12/64	1	APA F/ESFA	42	60	DITTO
DEGLER! 27	12/64	1	APA F	43	35	DITTO
DISCUSSION	12/64	1	APA F/NYU	44	65	DITTO
DEGLER! 28	12/64	2	APA F	45	35	DITTO
DEGLER! 29	12/64	1	APA F	46	60	DITTO
COVER	12/64	1	APA F	47	35	DITTO
DEGLER! 30	12/64	4	APA F	48	35	DITTO
DEGLER! 31	12/64	1	APA F	49	35	DITTO
DEGLER! 32	1/65	2	APA F	50	35	DITTO
DEGLER! 33	1/65	2	APA F	51	35	DITTO
DEGLER! 34	1/65	1	APA F	52	35	DITTO
DEGLER! 35	1/65	1	APA F/APA S	53	50	DITTO
XERO 11	1/65	2	GENZINE	54	50	DITTO

NAME	DATE	PAGES	TYPE	#	# OF COPIES	REFRO
AMATEUREFFER	1/65		APA F	54	35	MIMEO
DEGLER! 36	1/65		APA F	55	35	DITTO
SHAZAN!	1/65		APA S	56	20	LITTO
DEGLER! 37	1/65	2	APA F	58	35	DITTO
DEGLER! 38	2/65	2	APA F	59	35	DITTO
COVER	2/65	1	APA F	60	35	DITTO
DEGLER! 39	2/65	1	APA F/APA S	61	70	DITTO
DEGLER! 40	2/65	2	APA F	62	35	DITTO
COVER	2/65	1	APA F	63	35	DITTO
DEGLER! 41	2/65	2	APA F	64	35	DITTO
DEGLER! 42	2/65	1	APA F/APA S	65	52	DITTO
DEGLER! 43	2/65	1	APA F	66	35	DITTO
DEGLER! 44	3/65	1	APA F	67	35	DITTO
NY WARS 1	3/65	16	APA F	68	10,500	LITTO
DEGLER! 45	3/65	1	APA F/ESFA	69	55	DITTO
DEGLER! 46	3/65	2	APA F	70	35	DITTO
DEGLER! 47	3/65	1	APA F/APA L	71	85	MIMEO
DEGLER! 48	3/65	1	APA F	72	35	DITTO
COVER	3/65	1	APA F	73	35	DITTO
DEGLER! 49	3/65	1	APA F/APA L	74	85	MIMEO
DEGLER! 50	3/65	24	APA F	75	35	DITTO
DEGLER! 51	3/65	1	APA F/APA S	76	55	DITTO
AMATEUREFFER	3/65	1	APA F	77	40	DITTO
DEGLER! 52	4/65	1	APA F	78	40	DITTO
DEGLER! 53	4/65	1	APA F	79	40	DITTO
ALGOL 9	4/65	56	GENZINE	80	100	DITTO/OFFSET
DEGLER! 54	4/65	2	APA F	81	40	DITTO
AMATEUREFFER	4/65	1	APA F	82	45	DITTO
DEGLER! 55	4/65	2	APA F	83	40	DITTO
DEGLER! 56	4/65	2	APA F/EASTERCON	84	125	DITTO
DEGLER! 57	4/65	2	APA F	86	40	DITTO
BACOVER	4/65	1	APA F	85	45	DITTO
(with ROSS CHAMBERLAIN)						
DEGLER! 58	5/65	1	APA F	86	40	DITTO
DEGLER! 59	5/65	2	APA F/DISCLAVE	87	125	DITTO
ILLUSTRATION	4/65	1	APA F/LUNACON	88	325(!)	DITTO
AMATEUREFFER43	5/65	1	APA F	89	40	DITTO
AMATEUREFFER44	5/65	1	APA F	90	40	DITTO
DEGLER! 61	5/65	1	APA F	91	40	DITTO
DEGLER! 60	5/65	1	APA F	92	40	DITTO
DEGLER! 62	5/65	1	APA F	93	40	DITTO
METROFAN BULL-						
ETIN 1	5/65	2	APA F	94	75	DITTO
AMATEUREFFER46	5/65	1	APA F	95	40	DITTO
HI, ARNIE! 2	5/65	1	APA F/APA L	96	90	MIMEO
DEGLER! 63	5/65	1	APA F	97	40	DITTO
DEGLER! 64	6/65	1	APA F	98	40	DITTO
DEGLER! 65	6/65	1	APA F	99	40(digest size)	DITTO
AMATEUREFFER48	6/65	1	APA F	100	40	DITTO
MAYBE DEGLER!	66 6/65	2	APA F/APA L	100	90	DITTO
DEGLER! 67	6/65	2	APA F	102	40	DITTO

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(Permit me to mention that at this time, 14 June 1965, Forterpublications as a title will be dropped, and in its place will be substituted Doom Publications, and when done on a service, Doom Duplication Service. I thank rich brown for suggesting the new title several months ago.)

oops! -- under the old title shd go:

NAME	DATE	PAGES	TYPE	#	# OF COPIES	REPRO
FORTAN 1	2/65	15	APA F/N-APA	33	95	FILMO/DITTO/OFFSET
DEGLER! 68	6/65	4digest	APA F	103	60	DITTO
DEGLER! 69	6/65	1	APA F & L	104	60	DITTO
DEGLER! 70	6/65	2	APA F & L	105	90	DITTO
AMATEUREFFER50	6/65	1	APA F	106	40	DITTO
DEGLER! 71	6/65	2	APA F & L	107	90	DITTO
DEGLER! 72	6/65	4digest	APA F, L, & MidiesCon	108	150	DITTO
DEGLER! 73	7/65	2	APA F & L	109	90	DITTO
AMATEUREFFER51	6/65	1	APA F	110	40	DITTO
AMATEUREFFER52	6/65	1	APA F	111	40	DITTO
DEGLER! 74	7/65	2	APA F & L	112	90	DITTO
DEGLER! 75	7/65	2	APA F & L	113	90	DITTO
AMATEUREFFER54	7/65	1	APA F	114	40	DITTO
DEGLER! 76	7/65	2	APA F & L	115	90	DITTO
AMATEUREFFER55	7/65	1	APA F	116	40	DITTO
DEGLER! 77	7/65	2	APA F & L	117	90	DITTO
DEGLER! 78	7/65	4digest	APA F, L, & ConiCy	118	120	DITTO
DEGLER! 79	8/65	6	APA F & L	119	100	DITTO
AMATEUREFFER56	8/65	1	APA F	120	40	DITTO
DEGLER! 80	8/65	2	APA F & L	121	90	DITTO
AMATEUREFFER58	8/65	1	APA F	122	40	DITTO
DEGLER! 81	8/65	2	APA F & L	123	90	DITTO
AMATEUREFFER59	8/65	1	APA F	124	40	DITTO
DEGLER! 82	8/65	2	APA F & L	125	90	DITTO
AMATEUREFFER60	8/65	1	APA F	126	40	DITTO
DEGLER! 83	9/65	1	APA F & L	127	90	DITTO
DEGLER! 84	9/65	4digest	APA F, L, NonCon	128	120	DITTO
ALGOL 10	9/65	60	GENZINE	129	140	DITTO/OFFSET
AMATEUREFFER61	9/65	1	APA F	130	40	DITTO
DEGLER! 85	9/65	1	APA F & L	131	90	DITTO
DEGLER! 86	9/65	2	APA F & L	132	90	DITTO
AMATEUREFFER62	9/65	1	APA F	133	40	DITTO
METROFAN 2	9/65	1	NEWSZINE	134	120	DITTO
DEGLER! 87	9/65	2	APA F, L, TAPS	135	175	DITTO
AMATEUREFFER63	9/65	1	APA F	136	40	DITTO
DEGLER! 88	9/65	2	APA F & L	137	90	DITTO
ALAYEUREFFER64	9/65	1	APA F	138	40	DITTO
DEGLER! 89	10/65	2	APA F & L	139	90	DITTO
AMATEUREFFER65	10/65	1	APA F	140	40	DITTO
DEGLER! 90	10/65	2	APA F & L	141	90	DITTO
AMATEUREFFER66	10/65	1	APA F	142	40	DITTO
DEGLER! 91	10/65	2	APA F & L	143	90	DITTO
METROFAN 3	10/65	1	NEWSZINE	144	125	DITTO
AMATEUREFFER67	10/65	1	APA F	145	40	DITTO
DEGLER! 92	10/65	2	APA F & L	146	90	DITTO
DEGLER! 93	10/65	10+	APA F & L	147	150	DITTO

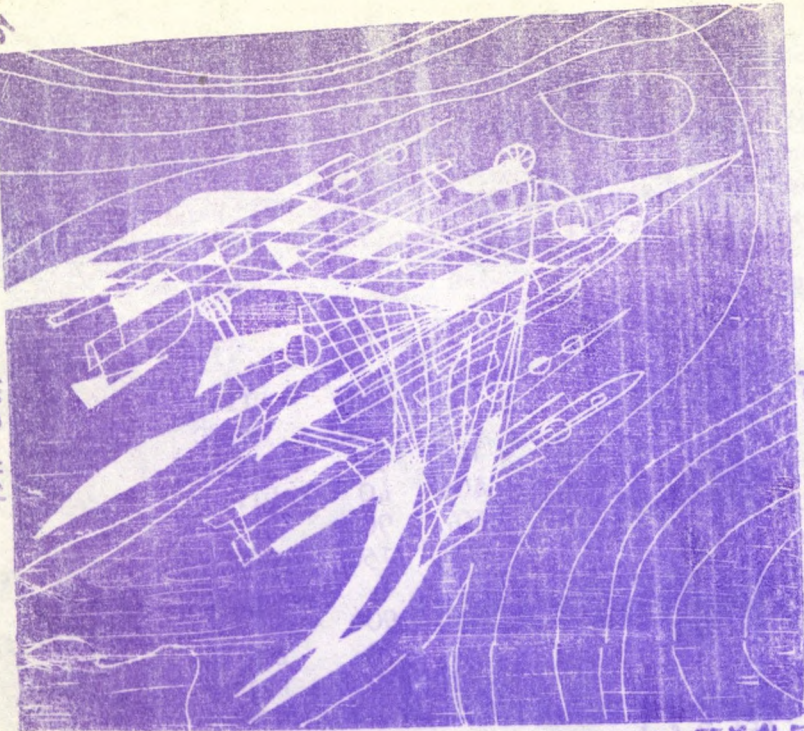
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