

NIEKAS N<sup>o</sup> 3



N'APA 15  
DEC 1962  
E MESKYS

# BUMBEJIMAS

Nothing of earth-shaking significance has occurred in the intervening quarter since I last laid typer to stencil for an issue of Niekas. As planned I returned from NY on September 17th, and rather quickly got into a routine of work and fan-ac. I seem to be ceaselessly turning out fanzines for the various APAs I'm mixed up with. I'm contemplating missing next month's SAPS mailing just to do something different but probably won't. But I have gotten onto such a threadmil in this fanzine factory that I still haven't glued half of the address stickers I'd typed onto the envelopes to send out Niekas No 2! And read any fanzines? Don't be silly!

And despite my resolution to spend at least a few weekends in Livermore to get some things done I've been away for some time on each one. Sometimes I only went in for a Little Men's meeting on a Friday night and came right home while other times I was gone from Thursday noon to 6 AM Monday...like when I flew down to LA two weekends in a row!

About those two trips to LA--the second was because of a new interest--Gilbert and Sullivan--and was a direct result of the first trip.

Now I had often heard individual Gands songs which were fun to listen to but I had never gotten around to hearing a complete operetta. It was something I intended doing someday but I was in no real hurry. Then one afternoon Ron asked me if I was interested in the stuff and suggested I listen to one of his complete recordings. (I was staying with Ron and Al while in LA for Forry Ackerman's 3-day birthday party.) Well, I figgered, here's my chance.

I listened to H.M.S. Pinafore while reading a copy of the libretto and was quite pleasantly surprised. I hadn't realized that there was so much to a complete operetta or that, when you get the whole thing, it can be so much fun! Of course following with the text helped when it came to some of the fast girls' chorus numbers, as did Ron's explanatory comments.

Now I wasn't convinced that this was the greatest thing ever written but I did like it and wanted to see one live. So when I learned that a bunch of Angelinos would be going to see Pirates of Pinzance the following weekend--which was Thanksgiving weekend so that I wouldn't have to take any time off from work--I made arrangements to come back.

Because various things had come up for the others only Ronel, Blake Maxam and I wound up going. It was put on by an amateur church group (tho some of the actors have had professional experience) in Tajunga which did a real swinging job of it! Truly outstanding were the Sergeant and his troop of policemen and the Major General Stanley. Ron said Mabel was usually more prominent than in this performance but here she was really overshadowed because of the excellence of the performances of the Sergeant and Major General. (I doubt any of you ever heard of them, but Bill Scott played the Major General and Al Spires the Sergeant. Other major characters were, Clemens A Fortman as Frederic, and Dee Colodny as Mabel.)

The plot was corny but was obviously intended

EDITORIAL RATTERRING



to be so. It was a broad caricature of the (unfortunately) still common story where the hero is doing everything out of a sense of duty however painful it may be. In fact, it was subtitled "or, The Slave of Duty."

About three times during the performance I heard Ron groan pitifully and looked around to see him with face buried in hands. During the intermission he explained that on those occasions a singer had missed or forgotten a line. But in each case he made a beautiful recovery...so good, in fact, that I never noticed anything was wrong.

Since this was my first real introduction to GandS I can't give any detailed analysis of the absolute quality of the production but can only make the subjective remark that I had one heck of a good time. That night I became I real GandS fan!

The music was provided by a pair of pianists, a drummer, and a cellist or contrabassist. They started off rather slowly and really did nothing with the overture tho Ron said it should be a fine piece of music in its own right. But as the night progressed they really got caught up in the spirit of things and put in a creditable performance. In fact, I suppose that that could be said of the whole cast. It was in the second act that things really hummed!

Oh yes--I noted with amusement that when the Major General was boasting about all the things he can do one line was "and whistle all the airs of that infernal nonsense 'Pinafore'."

When it comes to the sets I can only remark at the elaborateness of the ruined chapel in the second act. They seem to have put in an awful lot of work for a two night stand. I'm not surprised that the pillars were there--like, if they weren't where would the policemen and pirates have hidden at the appropriate times? But what gets me is how realistically they were built. It's really hard to imagine their being able to make them of plywood, and I'm sure it couldn't have been real plaster or concrete!

I have no comments on the costumes, again because I have nothing to compare them with, but primarily because I am not visually oriented and don't notice such things unless something really startling calls itself to my attention.

Ron had suggested that I listen to his recording of the operetta Friday afternoon in order to familiarize myself with the libretto. He said he usually does that before attending a performance so that he'd have no trouble catching the obscure passages. However I was busy with other things and just never got around to it...and I'm glad I didn't. This way the live performance was my first exposure to the operetta, and that is so much more rewarding than the record. Like, an awful lot of the humor originates from the actions of the characters or from the dialog (which is missing from the recording of this operetta).

Fortunately very little was unintelligible and I had no trouble following the plot. Sunday afternoon I did finally get around to listening to the records and reading the libretto and so filled in the few things I had missed. (Both weekends Bruce Pelz, Ted Johnstone and a few others walked in while I was in the middle of listening to the records and Ron silenced them with a "quiet! Ed's getting culture.")

The day after I got back from LA I noticed a plug in the papers for a production of "Yoemen of the Guard" by a group called "the Lamplighters." Since Ron had mentioned that Joe and Felice Rolfe were GandS buffs I immediately called and invited them to join me Friday night. It was being put on at the "Harding Theatre" at Divisadero and Hayes. This is a residential district about a dozen blocks West of SF's Civic Center district, within a few blocks of the end of Golden Gate Park's "panhandle." The place was obviously a former movie house. Because of the good design of the stage Joe speculated that it had been a vaudeville house before that and so had made a complete cycle.

The production was very smooth and polished and the sets were superb...but the



musical accompaniment consisted of only two pianos. The production was good and I enjoyed my-self and was glad I went, but it was nowhere near as lively as that of "Pirates". Perhaps, in part, this was because the cast was beginning to tire of it after doing it two nights a week for over a month or the cast was just too professional to put on a really lively performance, but I think it was largely because the operetta itself simply isn't as lively and has no really memorable songs.

The Rolfe's invited me to stay over with them in Palo Alto rather than have to wait for a bus which wouldn't get me home until 4 AM. (As it turned out, because of a goofup with the timetables I almost had to take that same bus the next night. I learned that the expected LOPM bus ran only on Sundays at such a time that it was a mad dash for Joe to get me to an earlier bus.) They didn't have an operable phonograph--Joe was in the middle of rebuilding it--but at least they had the book of all GandS librettos so that I could go back over it for those few things I had missed.

During lunch on Saturday Felice and I had gotten to talking about the endings of the operettas I was now familiar with. While "Pirates" ended with a mass engagement with everyone reasonably satisfied (Except possibly the Sergeant who somehow wound up with Ruth. This match struck me as very strange as there had been no communication of any sort between them throughout the operetta.) the only satisfactory matchup at the end of "Yoemen" was that between Colonial Fairfax and Elsie Maynard. Both Sergeant Meryll and his daughter...particularly her...were backed into corners and blackmailed into accepting really obnoxious partners. Joe, feeling sarcastic, chided us for trying to read too much into this for, regardless of how much fun it was, it was really nothing more than the 19th century equivalent of cheap musical comedy. Joe compared our discussion to "the formation of secret societies based on the three novels of an obscure British author of children's stories."

It might well be (and come right down to it, I suppose it is) such an equivalent of musical comedy. But still, we protested, that is no reason for not being able to discuss just what twists he did insert into the plot. And Felice got revenge for his cracks about Tolkien by similarly mocking his fondness for John Steinbeck's books.

So that's it. I've now been exposed to three of the operettas, and each in a different way. Recording, amateur performance, and professional performance...the entire spectrum. I liked all three, but I got by far the most enjoyment out of "The Pirates of Penzance."

Bruce suggested I join the GandS society, but I don't think I'm ready for that yet. I want to see more of the operettas, and see these again too, but I don't think I'm ready to start getting some sercon journal which will go into the minutae of the backgrounds, etc. Perhaps after seeing a few more performances I will be right there with Ron and Bruce launching to take part in a performance and digging things like the journal, but not yet. (I will read a copy when I next visit Ron, just to see what it is all about.)

F'rinstance I see in the "Yoemen" program book that "the Lamplighters" put on a new operetta every three months and run it for about 1½ months. They'll do "Patience" starting Jan 19th, "the Mikado" starting April 20, "The Sorcerer" in July and "Princess Ida" in October. Well, I've checked with Felice to find out when she'll be done with finals and wrote Ron and Bruce to see if they might come up at that time to have the bunch of us go see "Patience". I'll see the other two also, but I'll probably have moved back to NY by when "Ida" opens. And I've asked Ron to let me know if anything comes up in LA so that I could go down for that if work doesn't interfere.

I HAD A DUSTJACKET BUT THAT MAILMAN OVER THERE....

As I recounted elsewhere, when I decided to stay in California I had some 250



pounds of books and fanzines shipped out here and the post office treated them most cruelly. Packages broke open, books were damaged or missing, et bloody cetera. And I'm still fighting them to collect insurance.

Most of the books were physics and math texts so I didn't care that much if a d/w got ripped or a cover creased...as long as the book itself wasn't weakened or made unusable. However, among the damaged items was a shredded d/w of Heinlein's Rolling Stones. How the book itself remained unscathed I'll never know. While gloomily staring at the mess I remembered something Norman Codner had told me about a half year back and which might be of interest to other collectors. Namely, it is almost always possible to get another copy of a dustwrapper to a book still in print by writing the publisher and including a quarter to cover mailing costs. He said that they usually print up a number of extra copies and will give these away as long as they last...at times up to several years after a book goes out of print.

So, I decided, what can I lose except a quarter and a 4c stamp? I wrote them saying that the d/w was damaged in shipment, but while I was at it I added the titles of Rocket Ship Galileo, Red Planet, and The Star Beast. You see, while I recently bought a new copy of Rolling Stones because that was one of the very few Heinlein books I hadn't yet read I had second hand copies of the other three--all without dust wrappers. (Ups, I forgot--Space Cadet was also among the used books for which I got a d/w, and it too is among the very few I haven't read.)

So this does work, and you can easily add to the value of many of your second hand books by replacing a damaged or missing dust-wrapper.

"MIMEOGRAPHS CAN BE USED CONTINUOUSLY, OR NEGLECTED FOR DAYS OR WEEKS AT A TIME, AND STILL BE READY TO TURN OUT A RUSH JOB WITHIN A MATTER OF MINUTES."

Yea, verily. That's what the book says. Along with "The A.B.<sup>D</sup>ick Machines are of top quality, and priced accordingly, as are the Gestetner machines, imported from Germany." What book says this? Why none other than Printing and Promotion Handbook, 2nd edition, by Melcher and Larrick (McGraw Hill, 1956.) Jerry Kolden lent me this book and I have spent many fascinating hours browsing through it. The thing is arranged like an encyclopedia and is made up of many short articles running from a few lines to a few pages in length. For instance, did you ever hear of a "marginator"? Here's what they have to say about it--

"A typewriter attachment that permits typewritten material to be retyped in such a way that all lines are of equal length and align with each other at the right as well as the left margins. It was formerly called the "Edison Margin Justifier". (See typewriter.) It is available from Marginator Co., 1434 Broadway, Burbank Calif"

While under "typewriter" we learn that,

"The typewriter is more than a device for overcoming illegible handwriting.... Typewritten lines are ordinarily left unjustified; i.e., they vary in length, producing a ragged right hand margin....They can, however, be justified either on an ordinary machine in a somewhat crude fashion or semi automatically by using a special margin justifier attachment. Both methods require a second typing....With a special margin justifier the second typing is easier and quicker since each line may be condensed or extended automatically as much as four characters to make it equal to its neighbors. The operator simply notes the margin variation of each line on the first typing. On the second typing he sets the justifier for the variation of each line as he comes to it, and the machine does the rest.//An Edison Margin Justifier...may be installed on any standard typewriter for about \$100. It does not in any way interfere with the normal operation of a typewriter....The Justewriter uses two IBM machines--the first punches a tape, the second runs from the tape and justifies the lines automatically. Price--about \$4,750 per pair....The Varsityper mechanism (offered on only the more expensive machines) is the most automatic. The operator types a line, strikes a tab key, the carriage moves into position for typing a second column, and then the operator simply retypes the line. This time it's automatically justified."



# LAIS KAI

(Let's start off with a letter which arrived too late to be included in the last issue. How's that for response? I sent out two copies, and got back two letters... one from a person who didn't get a copy! Namely,)

Elliot Kay Shorter  
512 W169 St  
New York 32 NY

Dear Ed:

Point one: In your third paragraph of Niekas No 1 you imply surprise at finding "Sci-Fi" referring to their club magazine as a fanzine and further imply that such a reference is "in" in science-fiction fandom only. This may have been true of old but nowadays the term, while not in common use, is current among other types of fans.

Point two: Where did you get your information concerning the so called robbery of the Sci-Fi office? ((Good grief who'd want to steal Engram No 1!)) From Judi Beatty our beloved founder and ex-president? If so you have a prime example of her knack for spreading mis-information and not correcting it when she learns the correct form. The "missing" 140 copies of Engram were removed from the office by the editorial staff for the purpose of distribution and mailing over the summer. Approximately 20 were mailed in June and 34 were distributed at the Chicon. That's 34 + 20 + 60 remaining copies = 114 which is closer to the final run of 150 that we had printed.

Point three: How did you do it? Your back cover, I mean. A picture by Judi Beatty where the face looks human. It's the best Beatty drawing I've seen.

Point four: Is Niekas Ditto'd or what? What ever it is shouldn't have been. Don't do it again, please. I notice the back cover is multicolored. How if Dittoed? How otherwise?

That's all

Elliot Shorter (Director of Ways and Means, the Evening Session Science Fiction Society of the City University of New York.)

--Sci-Fi--

△△Outside of Fandom I've seen the word "fanzine" used only in the promags--of recent almost exclusively in the lettercols of Amazing and Fantastic. Yet you say you've seen it used completely outside of the field. I'm most curious as to just what other fields have picked the term up. Also, did it spring up independently or was it carried over by SF fans? Just taking a guess, could the field be folk music? That would explain things because Lee Hoffman left SF Fandom a number of years ago and started publishing a "fanzine" devoted to folk music. Mebbe the term went over with her or one of the other fans who made the transition with her.

As I told you when I last saw you, I got a frantic call from Judi telling about the "stolen" Engrams just as I was typing that stuff up. I got the correct story a few days later but it was too late to do anything about it.

Yes, No 1 was Dittoed, but as you can see I did switch to mimeo with No 2. For multicolor effects with Ditto simply replace the purple carbon with one of another color when you've finished writing or drawing what you want to be in purple. And don't try using "Ditto Pencils"--they are lousy!△△

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John Boardman  
Physics Dept  
Brooklyn College  
Brooklyn 10, NY  
3 December 1962

Dear Ed,

Randy Garrett was the guest at a CCNY club meeting last night, and was in his usual fine form. Puns were flung liberally all night long, by so many people that by general consent the pun fund contributions were abandoned. The meeting continued till past three in a nearby bar on Broadway. Larry Kafka is now forging an aluminum labrys...I hope he keeps it away from John Closson. The last time Closson got his hands on an ax, he tried to kill me with it.

Stay well,

John.

ΔΔNot exactly an LOC, John, and I hope you don't mind my printing the excerpt.ΔΔ

Harry Warner, Jr.  
423 Summit Avenue  
Hagerstown, Maryland  
November 28, 1962

Dear Ed;

Your casual mention of the idea of returning home briefly over Christmas is enough to shake a stay-at-home like me. I had to make a 212 mile round trip to attend a newspaper regional conference a couple of weeks ago and talked of little else for days and dreamed of nothing else for a week. My life has contained a lot of reversals of form over its first four decades (getting criticized for staying at home with my parents for so many years instead of going out into the world by my lonesome, now receiving equal criticism for living alone since their death instead of living with someone else; the unorthodox change in viewpoint from conservative untill my mid-20s to liberal ideas which seem to have started to swing back toward the conservative side again in just the past year or two; status first as a loyal supporter of Sam Moskowitz and now the greatest apostate) that I have a sneaking idea that my next job will send me shooting all over the world, spanning the continents almost monthly.

Your Westercon report supplants nicely some of the others. By this time practically everything seems to have been told about the incidents that would have been hushed up completely a decade or more ago, although you'd have to collate the accounts in four or five fanzines to trace methodically Al Lewis' movements or to draw up a complete dossier on the guy who hates buses. (I feel a bit of sympathy for this individual because I inadvertently inflicted a serious injury on a telephone pole this afternoon. I got too vigorous with the power steering when I pulled away from the curb, my fin lashed out against the unoffending pole, and I was sure that I'd put an enormous dent into the metal. When I checked, I found nothing worse than about three pounds of shredded wood in a gap in the metal strip running along the side of the car. I heard a jolting thump and felt it. The metal doesn't extend as far out as the fin, and I can't imagine why there isn't a dent in the car and why the pole didn't come down immediately from loss of so much of its substance. I just don't understand automobiles.)

I'm somewhat tired of reading about Stranger in a Strange Land after all these reviews and discussions. The Times review had been sent me by a correspondent when it was published, so I didn't need to go over that again, and I didn't find anything important in the Mark Walstead article. He's really reviewing a review rather than a book, and this demonstration of Korzybski's levels of abstractions doesn't help to liven up the subject matter. I don't think it's fair to the Times or its reviewers to imagine that there is some kind of conspiracy against science fiction or against books that treat religion with something other than a fundamentalist respect. The





Times' reviews are written by and for people who know what constitutes good writing and the same kind of writing that is good when Heinlein puts it into novels aimed at teen-agers is hopelessly inadequate when he tries something as pretentious as this novel.

Your remarks on the reasons for Ted Johnstone's penname caused me to realize that I have little or no trouble distinguishing between two similarly named fans. My confusion always comes over fans with totally different names, usually living in the same general area and having entered fandom at approximately the same era, neither of whom possess any outstanding eccentricities or specialized interests that help him to be memorable. My worst time probably came with Ed Cox and Lee Jacobs when they were both active in Los Angeles. I had the same difficulty with Eney and Pavlat until I began to have regular personal encounters with them. But the two Al Lewises don't worry me at all, because they have such distinctively different styles and attitudes and live so far apart.

This is not a full-length letter but your front cover makes me nervous about allowing the magazine to lie out in the open too long, and I want to get it back into its envelope. I have the firmest impression that anything that has "classified" in red letters on it and comes from a radiation laboratory is shooting out atomic particles at a tremendous rate and that my flesh may begin to rot away in loathesome manner pretty soon.

Yrs., andc.,

Harry

ΔΔYou croggled at my returning to NY for  $2\frac{1}{2}$  weeks to visit my parents over the holidays--how did flying down to LA for a weekend strike you? Actually, I figure on going east for a week or two at 3 or 4 month intervals. Next trip will probably get me out there in time for Easter and I would stay for one week and take in the Lunacon before returning. Since we have no paid holidays at that time I probably will take off for only one week. (We have 4 days off during the Christmas-New Years period.) I wish I could also get back for the Open ESFA meeting in March, but that is going too far. I will try to finagle a business trip but will probably be no more successful than when I tried to get to the Phillycon in November. I figure I can afford a quarterly trip as long as I am here simply because I have no major capital investments in the foreseeable future for which to save...unless I decide to someday invest in a Gestetner or Multilith. Oh, and I typed out the "and" simply because this typer doesn't have that symbol...it has a beta ( $\beta$ ) instead. Other eccentricities include  $\alpha$ ,  $\Delta$ ,  $\sigma$ ,  $\gamma$ , and  $\pm$ . ΔΔ



# Atsakimas

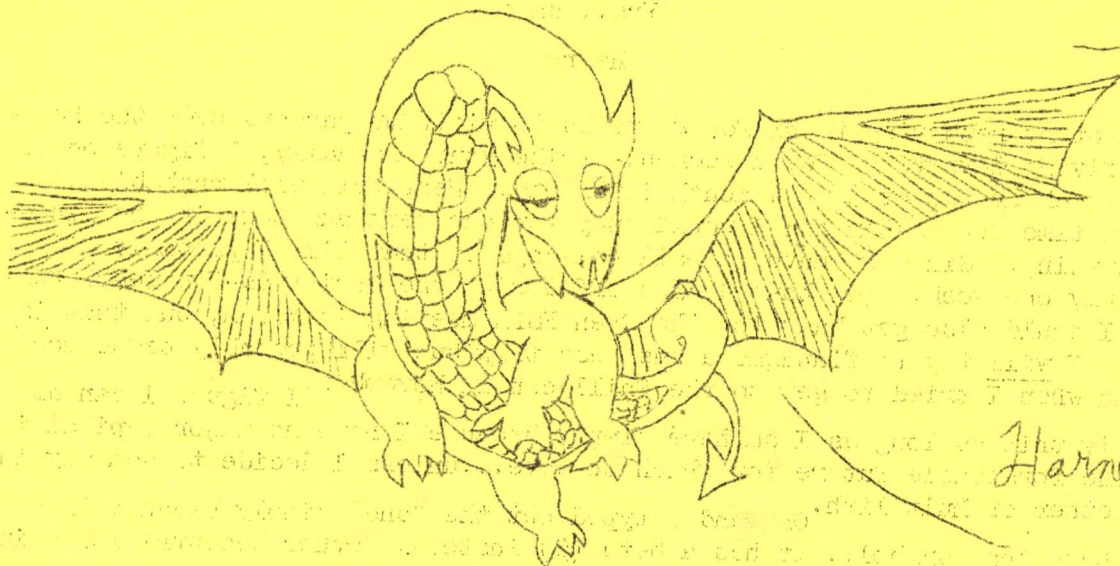
DEVIL RITTER 4    ΔΔ   Gordon Eklund   ΔΔ   You asked whether Deindorfer hadn't used the same title -- Engram -- for a SAPSzine. Yes, he had. The mailing with that zine came out after the cover of the CCNY-SFS zine of the same name had been run but before the whole zine was ready. I told the group not to worry because Gary's zine was only going thru SAPS and because of its small circulation there would be little confusion. Well, in the latest Shadow FAPA mailing Gary mentioned that he would be changing his title with the next issue, so there now definitely won't be any confusion.

The list of zines you said you subbed to because it was difficult to trade an irregularly appearing fanzine for them included Fanac. I am sure Branble has been coming out more regularly than Fanac. In fact, it is hard to think of a zine that doesn't. (Norm Metcalf's New Frontiers and my own Polhode come to mind.)

NEFFERVESCENT No 3    ΔΔ   Donald Franson   ΔΔ   If you want a compilation of the most up-to-date lack of information there is about Venus ask Ron Ellik to show you his copy of "Physical Properties of the Planet Venus" published by the Douglass Aircraft Co. Both Ron and I have copies of this very interesting 60 or so page booklet, but he's nearer to you than I am. Ya know, it's really shocking when you see right there in cold print how little we know about the planet which comes closer to earth than any other!

NEOFAN No 4    ΔΔ   Owin M Hannifen   ΔΔ   Sir, I am insulted! You imply that Judi Beatty and I might really be the same person. I challenge you to plonkers at 10 paces!

Ghreat Ghu...is that all? I had plenty of MCs, but these seem to be the only ones which require a direct answer. Oh well, on to the next page for some standard type MCs....



Harneso

PLEASE TO MC's directed thisaway



# perkwinings ←

Finally, I get to some genuine type mailing comments. However, it's now so late Thursday Dec 6th that I won't be able to type any more stencils after this one tonight. And I have doubts that I'll be able to do any more after this and still get the zine in in time for the Blob's arbitrary deadline. And knowing how undependable he is, the mailing probably won't go out for at least another month...maybe two. Well thank heavens that we'll be rid of him after this mailing.

Oh, why is it that N'APA can't seem to get a decent OE? Twig tis too far in the past for me to remember his sins, but Belle simply couldn't get the mailings out on time, Jack was very careless with the correspondence associated with the OEs, and Bob Lichtman thinks so little of the group that he does everything possible to purposely sabotage it. He's talked people who wanted to join out of doing so, he's purposely sent the mailings out over a month late to show his contempt for the group, and he's bragged to various people about how he's swindled the treasury out of great gobs of money...or at least to Norm Metcalf.

As each new OE took office I thought "ah, things will now take a turn for the better" but I was wrong every time. Jack really did the most, I suppose, by getting a lot of really talented Angelinos to join and by organizing an LA pubbing session to save the 8th mailing. If only he hadn't goofed up the dues and neglected to answer inquiries from interested out-of-towners!

Well, has N'APA found its savior in the guise of Fred Patten? Or will he f\*\*\* the works too? I think and hope not because he does strike me as very conscientious. (Oh, and thanks for getting my zine straightened out last time Fred. I certainly didn't mean to cause so much trouble!) Well, we shall see. We shall see.

(If you didn't realize it, the above was a comment on The Alliance Amateur No 14.)

The top two zines in this mailing were Frank Wilinczyk's Gardyloo (What a wonderfully euphonous title!) and Al Lewis' Why Not. Next three were Don Fitch's There Must be a Horse in Here Somewhere, Buz's No Place and Hannifen's Neofan. The top dozen is rounded out with Harrell's Amazine, Eklund's Devil Ritter, La Rochelle's FANport, Hulan's Fenris, Franson's Neffervescent, and (despite its shortness) Pelz's Rache. There were no real stinkers this time and I got at least some enjoyment out of each zine. By the way, Art, your zines have shown a tremendous improvement of late...I hope you can keep it up.

Oh yes, Bob...since SFParade was a legal postmailing, why wasn't Life which was a rider to it?

Now let's take a crack at a few conventional MCs, the attempt at a rating done with. Al, despite the fact that yours was one of the two best zines in the mailing I can find absolutely nothing to comment on in it. On the other hand, Frank, I have a lot to say to you.

I like your layout very much. I suppose it's your professional experience as a book-jacket designer which shows through. But what the heck is that filler you had at the bottom of the third page? I'm afraid I could make no sense out of it whatsoever! Are they using "widow" in the ordinary sense of the word, or does it have a special meaning in printers' jargon? *Ups - checked Jerry's handbook and now I know.*

Yerke's humorous article on smoking reminds me of something I saw in Harry Warner's Horizon about a half year ago. He remarked that while 90 or 95% of the people in mundane seemed to be addicted to tobacco the proportion among fans was considerab-



comes to the standards of mundane. I mean, like, just about the only reason anyone ever starts to smoke is to conform with the mob in junior high school and demonstrate to one's peers that you too are "adult." Then you are hooked to a viscious addiction for the rest of your life. (And tell me...have you ever heard any different reason why somebody started smoking?) So the person who is to eventually become a fan starts demonstrating his tendency to not conform to mundane (saving his conformist tendencies for the standards of his in group) at an early age.

I croggle at Norm Metcalf's sending new members copies of his old N'APazine. He hasn't been a member for quite a while now tho he does buy surplus stock bundles. I'll have to ask him if he does this for any other reason than to get rid of his old extra copies.

As I said before, I love the sound of your title..."Gardylloo...gardylloo" It sort of has the ring of Poe's "Ulalume" to it. And your layout is excellent. I hope you will be with us for a long time.

Grabbing at random into the pile of better zines, I come up with Rache. Bruce, I want to ask you something which isn't exactly a comment on this issue. I know that you bind all of your APA mailings and I'm curious about what you did with the 12th. That was the mailing with all of the sample mundane NAPA zines in it...which small sized things must have been nuisances in themselves. But they were all in an envelope somewhat larger than  $8\frac{1}{2} \times 11$ . Now I think that this envelope was itself a part of the mailing, primerily because of the special label printed for it by Don Fitch. What did you do with the envelope when you bound the mailing? Trimmed it down to  $8\frac{1}{2} \times 11$  and only kept the front side, or something else? Or did you just say "To shoe with it" and throw it out?

You will find Elliot Shorter's address in the letter-col. Yes, "Sounding of the Horn" was very good, tho when you come right down to it, it was pretty much of an Unknown-formula story. After the first third you knew just about what would happen throughout the rest of it.

Next, I come up with Neofan. (I seem to have an affinity for purple prose today.) Owen, if you do get ahold of that unpublished Lovecraft material you might have to go thru a bit of red tape and pay a pretty penny to be able to publish it. This is because of "common law copyright" which, unfortunately, does not expire. I remember an early Amra printed either a letter from Howard to Lovecraft or the other way around which had recently been uncovered. It was the one about SF readers objecting strongly to divergences from standard plot formula. Anyhow, George Scithers once mentioned that he had to get permission from and pay royalties to the estate before he could publish it despite the fact that it was very old. Did you ever get your "lost Fanac"? I rescued 50 or 75 copies--primerily those of Angelino's and BAREANS, last September and Breen claims to have sent postage money to LEW for the mailing of the rest. I was wondering if they did ever go out.

Horse: Those quotes from the National Amateur were very interesting. I hope you continue to act as N'APA's spy on NAPA Don. And please include reports on the reception your own zines get there. For instance I'd still like to know how they reacted to your reprinting Hillside Graphic for them.

No Place: As you probably realize now, Buz, I had no contrroll whatsoever as to what kind of paper was used on my final two Dittoe'd N'APazines. Very sensible article you had there about the troubles of SAPS and the new APAs...as was the somewhat similar article in SAPS. However I think N'APAs health would have been an order of magnitude better today despite the competition if we had had some compitant officers. (And I admit I probably wouldn't have done better had I been OE during any of those reigns. Don't you know it's the fannish thing to do to sit back and bitch?) There is a very small chance that N'APA and SFPA will merge and one could join by joining either parent group. But if it happens, it won't be for at least another year. Wonder what effect Karen Anderson's new APA will have on the situation.