

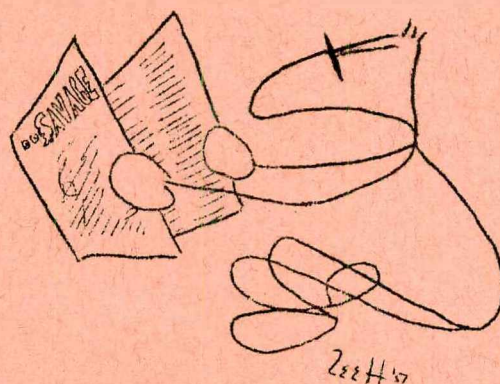
WOWEE, GANG!
THIS ISN'T

10¢

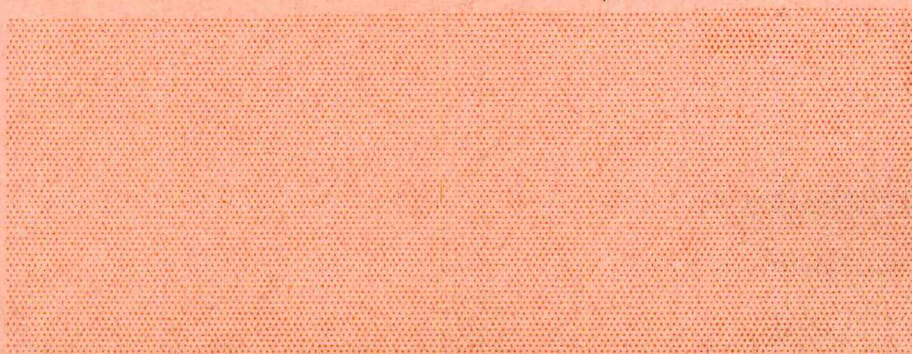
The Hidalgo Trading Co.

Gazette

IT'S THE
null-f 24
SCRAPBOOK



no 1



Over the Christmas holidays, while I was in Falls Church at the Ancestral Mansion, I engaged in a little tidying up, and uncovered many exciting things which I'd thought lost or stolen for years. And some which I'd simply forgotten. Amongst them were a lot of miscellaneous pages run off for various abortive projects, and now yellowing in the dust. I sifted through these, and a few struck me as being worth circulating somewhere, so they're going here.

Since a fast riffle through these pages will quickly indicate the contents, I shan't enumerate what I decided to include, but I thought I might mention the items winnowed out.

For instance, I am not including any copies of the fourteen-page GLZAP #2. This sterling fanzine, twenty seven copies of which I found unassembled, was published in either late 1954 or early 1955, and was printed up in two editions, one of which included mailing comments for the short-lived WAPA. The other I intended (I guess) to send out as a genzine in order to revive the waning trades since ZIP had been dormant. Judging from the number of unassembled copies, I didn't get far with this plan, although apparently some were sent out; Andy Main has a copy he picked up from some older West Coast fan.

Then there's the twenty two run off pages and remaining thirty stencils never run of my catalogue of jazz lps. This was a project I'd begun for Vernon McCain and Boyd Raeburn, with whom I was exchanging tapes. They wanted to know what I had, so I decided to make up a list, giving each lp, the tunes, and the personel. Remembering the immortal ffl dictum, I typed these lists directly on stencil, but I doubt I had catalogued more than half of the collection I had then, of perhaps 400 lps. The project died aborning when Vernon suddenly died. I lost enthusiasm for the whole idea.

Then, there are the covers I did up for THE DEATH OF SCIENCE FICTION. These are lovely, two-color jobs which I still wistfully contemplate using. However, Richard Eney has done the series in, and I doubt I'll get around to using them for at least another five years; they were run off in early 1957...

Covers are something I seem to have a number of. The cover of thish was run off in 1957 also, for a proposed pulp-character fanzine Larry Shaw and I were thinking of doing. Doc Savage fans will dig the significance of the title. The bacover, obviously, was for STELLAR. Unfortunately, #14 was the last of the full-size STELLARs, although I used the cover with the number blotted out for STELLAR #18, an eight-pager which included only Walt Willis' "Mike Hammer at the Clevention." The bacover of NULL-F #25, by the way, was originally Gestefaxed by Sylvia for her FANZINE, which she never published. The drawing by Atom appeared as the cover of VOID #15, but stencilled by hand. Sylvia added the zip-a-

UFFISH
THOTS

tone shading to the illo before Gestefaxing, of course. The wrinkles at the top are due to the age of the stencil, which was made in 1959 and run in 1961. Gestefax stencils are light and rubbery, and tend to wrinkle if you look at them. This one had even turned colors...

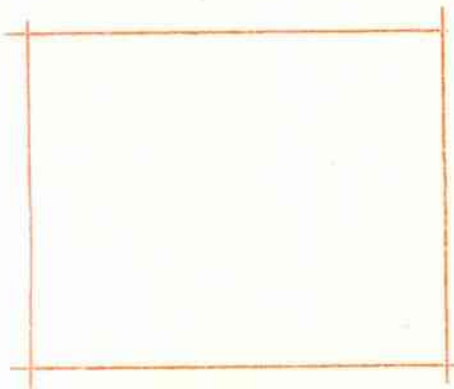
THE COLOR EVIDENT IN THISH is at least partly the result of my obtaining a color-change kit for the Gestetner. A Gestetner, you see (or at least the big models like my 360) requires a number of gadgets for color changing. You must replace the ink gun, the waver rollers, silk screen, and much etc. So I finally broke down and paid an extravagant price for one color-change kit, the result being the orange I hope this is being printed in. Most of the other colors you may see herein are the result of color work I did several years ago with the ABDick.

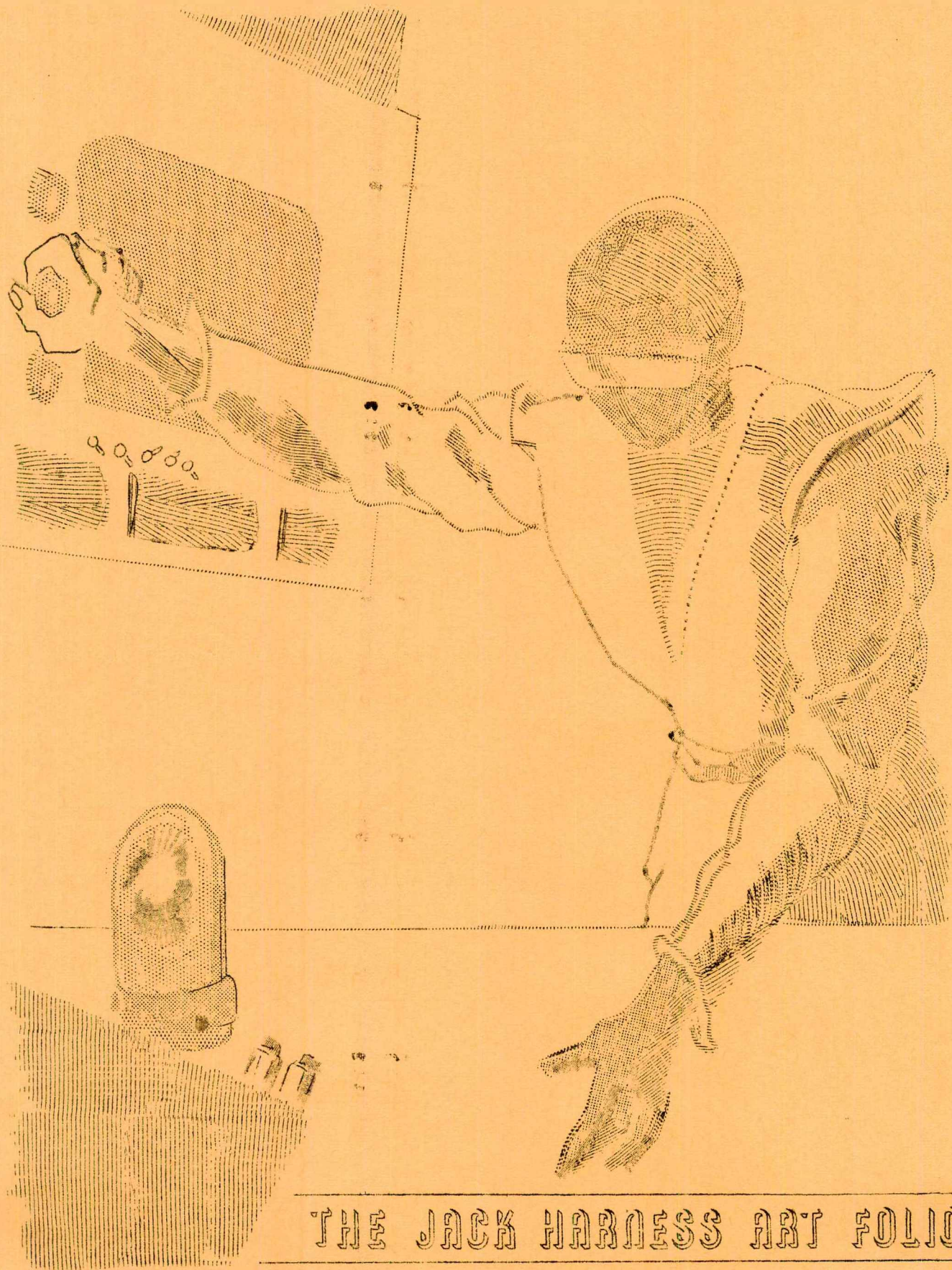
I'VE BEEN ASKED about the Moskowitz matter. Here are the facts: I published an apology and retraction in NULL-F #23. This was unsatisfactory to the Moscovitzes, and their lawyer prepared a new statement for me which in itself was a little extreme (I'm sure coming from my lips it would've sounded sarcastic), and which I was to print without indication of the fact that it was drafted wholly by someone else. Appended to this statement was the demand that I print it as my own, that under no circumstances should I tell anyone it was not my own, and any further statements by me or anyone else would be considered grounds for suit. Thus, the statement in AXE of "new developments" and the request that people check first with me before making any statements.

This demand struck me as both unreasonable and dangerous for me (I can hardly be held responsible for what others think or say), so I engaged an attorney. He is currently representing me in this matter, and I shall be issuing no other statements on the subject with this exception: feel free to say or print what you feel about the subject; I have no objections whatever.

-ted white

This is NULL-F #24, edited & published by Ted White, at 107 Christopher St., New York 14, N.Y., for FAPA. February, 1962. -QWERTYUIOPress-

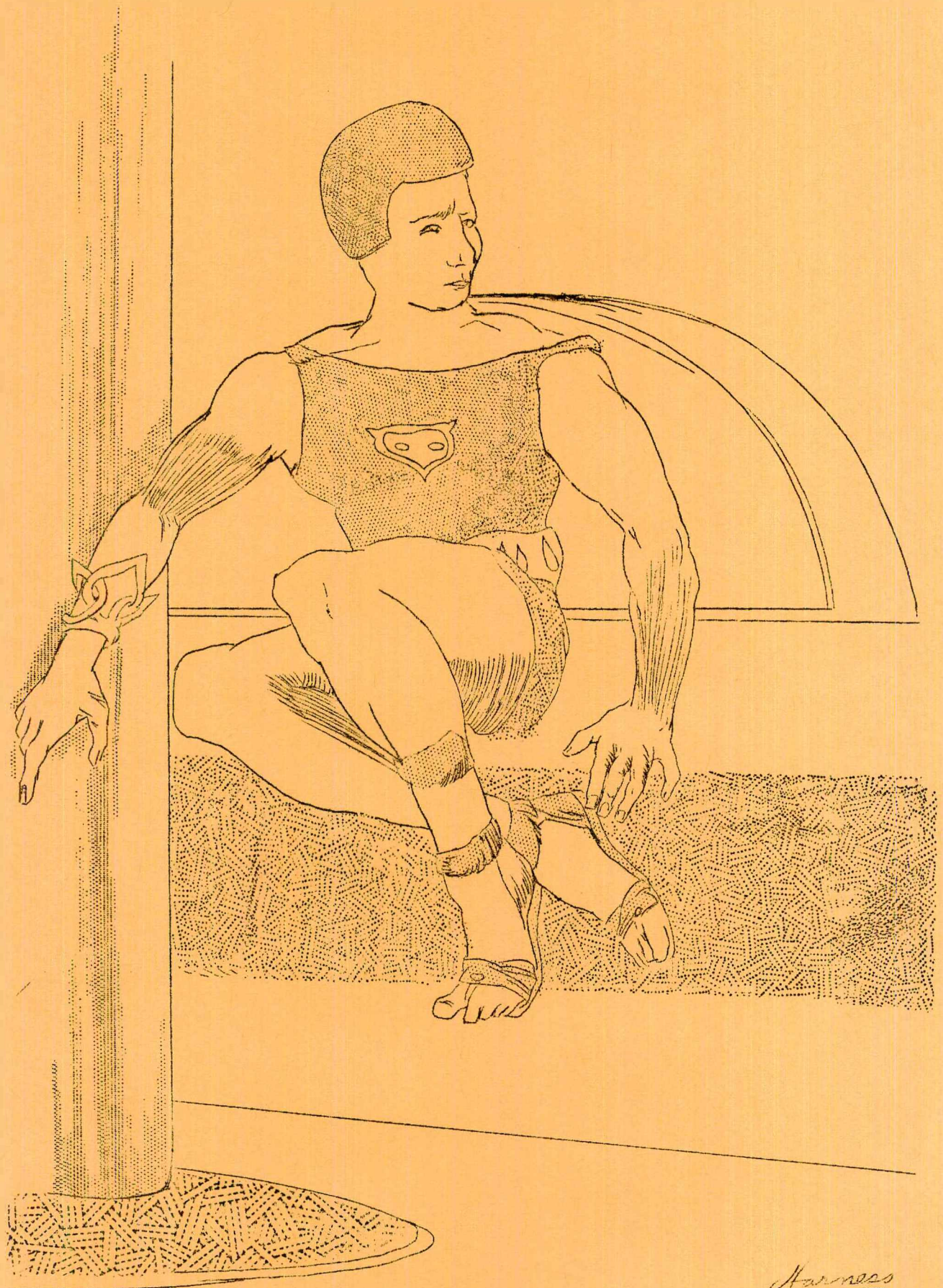


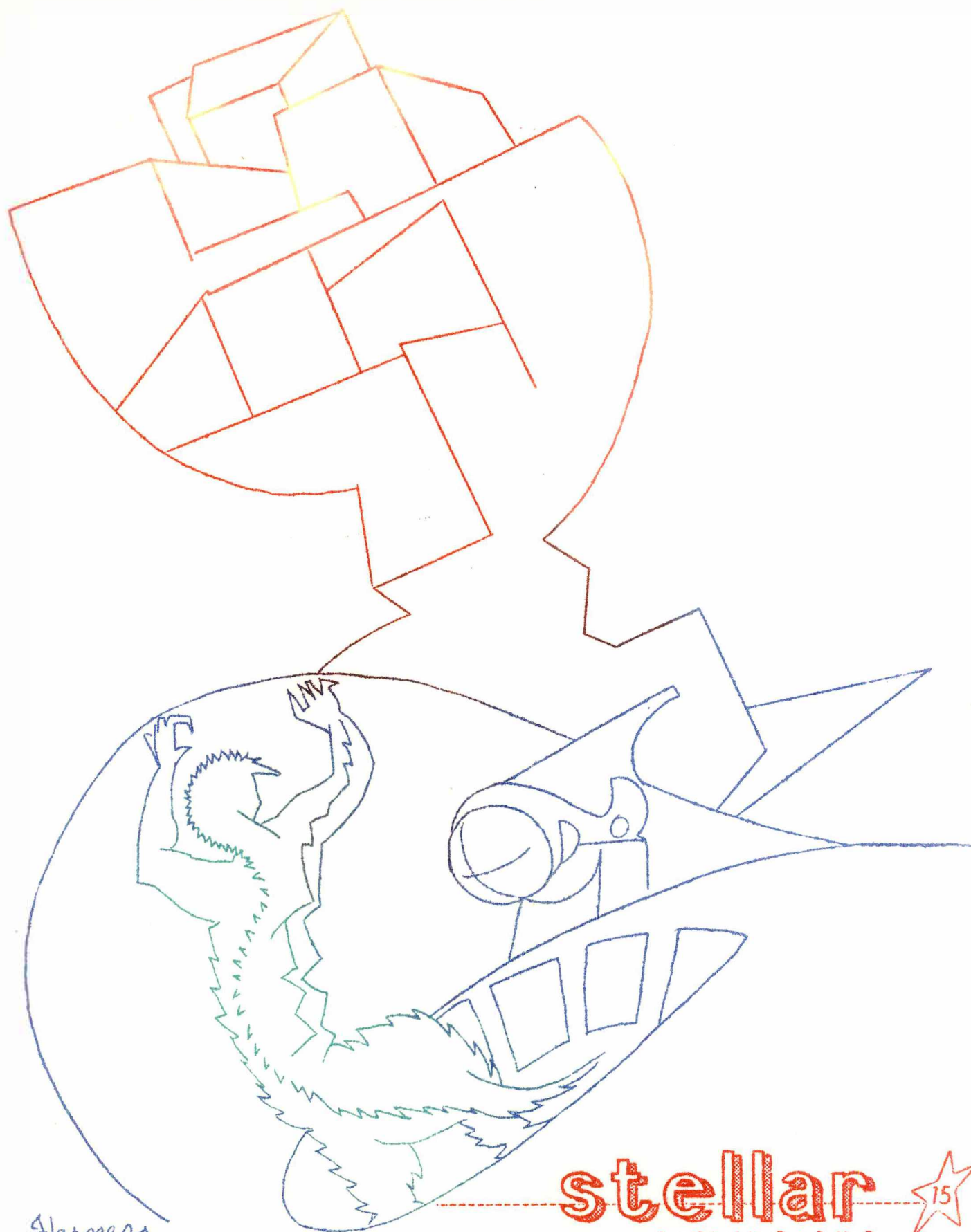


THE JACK HARNES ART FOLIO



Harness





stellar
c/w DIMENSIONS

