

APPENDIX no.?

produced for the 20th mailing of the Neffer Amateur Press Alliance, if I've kept count correctly. I couldn't find the 19th mailing, only the 18th, dated September. This will give you an idea what a shocking state my files are in at the moment. Anyway, this is published by Ted Johnstone, residing with a fair degree of permanence at 10629 Ayres Avenue, Los Angeles, 90064, USA. With this, the first ditto master I've typed in about a year, and a brand new ancient bast-up ditto machine, I have no idea whether to apologise for the repro or not as I type -- but I think I'd better, just in case. Date is almost midnight on the 10th of March, 1958.

Because of the displacement of the last mailing, I plan to be short on mailing comments this time. But there isn't that much time, this time, for anything but my usual disorganised mattering. (And the thought strikes that apologies probably will be necessary if only for the letter "g", which is somewhat out of whack on my nice, almost-new electric portable, and strikes lightly most of the time. Sometimes I remember to go back and strike over it, and sometimes I don't.

As for the ditto -- it has a long and honorable fanish history. I only know its pedigree a few years, actually; I believe it has been a fan-machine all its life, but don't know for sure where it was before Dick Gois had it. Dick had it, tho, for many years, and published all the dittoed issues of PSYCHOTIC on it -- when he gaffeted a few years back, he sold it to Bruce Pels for \$5. By that time it was in pretty bad condition, but Bruce managed to run off some 40 or 50 issues of the MESSAGE OF THE LASFS on it, as well as a lot of other dittoed material, hand-feeding, and nursing the cranky old thing along. Now Bruce has married Jean and her big new electric Dittograph, "Pudiles", and no longer needs this lumpy green antique.

When this machine was made, as far as we can tell, only a few dozen were made, and then the molds were broken. (The serial number on mine is 1706, but this may mean it was the 6th one made in 1917.) By a minor miracle which deserves credit to true believers, even tho they may use ditto, one of these machines, fundamentally identical to this one, ended up in the back of the UCLA Physics Library, where Pata sent Bruce Pels as chief librarian. The thing was long unused and unloved -- and more important, unneeded. So with painstaking ease and a Phillips-head screwdriver, he cannibalised all the needed parts off the library machine to completely remake the Psychotic ditto -- and then sold it to me for \$10, along with about a third of a gallon of ditto fluid.

This is the first master I have tried to run off on this machine. If it looks good, I shall pay Bruce his \$10 and consider the deal well-made. If the paper crumples and tears, smears, blurs, or refuses to print, or develops any other sort of malady I can blame solidly on the machine, I shall return it to him with a request to put the bloody thing in working order, like he said he would.

For the historical-minded, I will try to get a more complete history of the machine. It has a sticker on it saying it was sold originally by Portland Typewriter Company, Portland Oregon, so possibly Gois bought it originally. It is a REX-O-graph (the last five letters in script), made in Milwaukee Wisconsin, and its serial number 1702, not 6 as reported above. It is tall and boxy, and is built like a battleship. The paper passes over the drum, rather than under, and the impression is made on the underside of the paper, rather than the up (or visible) side.

Well, that's enough of matter. Now let's see how the bloody thing works...

Appended directly following and making up the rest of my required pages for this time is a short script I wrote in about four days of worrying for a Production Workshop I'm in. I'm scheduled to shoot this Saturday, and I had a dandy script I'd put a lot of work into and had written last fall which I planned to film. The basic premise depended upon the locale of Pacific Ocean Park, a large amusement park a few miles from here. So last week I got around to telephoning P.O.P. about a release allowing me to shoot there. And they said, "Not a chance!" Not even for money would they consider it. So I was stuck for a script. This one isn't really bad for about four days' notice.

One of these times I plan to get over to P.O.P. and shoot this other script anyway, just out of sheer meanness. I could do it perfectly well with a handheld camera and just me and the two actors, who would not really be doing anything unusual enough to attract attention -- but the Workshop is supposed to keep a whole crew of eight people busy keeping camera reports, handling reflectors and slates and so on, and all that business that is so helpful but not really necessary.

But enough of this jazz. I fill every damn fanzine I write these days with nonsense about what I'm doing -- my main problem being that I don't know much about anything else -- and this fanzine ought to be different. I don't know why it should be different, I just have the feeling that it should be.

There's a new craze going on in L.A. -- actually, there are about three new crazes. One of them has been around for years, but is just catching on big: getting married. As you may have heard, I took The Step in December, then Bruce Peis Fall in February, and next month Luise Patty and Dan Brannon (non-publishing but active fans) will also be facing the minister. We don't know how far this will spread -- there are a lot of eligible males in L.A. but relatively few eligible females. Fred Patten, Ed Baker, Jack Harness, Phil Castore, Owen Hennifen... that's about five more than there are girls for at the moment. The problem is they usually get snapped up about as fast as they become available. Luise, for instance, I discovered in San Diego while I was down there a couple of years ago -- she's a marvellously talented girl, as a dancer, choreographer, artist, designer, and writer (and I think I've forgotten a couple more), but while we could work together fine, I couldn't have married her myself. So I had to recruit her into fandom and bring her to L.A. and let nature take its course. Now I have her handy to utilise her talents on my productions when called for, and with no undue effort on my part. And she will be well taken-care-of by Dan too.

The second craze you saw some evidence of a couple of mailings ago -- the last time I contributed anything; the game of DIPLOMACY has gone over big in L.A. fandom. There are four games in progress at this writing -- numbered, for some unknown reason, One, Two, Two-and-a-half, and Three, each with weekly moves made simultaneously by all players -- complete with seven players apiece, although with a lot of duplication, they still involve about fourteen or fifteen people altogether. Since I didn't get a chance to explain the mysterious RURITANIA I sent through the 18th mailing, let me just say that DIPLOMACY is a game of strategy with a map of 1914 Europe as the playing board and a player for each of the major powers. Moves are made in writing and exposed simultaneously. The game was written up in TIME magazine for 13 December last, on p. 44.

The third craze hasn't really become a craze yet, but Castore and Hennifen had a for-real duel (almost) about a week ago. Harness and I were respective seconds, and Gail Knuth dropped the handkerchief, according to the rules. After about five minutes of flailing around, they both managed to score, and it was declared a draw, with both sides satisfied. I don't know whether it'll catch on or not -- personally, I used all my fingers to type with. Actually, they did take precautions; just the face and torso left unprotected. I don't have time to go into details here -- maybe Owen will write it up.

1. EXT. ROYCE HALL LONG SHOT LOOKING EAST

Joyce and Bernie walking towards the camera. He is carrying her books, and as they come closer we can see she is walking about a pace in front of him, carrying a small transistor radio. They walk left to right past the camera, which pans to follow them.

2. REVERSE ANGLE LOOKING WEST

John coming towards the camera, striding along purposefully. As he approaches, Joyce and Bernie enter from left. They meet John in a FULL SHOT, and he stops to talk to Joyce.

3. THREE SHOT FAVORING JOHN

He starts giving Joyce a line. He has been rushing her for some time, and is getting enough response to begin expecting a little more.

4. TWO SHOT FAVORING JOYCE OVER SHOULDER OF JOHN

She listens with more than objective interest as John delivers his new job.

5. MEDIUM CLOSE UP BERNIE

He looks somewhat jealous and feels inadequate. He wishes he were brave and dashing and had an opportunity to win this girl properly.

SLOW DEFOCUS

FOCUS IN

6. TWO SHOT JOHN AND JOYCE JOHN ON LEFT

John, leering now, bends over and whispers something in Joyce's ear. She reacts with shock and insult, draws back, tries to slap him. He grabs her wrist.

((MUSIC UP: "Cortège" from Sylvia Ballet Suite, by Delibes))

7. FULL SHOT BERNIE ENTERS RIGHT

Bernie, suddenly unencumbered by books or coat, and sword in hand, leaps in to defend Joyce's honor. John drops her arm, falls back a step, and produces a great sabre. Joyce cowers back against a pillar. Bernie leaps forward to cross swords with John.

8. CLOSE UP JOYCE REACTING

9. FULL SHOT JOHN AND BERNIE

John makes an overhead cut at the head. Bernie parries in seconde, beats to the right and ripostes. John recovers in sixte and parries. Continue, ad lib.

10. MEDIUM SHOT BERNIE OVER SHOULDER OF JOHN

He is fencing joyously, like Doug Fairbanks. He advances a couple of steps, retreats, thrusts, lunges, constantly, ad lib.

11. MS JOHN REVERSE ANGLE

He is doing the same sort of thing, because we'll be intercutting a lot. But he looks more worried, less confident, and is fighting harder. He is obviously outmatched.

12. MCU JOYCE

She follows the action, reacting to what she sees. Her sympathies are all with Bernie -- at least in this scene, which is occurring, of course, entirely in Bernie's imagination.

13. CLOSE SHOT OF THE GROUND

Bernie's feet advance and retreat, replaced by John's, which retreat in turn as Bernie advances. Keep it up for a while, because this'll be intercut too.

14. CU JOHN

He is fencing desperately and looking worried.

15. CU BERNIE

He too is fencing hard, but looks triumphant. Advancing steadily.

SLOW DEFOCUS

((MUSIC OUT))

FOCUS IN

16. MCU BERNIE

The shot matches scen. #5. He is off in a reverie, and just awakening.

17. TWO SHOT JOHN AND JONAS BERNIE'S POINT OF VIEW

They're still talking idly about a dance or something -- their voices will register only as a softe voce murmur on the sound track, with an occasional laugh. Nothing has happened to inspire a duel.

18. MCU BERNIE

He looks downcast, then slowly his face changes to look grim and determined in a melodramatic way. ((All his reverie scenes are very melodramatic and violently caricatured.))

SLOW DEFOCUS

((MUSIC IN: Instrumental of "High Noon",
or Main Title from Danger))

FOCUS IN:

19. LONG SHOT DOWN ARCADE LOW ANGLE PAST HOLSTERED GUN IN FOREGROUND

John is visible at the far end of the arcade. He too is wearing a holstered pistol. There is a long pause, then the hip in the foreground swivels and takes a stride forward. John does the same. In a couple more steps, Bernie's back is recognizable in the foreground above the hip we opened on. They continue walking slowly towards each other.

20. MS BERNIE LOW ANGLE

Bernie is walking slowly and purposefully forward, trying to look like Gary Cooper in the walkdown from HUGH MOON.

21. MATCHING SHOT JOHN

He looks villainous, and very melodramatic. He is also walking slowly and purposefully forward.

22. CU BERNIE

A slightly low angle on a long lens, following him as he walks.

23. CU JOHN

Matching the shot of Bernie. These shots will all be intercut, so make 'em long.

Incidentally, this issue of HIPPICALORIC is Forny Pub #65.

- 24. MCU BERNIE'S FEET
Crossing left to right, slow steady pace.
- 25. MCU JOHN'S FEET
Crossing right to left, at a steeper angle, then stopping.
- 26. MS JOHN'S HIP UNHOLSTERED SIDE
He crouches quickly and draws his gun and fires. *((MUSIC OUT))*
- 27. MS BERNIE'S HOLSTER
He also draws and fires. *((SOUND: Gunshots))*
- 28. MCU BERNIE OUT OF REVERIE
Back in the real world, suddenly, looking shocked at what his imagination had him doing as his vision shatters. He is not at all a violent type, but believes violence is the only sure way of permanently solving problems.
- 29. CU JOHN BERNIE'S POV
He is still talking to Joyce, leaning a little, and looking overwhelmingly self-assured.
- 30. FULL THREE SHOT PAST BERNIE
John finishes talking, starts to take his leave. Looks off to one side, towards ground level near the camera. He smiles nastily.
- 31. INSERT FS POV JOHN WHITE DOVE ON GROUND
John reaches into his pocket, pulls out a stone which he carries for such purposes, and throws it below and to the right of the camera.
- 32. INSERT CU JOYCE REACTING WITH SHOCK
John exits, looking smug. Make it good, because this is the only clear look we have at his real character. As he goes off, Bernie goes off-frame lower right, looking concerned. After a moment, Joyce follows him.

34. FS BERNIE SQUATTING ON PAVEMENT BOOKS BESIDE HIM

He is lifting the dove between his hands and looking at it with concern. Joyce enters the shot in foreground, goes to Bernie and kneels beside him to look at the dove. She strokes its back.

((SOUND: Coo of dove))

35. CLOSE TWO SHOT JOYCE AND BERNIE

They look at each other over the dove at the bottom of the frame. Their eyes meet, hold, Joyce looks down, then up at him, and smiles.

36. FULL SHOT

Both stand, as camera tilts to follow them up. Bernie gives the dove a toss into the air, off the frame. It is presumed to fly away. They watch it go, then turn to each other. Joyce reaches for Bernie's hand, and they go off right. Camera pans to follow, then lets them off the edge of the frame.

37. TELEPHOTO SHOT

Tracking a bird, flying up and left in the frame. Camera tilts and pans to follow it off.

THE END