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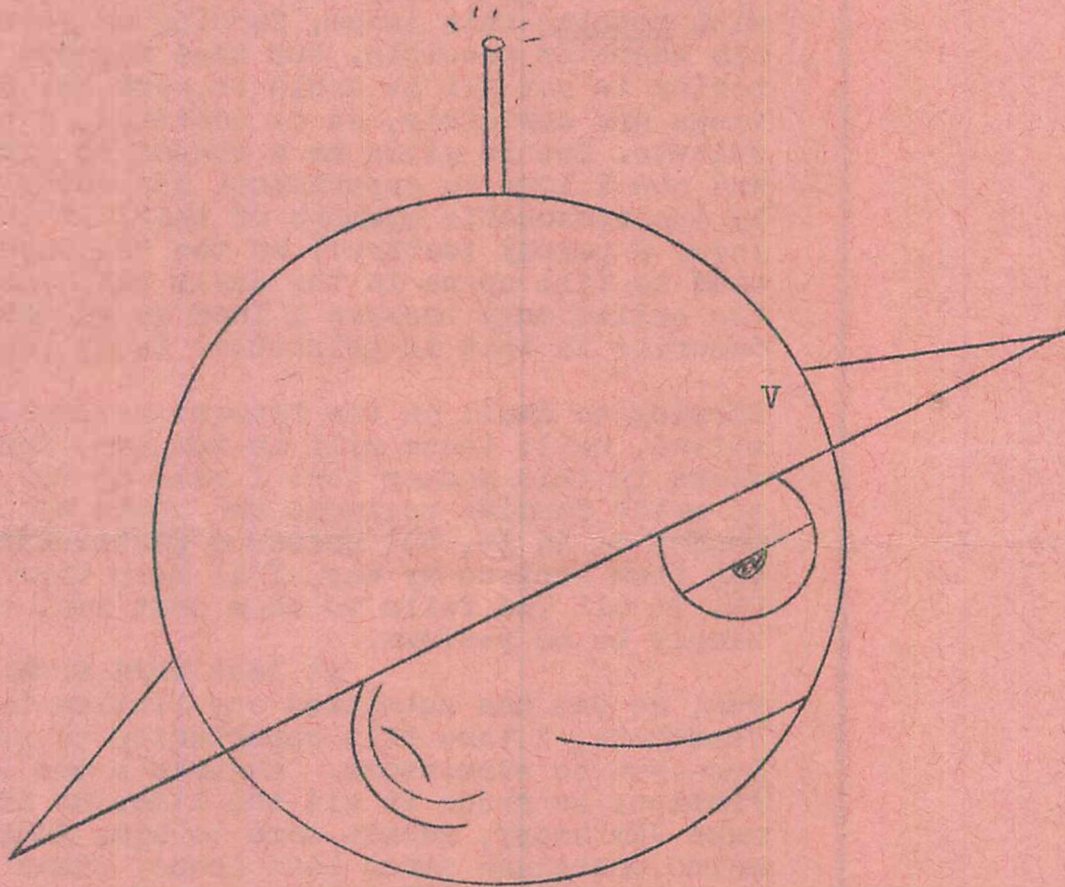
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This is a man from Venus. Oh see that man from Venus? The men of Venus are fierce, cunning, strong, handsome warriors. They stand 9 feet at the shoulder, weigh between 6 and 700 pounds wet, and a bit less dry. They possess a 1,984th sense that allows 1 of them to communicate with/ to the group mind. This enables them to call in reinforcements at any time whatsoever. In hand to hand combat, a Venerian can best $24\frac{1}{4}$ Terrans. Although they are far superior physically, they have an average IQ of only 3 and one third, giving Terran soldiers a great advantage .

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Prime Olde Procrastinator Ted White has come thru with nothing this issue, forcing me to fill in for him wherever possible. For that reason, the lettering is not all it could be, and the fanzine reviews are certainly, as is admitted, a poor substitute. But it gives me a chance to experiment, and how I love to experiment! The cover is a fairly (un)reasonable example of this. It is, more or less, a parody (satire?) on the "Science Shorts" used to fill space in the early pulpzines. "Art" (so called only because I lack an adjective to describe it that is printable) is by Pauls.

Re-
turning to dwell on the fanzine reviews (aptly titled, no?): these will be the last fanzine reviews in this manner that I will do for DM. I like to write fanzine reviews, and would welcome the chance to do so, but unless a particularly revolting item happens my way, I'll keep them out of DM. It ol' Ted fails to show next ish, there will simply be no reviews.

At last word from Jim Caughran, no one has submitted any fiction to DM as yet. Therefore, I take this opportunity to ask--nay beg--you to submit some. Caughran's one love is fiction; he reads it all the time. So if only to make Jim happy, submit some to him. Address remains unchanged since last issue: James G. Caughran, Room 110, 2315 Dwight Way, Berkeley 4, California.

Up there somewhere I dwelled briefly (hah shades of Ted White) on the lettering in this issue. It is, as can be fathomed by a quick glance, typed with "o's". These seem to work out better than any others I've found as yet. Also as I said above, I like to experiment. Hereabouts there are dozens of sheets, full of lettering and layouts, all products of my warped imagination. Some of these will appear in forthcoming issues; some will never see the light.

Since review in F, many requests have arrived for copies of DM, both from known fans and totally unknown names. Readers, I will try to fill these out with this issue. To do that--and still publish within the bounds of my assets--I must tighten up on the present mailing list. Therefore, I restate my policy for copies-sent-out: The following names will receive #5, no matter if they write on this or not: Trades...

Bruce Pelz; R & J Coulson; Lynn Hickman; Boyd Raeburn; Ted White. Staff... Jim Caughran; Rick Sneary; Terry Carr. Others... Greg Benford. If your name was not in there, it simply means that unless a letter of comment on this issue arrives prior to August 10th, this is the last issue of DM you will receive. Further stating policy, the price for samples is still 15¢ and I wish you reviewers would take note of that.

Perhaps a pertinent item for consideration would be that DM is now published by WOKLpress. No, it is still I; only the name has been changed. DHOGPubs is unsatisfactory, now that DHOG has definitely folded, and when I heard of WOKL at the Disclavette, it immediately struck me as the ideal name for a mimeograph. For Inner Significance and like that, write Andy Young, 11 Buena Vista Pk., Cambridge 40, Mass.

If I may become the Dirty Huckster for a moment, I'd like to mention that I have fanzines to get rid of, mostly my own. Like for instance: dhog #'s 6, 7, 9 & 10; The Fake Fan; AGHAST #6 & 7; DIASPAR #8; S--- #1; and DM #3. Postage takes any or all. (And, Bob, I'll be sending that FAN DIRECTORY along with this).

THE BNF OF IZ is 35¢, not 25¢ as advertised last issue.

By this time all of you will be quite confused as to the "new format" I spoke fleetingly of last issue. It was to have been a division of the lettercol by subject, rather than by writer. There are several reasons why this didn't go through: First and foremost, I couldn't procure a lettering guide for use in the headings. Secondly, it would have taken a larger amount of space than is presently consumed. So the letters are divided the same old way, although the headings are slightly different. These, too, consume quite a bit of space. But with the cutting of outside material, this is more than compensated for.

Note: I would like one of our staff, namely Ron Ellik, to get on the ball. So far I have received only one Outdoor Adventure.

Seriously, my actual whim would be for Ron to write a sort of "guest editorial" for next issue. He has been around letterzines quite a bit more than I, and I'd like him to expound of the subject of just what is expected of a letterzine. I'll try to comply, Ron.

Another note, this to Ted White: Several times I have mentioned the copy of NEMATODE you have. Now it is joined by The Cole Fax. The latter is no loss, but I would like to have the former returned.

As far as next ish goes, about all I can tell you is that it will be out on or before August 10th and will be, as this, 20-pp. JULY

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in 1960!

This space donated by Terry Carr

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I carp at Ted White,
and he'll carp right

back, for his teeny-tiny fanzine reviews. I thought he was going to dig into one or two each time and do a thorough job on them. Instead we have the same sort of thing that can be found in any zine. (I'm afraid that I must take a large portion of the blame, for I only allot Ted five pages each month.)

Here is a good place to bring up a subject that is tailor-made for a letterzine: The other evening Bob Pavlat and I were discussing fanzines; more particularly, the methods of producing same, and paying most attention to the selection of paper.

For some time now, Master Weave has been the staple diet of fanzine pubbers. This multi-colored, blotter paper is preferred for several reasons, chief among them being that it is cheap: Also, it is opaque. These seem to be its main attractions. Of course, it takes rather well to all types of ink, in the same sense that a blotter takes to all types of ink. But another bugaboo has raised its head; Master Weave crumbles readily. It ages very fast, and even with careful handling zines become dog-eared very soon. Items like The Fancyclopedia must be able to withstand a great deal of use, and last for years. Fanzines only a few years old are already in the "please don't handle" stage due to the use of Master Weave. (It seems that I am forever disagreeing with you, Chick. Your "few years" may be longer than my "few years", but: I have a STELLAR #2 in fine condition; it is printed on Master Weave. I have a Califan #5 which is falling apart; it is, I'm fairly sure, not printed on Master Weave.)

In closing I want to say that DM has shown an amazing amount of improvement in it's three issues. Get rid of that damn "dot" shading plate, and you are headed for a real slick mag. Oh yeah, don't let Ted White influence you too much, Ted is a top-notch publisher, but damn it all, every zine he lays a hand to looks the same, format and print wise.

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Terry Carr is not far
wrong--The Fantasy A-

mateur was almost a focal-point. How many other fanzine appeared on a regular schedule? With a consistent readership in the neighborhood of 100? With so little turnover of the readership? Yeah. But anyhow, on this numbered fandom's business: we may be in--or on the fringe--of a new one. That is, something which could coalesce into a number seems to be in the air, but whether that something will actually coagulate is something else again. The run on the apa's and the letter-substitute craze (or call it snapzine craze if you like) looks like but two aspects of this rather drawn out interregnum. Maybe we should borrow yet more from history and call this period from '53 The Crazy Years, for there's no better term for them. The brief dominance of Anglo-fandom, which probably played the most significant role ever over Amerifandom;

The formation of OMPA and The CULT; 7th fandom, 7APA, and WAPA if it ever existed; WSFS Inc.; The Loncon; The airplane; \$700 in the red; TAFF; Bugging FAPA mailings and w-1; \$25,000; The Year of the Jackpot. It is amazing how many good things have happened--and how many bad things to counter-balance. The only unifying aspect that I can see is that these have been the years of excess. Overweening pride, stubbornness, selfishness, and yet generosity as perhaps never before. Flaring tempers, for once not limited to the younger element of fandom (though there was certainly no lack of accustomed flare-ups there) but between well-established, adult citizens of the community. The commie hunters riding hard on the fringe--and thank Ghod there were only two. And yet TAFF, and South Gate in '58, and the Goon, and Leman, and Flafan. I think The Crazy Years fits. I hope they end soon.

Shucks no, I'm not defeating my purpose in telling you that some government workers are loafers, any more than you are in admitting that some parts of Baltimore are slums.

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Ted White doesn't try to explain this sud-

den popularity of fanzines-for-letters instead of fanzines-for-money. I suspect that it derives from the fact that prices of publishing fanzines kept rising slowly all during the '40's and '50's, but it wasn't until fairly recently that publishers were forced to give up the silly pretense that they might be able to break even. For the last few years, the price of paper and stencils and postage and the slow trend toward fat issues have made it obvious to the completist romanticist that all but a tiny fraction of his expenses in publishing will be lost to him; once that idea was accepted, most publishers decided that they might as well substitute as much egoboo as possible for the money that wouldn't be sufficient in any event.

Misty Menor sounds like a complete hoax to me. The use of a Post Office box, the high price, the strange name, and the stranger contents all indicate that. I didn't get this publication, but it sounds as if someone is trying to stick pins into fandom to see how violently it will react to more of the old Degler type lunacy.

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Toskey's letter (in #2) was quite amusing

especially where he says "this TAFF race would be a fine fannish thing were it not for the presense of Don Ford on the ballot." "Sad state of affairs when you consider that even some trufans are plugging for Ford (Hickman, for instance). Remember that nobody at all was plugging for Madle the last time we sent anyone over." "It certainly is to bad that Don Ford had to spoil all our fun."

GOOD GHODS!! Here we have a relative newcomer to fandom saying Don Ford shouldn't be on the ballot. Hell, Don Ford was one of the main reasons TAFF has been succesful. (Vor-

zimer started the Cult} He served as U.S. Director (the first one) for four years and has always been active in TAFF. So Toskey feels he's a trufan and Don is a fringe fan. WHAT have you done in fandom, Tosk? Don put on the Cinvention, helped in the Organization of the Midwestcon, has attended many other cons. Published the Cinvention Yearbook and is an active member of OMPA. He is a collector, with more magazines in his collection than you probably thought existed. Don put out his first fanzine in 1940, and is still pubbing {for OMPA}. You are in SAPS {The OE, as a matter of fact} and I guess help on CRY. Other than that, no one ever hears of you. Yet YOU are a trufan and Don is a fringe fan. What a sense of humor you have. {You leave one without much to say. Personally I don't agree fully with either of you. Toskey because he uses trufan to mean convention fan and you because you're too blind with rage to realize this. There is a BIG difference between the average convention fan and the average fringe fan}

No one supported Madle? I did. And a hell of a lot of fans thought he was the one that should be the TAFF rep. He was elected. {The present power in the French government was "elected"}

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DM #3 here, and glad to see that the move

of White & Co. does not greatly effect the future of your zine. I'd gotten the impression that it was TW's dupe you were using.

Overall view of this issue is very good. The two columns are worth the space. TW's reviews were more comment provoking (to my thought--apparently whatever he says provokes some fans) this time. You also must have done a thorough job of editing, as the subject matter was limited to about three main points. Only trouble I see in this is that it leads to a point where there is nothing more to say.

I find myself supprisingly at odds with Ellik about the TW approach to reviewing. A serious approach to zine reviewing is all that saves them from being filler. Ron's reviews in F are only getting a quick glance while my eyes leap ahead to find a news item or opinion.

Warner's one of those kind that say about everything and leave little to comment on. One point I agree with, and one I disagree with.

I couldn't tell from the way he worded it whether his remarks about the "barbarian invasion from N3F" was the way he felt or the way others felt. At any rate, it is quite unfair. By and large I admit (as an ex-member) the N3F is pretty neofannish about its approach to general-fandom. But it has held most of active fandom, at one time or another. I don't suppose there are any records, but most of the fans I know (especially thoughts before Ellison fandom) are ex-members. If anything else, the N3F has been a Ghu sent blessing to actifandom. It has provided a place to grow for many neofans, so that when they did turn to fandom proper, some of the green was rubed off. {I tend to think of N3F as more or less of an obstacle course where only the heartiest of fans get through. The rest gafiate. Almost everything I have seen backs this up; that is, the fans who have actively partici-

pated in N3F for, say, a year, almost never do anything for general fan-
dom. A good example is a boy known as Peter Kane. He is what you might
call the Perpetual Neofan, was a member of N3F before I joined and is
almost totally unknown in outside fandom↓

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I'll agree with ever-
yone who says that

you would be better off printing nothing but letters in DM; I'll agree
on Bjo for TAFF; I'll agree that socialism is stupid; I'll agree that
American cars are better than foreign cars; and I'll agree that folk↓
music stinks. I'm agreeable, aren't I?

Ted White takes a sly dig at me
in his letter. He doesn't quite realize that Wally Weber polls at the
top of the humor category in SAPS consistently (just as Burbee does in
FAPA), so it certainly should be no disgrace for someone to consider
Wally tops in humor. Obviously White thinks I have bad taste in humor
because (a) I see nothing funny in anything of Ted White's, and (b) I
find Wally Weber's humor funnier than Burbee's. To my way of thinking,
the difference between what people find to be funny is merely a matter
of personal opinion. And what's this have to do with the fact that I
enjoy Amazing's and Fantastic's from the 40's better than the Astound-
ings? The concepts involved are totally different, and have nothing to
do with each other. It doesn't bother me in the least that most fans
are more appreciative of Burbee's humor than I am, but no amount of
arguing on their part can possibly change my mind. The only thing that
could influence my judgement of Burbee's humor would be to read more
Burbee (and I've read very little, to be sure--though I've read all that
I've gotten hold of). But I am somewhat familiar with the TYPE of humor
Burbee writes, and on the whole, though it is amusing at times, it is
not the type that thrills me greatly. But quite often, something writ-
ten by Wally, Es, or Rich Brown will lay me out on the floor shaking
with laughter.

I suppose Ted will want to argue about science fiction in
the 40's next. But most likely he will pass me off as unworthy of his
attention. It's possibly the safest way, too, since I'm truly the stub-
born type.

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Say, you have "DM 2"
on your contents

page instead of "DM 3". Just thought you'd like to know. (I'm surprised
no one else noticed this↓)

What are these inane little vignettes on page
14 supposed to represent? They all seem pointless--inane, as I said--to
me. (They are various pieces of trivia overhead (and in some cases, o-
verseen) at the Easter party held at Johnmag's house↓)

Harry's article
is extremely interesting. Only I think I'll wait to see what others say

about it before adding my 2¢. {But that's what everyone said!}

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Thanks for DM 2 & 3.
I put off commenting

on #2, because, not having seen the previous issue, nor any of the many DHOGs, I wasn't up on some of the discussions. Just when I was thinking that I must try to write some sort of letter anyway, #3 came along, and while I was familiar with everything being discussed in that issue, I find that I have little to add to the current conversations. So, it seems that this time anyway you're not going to get a long letter from me. It may be a mistake to ask for "long letters" for a person may think "I have time to write a letter, but not one to Ted Pauls for he wants a long letter and I haven't time to write a long letter" or "Ted Pauls wants a long letter, and I haven't enough to say to him to make a long letter, so to hell with it." Don't you think a short letter is sometimes preferable to no letter at all? {Perhaps you are right, but I doubt it. At least, I've had no trouble so far. All but a few write long letters, and those few almost never say anything worthwhile in any case}

I too find Rich Brown to be a little tiring on the subject of Ted White's "boring pointless conversations" or whatever his terms were. If Rich found these things by Ted boring and pointless, why didn't he find TCarr's items of the same type equally boring and pointless? *Quoting Rich: "Ted White lacks the spontaneity of Burbee and Carr"} For Ted was doing an exact imitation of one of Terry's anecdotal styles. Maybe Rich was peeved because Ted was copying Terry's technique, but this particular technique did not originate with Terry or even Burbee, but is standard Whimsical columnist. I am not hereby putting down either Terry or Burb, for this particular style Ted was using is only one part of their styles. And for that matter, if anybody wants to claim that Terry's style is not that of Burbee I won't argue. I don't think that, on the whole Terrys writing is particularly derivative of Burbee's style. {Nor do I} (Steady Carr, I'm praising you.)

Phog-
ey, I did NOT tell Ted White that "I am usually so pleasant in person... Further on White's review of A BAS #11, those "strange little extracts from apparently letters" are all headed "Dear Boyd" because they were not extracts from letters, but some of a series of postcards from TCarr, and, being printed verbatim, they naturally started "Dear Boyd".

That seems to be all the comment. I did enjoy these issues though, especially White's reviews, and the Warner article which was really outstanding.

Allow me to apologize for the brief issue. Originally, it was planned for 24-pp. But here it is deadline day and only those few letters you see above. Next issue should be another 30-pager, if that's any consolation.

TP

This column is being written for the sole purpose of convincing Ted White that he is needed. These reviews, composed on stencil to save time, are not meant to be a real substitute for Ted. I am simply not good enough to accomplish this, were I to try. But I do think they will be more of the type review Ted does than most columns running at present. Franklin Fordish is the word, I believe.

But before I start, I should like to clear up one point. To wit: I am not, Rich Brown, criticizing to see how great a critic I can be, as you accused me in CRY. This is merely a statement of my opinions, not necessarily shared by you or other fans. I, at least, am using my real name, Kenneth.

The rating system used is simply 1-10, in that order. It is doubtful that any fanzine will get a rating of 1; nothing is that bad. On the other extreme, a rating of 10 will be quite unusual.

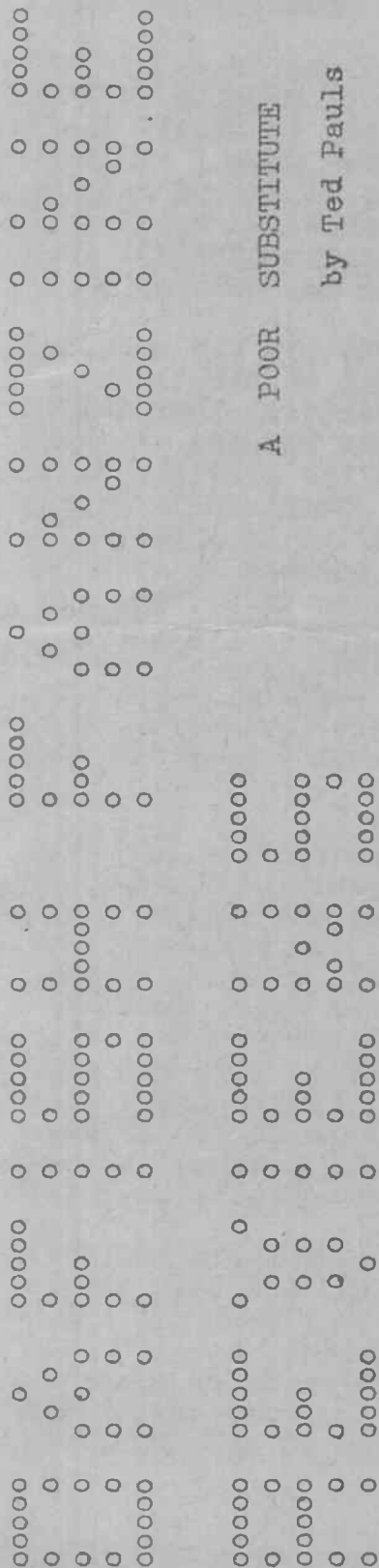
FANVIEW #1: The editor, Butch Manka, seems to be aiming for the spot of the "Fanac of the stf readers". In time, perhaps he will succeed. As a first issue, this is above average: the reproduction is legible--in fact, good--; the book reviews are handled rather well by Manka; and they have a definite schedule of bi-weekly. Unlike ol' Franklin, I believe this is a good thing, especially with a publication of this sort. The only thing detracting from its worth are some very neofannish things written by the co-editor, Johnny Bowles. Yes, I know, all fans are like this at one time or another. But the aforementioned Bowles has been in fandom almost as long as I, and yet comes up with things like: "I would like to ward this introduction very strictly so as not to be satirized in some lowly fanzine, but I realize that anything can be satirized, justly or unjustly. And some fen don't particularly care what they satirize," and "In the future, FANVIEW will print one letter of comment each issue--"

Other than that, and the "news" (which is of the N3F 0-0 variety), Manka manages to be a fairly good reviewer, and even occasionally witty. Rating: 6

THE SICK ELEPHANT: It is AMAZING, that in 8 issues, the editor (George Wells) has managed to do so little with this fanzine. Were it not that (1) I have seen this publication before, and (2) the number on the cover, I would review it as a first issue--a bad first issue, at that.

A POOR SUBSTITUTE

by Ted Pauls



The cover shows what I first took to me a man with a cracked posterior, raping an amoeba, but which upon a second look turns out to be a rather inhuman being disposed of by a mysterious ray of some sort. The art itself is none too good, with a lousy use of perspective, made even more vivid by the use of three colors. But this cover is probably the best item in SE, which should give you some idea...

The issue leads off with a lettercolumn, in triple-column unjustified format (I refrain from the gambit that everything is unjustified), breaking words in highly disordered shreds. Next comes "FANTASTIC" by 'George Demos' whom I suspect of being Yet Another Non De Plumé for Wells. It stinks. It has no redeeming feature whatever except that it is short. Other material is mostly filler items, and the editorial which is composed of neofannish babbles. George has a long way to go before he'll get even five from me. Rating: 3

HOCUS #8: This 8th issue, compared with the one above, is far superior. But only comparatively speaking. It is still not what an 8th issue should be, being comprised mostly of fiction--bad fiction. Fortunately for both the ego of the editor (Mike Deckinger) and the readers who must endure, there is less fiction in this issue than in the previous 7. It is a practice that I hope Deckinger will continue. "Deckinger's Drivel", the editorial, shows that the writing talent of the lad is improving considerably; but whatever editing talent he might possess is lying dormant in the depths of his skull. The absolute worst in this issue, at least from my point of view, is a serial (Ooooh!) by Marvin Rivers, which, according to the editor, "takes no guts to read, just brains..." Most everything else is of the typical neo-genzine variety, excepting only (1) a letter from Bloch, and (2) a letter from the Coulson's. Under ordinary circumstances, I'd rate this with a five, but I know the editor can do better. He just doesn't try. Rating: 4

VOID #17: "The fanzine of sweetness, light, and euphoria" is probably the best general zine currently being published--beautifully published, if you know what I mean. But it, like everything, is not perfect. Larry Stark succeeds in striking out in the lettercolumn, and making an ass of himself to boot (semantic pun fully intended) with some fuggheaded comments on Harry Warner. To make matters worse, does Stark make any specific comments on why he doesn't like Warner articles? Oh no, not him; he simply does not like Warner articles, therefore they are worthless. But with two strikes and two outs in the 9th, Larry smacks one over the fence with the bases loaded. His "A Monograph On The Aerodynamic Qualities Of The Morris" is one of the funniest pieces I've ever read, which virtue is boosted by the White illos throughout. Ho, Stark, you are fabulous!

Franklin Ford then writes what is probably his first piece that I have utterly and absolutely agreed with. And that is all one can say. I find myself shouting at intervals "Yes! Yes!" to him. Other than that, VOID contains it's usual solid material, to give it a graph-like appearance. Two outstanding articles, Three other pieces, almost outstanding, and one (count it, one) blooper, mentioned in the first paragraph (and I bet Stark will have something to say about that) Rating: 9

"Kiss me, darling," he said, with a voice that shook the stage"--Wilson

JD-ARGASSY #44: This is a special issue of an already fine fanzine. 30 pages of Jim Harmon, Robert Bloch, Madle and Hickman himself make fine reading, though Lynn's stuff is rather Sercon at times. There is also Adkins, who can't review fanzines for beans, but trys nevertheless. At least, he agrees with most of my opinions, so I have no beef there. Rating: 7

GEMZINE 4:23: Gem Carr is her usual self; though perhaps a little milder. This is noticable in the fanzine reviews, where she even lets The Cole Fax get by unscathed. Most everyone knows of this zine. I will say this: Oddly enough, GMCarr sounds like a nice person. Only occasionally sounding narrow-minded, and actually witty at times. This may seem strange to some of you, but I probably can explain it. For 16 years I have been living with my Grandmother, undoubtedly the most narrow-minded person in existence. She makes GMCarr sound like a "yes-man". And she makes her look like BB!

At any rate, I was surprised upon receiving this and even more surprised at the contents. It was a pleasant surprise and one that I hope continues. Rating: 7

YANDRO #76: Here I was all ready to review Y75 when 76 makes an appearance. It seems like merely a few days ago that I wrote to Buck & Juanita on 75.

This is a special issue, carrying a 'Literary Supplement' which increases the chuckles-per-page 10-fold. With text by Tucker, Leman, Stratton, and Bloch; illos by Adkins, Gilbert, and JWC; and fillers by Buck is has to be good. Other contents includes two editorials, a text-booky thing by Seithers and letters. Rating: 6

FANVIEW; Butch Manka, 526 W. Riverside Dr., Jeffersonville, Ind. 6/25¢; 6-pp.

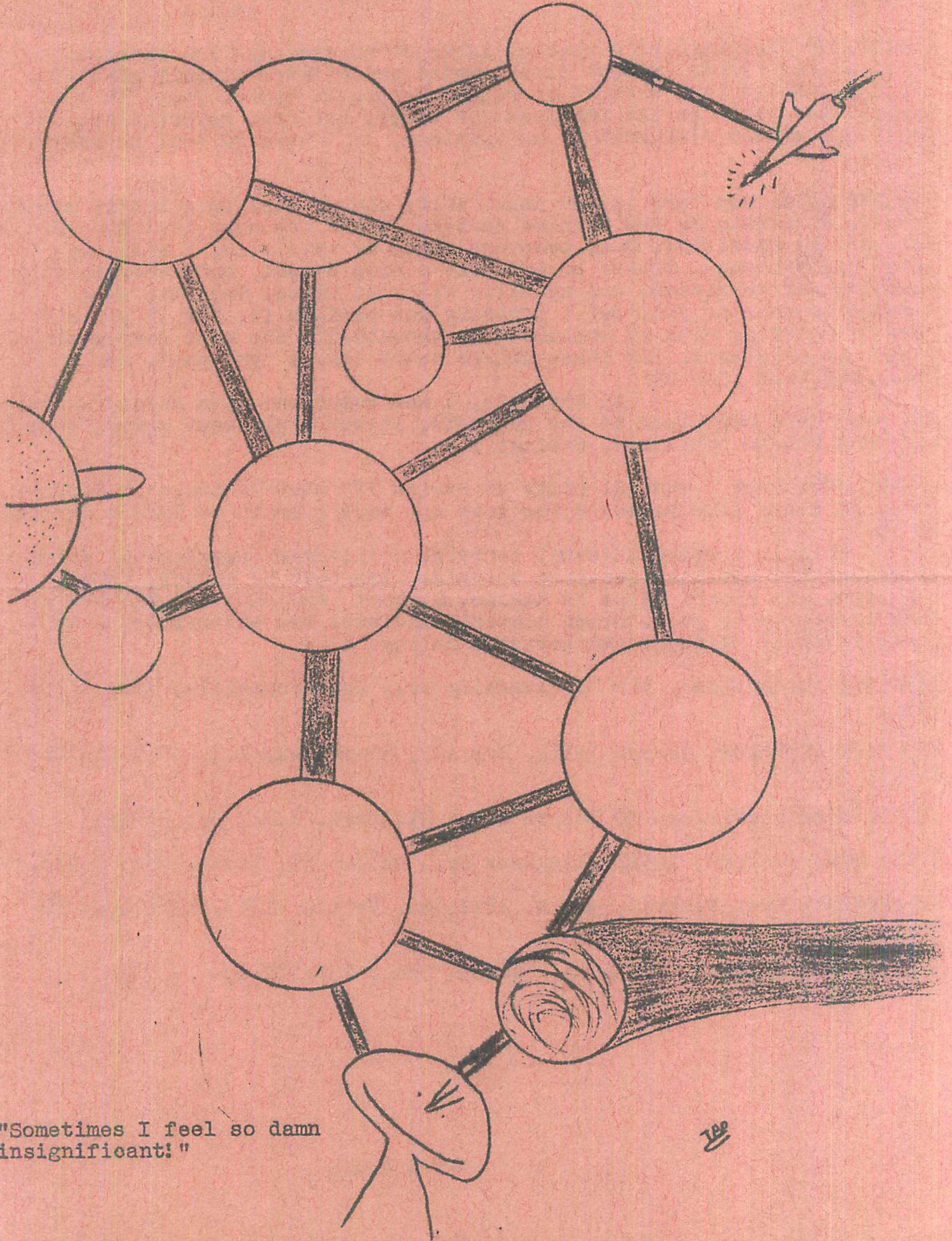
THE SICK ELEPHANT; George Wells, Box 485, Riverhead, L.I., N.Y.; 12/\$1.00 10-pp.

HOCUS; Mike Deckinger, 85 Locust Ave., Millburn, N.J.; 5¢; 25-pp.

VOID; Greg Benford, 10521 Allegheny Dr., Dallas 29, Texas; 25¢; 22-pp.

JD-ARGASSY; Lynn Hickman, 304 N. 11th, Mt. Vernon, Ill.; 12/\$1.00; 30-pp.

YANDRO; R&J Coulson, Route #3, Wabash, Ind.; 15¢; 28-pp.



"Sometimes I feel so damn insignificant!"

100