HET BPEMA 16

Published by Bruce Pelz for the 16th Distribution of APA L, 4 February 1965. This will probably be another Inclusion, as I'm still running only 30 copies. Next week I may only run 29, who knows? Incunebulous Publication 328. Cave, Canes.

HOW TO BIND APA L (Concluded).

This is Pt. 2, Sending It Off:

If you followed last week's lesson, kiddies, you now have a stack of APA L zines ready to be bound. For the binding job, I recommend Dobbs Brothers Library Binding Co., 301 Industrial Drive, St. Augustine, Florida. Tell them I sent you. The first

thing is to prepare a Binding Form, telling the binder what you want done and how you want it done. Choose a color of buckram, and a color of lettering (gold, black, or white) that will go with it. Then make out a half-sheet of paper something like this:

APA L

No.1-11

Oct-Dec 1964

Binding: Blue [515] Lettering: Black, horizontal

Send Bill to:
[Bruce E. Pelz]

Rub: New
Bind as is; do not trim; no
tape; DO NOT REMOVE ANY PUBLICATIONS FROM BACKING SHEETS

The "Rub: New" tells the binder this is the first volume of this title you have sent. You may omit the "no tape" directions, and they will use mending tape on any small tears in the fanzines — I'd rather they left them alone. It is not advisable to trim APA mailings, unless you have checked page by page to determine that no printing runs so close to an outer edge as to be trimmed off. The [515] is for my information, as it specifies the particular shade of blue I wish to use on my own volume. When you send in your first order, ask for a buckram color chart, so you can choose from the 49 different shades they have available — or even write to them for one of the things before you send in the volume, and include the shade number on the binding form. Put your name and address under the Billing line, and tie the stack up with the binding sheet on top.

You can send the volume to the bindery as a book, and they will send it back at the same rate. The cost will be \$4 plus a small amount for postage, and it will take anywhere from a month to three months, depending on how busy they are at the time you send it. Ship it off and forget about it until it comes back. Next month I'll discourse on the binding of the next two months of this thing.

DIRECT CURRENTS

I shall withdraw my thanks from Dave Van Arnam for instigating the shipment of APA F culls to me, and place them with Rich Brown instead: Thank you, Rich. I find it rather humorous, by the way, to see all the other L.A. fanzine collectors in a mad scramble to get APA F mailings, after the fuss about keeping them away from me. Evidently, they have more time to spare than I have.

ELLIE TURNER: Herewith a short dissertation on what's wrong with SHACCY and the NEWSLETTER: To begin with they are Club Publications, and not the personal property of anyone in particular. As such, the editor/staff get little or no egoboo from the things. This is the big difference between SHAGGY and the APA L zines, or, for that matter, any APAzines. Then too, SHAGGY is supposedly a Planned-in-Detail zine, unlike the thrown-together personal zines. SHAGGY is a lot of work, and it quickly ceases to provide sufficient enjoyment in the production to make the work worthwhile. As for Publishing Parties being a lot of funand getting the job done, I'm afraid I must disagree with you: either one, maybe, but not both. Perhaps Bjo or Al can give you the inside scoop on the effort involved in shepherding a bunch of people around at a party and making sure they do the work they supposedly came to do. As for the NEWSLETTER, It did come out several times toward the end of the year. There was a regular issue (v.5#1) on 19 October, another on 19 November, and a postcard issue on 6 December. The October issue announced the Halloween Party; the November issue announced the Christmas and New Years Parties. I suspect the problem is that your address isn't current in the NEWSLETTER file.

HANK STINE: You write a mean stick of copy, and I enjoy reading it.

FRED PATTEN: What's the matter with Legalength zines? Every other APA seems to allow them. I assume the reason is that it takes a fraction of a minute longer to assemble the things. Tsk. How about half-size zines, or odd-size ones? Or is everyone a conformist these days? Tsk again.

LEN BAILES: A neat parody.

BACK IN THE 2nd DISTRIBUTION I threw in a note on a non-SF book, The Officer Factory, by Kirst, to which the response was a total silence. Let's try again, and start with SF this time.

The subject at hand is the story series. I find I enjoy the story that is part of a series much more than I enjoy the singleton, assuming equal competence in the writing. And in the story series, I prefer the one with a continuing character, wherein one can learn more about the central character, and, through him, more of the series background. A couple cases in point are Poul Anderson's Polesotechnic League stories, featuring Nick van Rijn, Fritz Leiber's Fafhrd and Grey Mouser stories, the Kingison epics, etc. Contrast with Heinlein's "Future History" series, which has no continuing character - the series has nothing to pull it together save Heinlein's own Time-Line chart. And then there is the hybrid, like Asimov's "Future History" series, which is interconnected by people at times and things at other times. Those of you in SAPS may remember the article Metcalf started to publish, by Adhemar Grauhugel. on Asimov's series. Most of you already know I'm behind the Grauhugel pseudo; I wrote the article in a college course on Report Writing, and I attempted to tie the books of the series together through internal evidence, some of which was very skimpy indeed - but it was there. I have always regretted that Asimov quit writing before he could go back and fill in some of the gaps in the series.

Stfantasy series could be mentioned, of course -- the four stories by Bradbury about the weird family; the Retief series; Simak's series that became <u>City</u>... . There are others.

There are, though, problems with story series, at least from the reader's viewpoint: If the author does too many of them, he may go stale, and the stories will become dull and uninteresting. If, on the other hand, he does only a few, the reader is left screaming for more of them and feeling annoyed when he finally realizes there will be no more. Still, before either of these points is reached, the reader plows wildly ahead reading each succeeding book more avidly than the last, and how the author can keep them coming is a mystery to him....