

MAYHEM ANNEX # 11, MZ 65:18, produced for the 22 July 1965 APA L distribution by Ed Meskys (754 McLeod, Livermore 94550) and Felice Rolfe (1360 Emerson, Palo Alto 94301). Ed Meskys at the typer this week, and probably next week too. After that I head for Loncon and Felice is on her own.

VOTE NO FOR 66

I already took out a joke add in the Loncon program book and had a bit in SAPs to this effect, but decided to repeat it here to get a quick reaction. I am quite dissatisfied with both groups bidding for the 66 con, and should no one else come upon the scene half seriously suggest that no worldcon be held at all in 66, and when the fussing has simmered down a postal balloting be held to determine the site for the 67 con. Klein has made clear that the only reason Syracuse is bidding is to cause trouble (or as he put it, "bring back the good old days of smoke-filled rooms and con-site feuds"). On the other hand Tricon seems to be bidding solely to stop Syracuse, and that isn't a valid reason either. Charlie Brown is a close friend of Ben Jason's, and insists that Ben has been planning to bid all along. It just looked like he didn't because he was saddled with a self-appointed committee which just talked and did nothing. Well, it looks to me like all 3 cities were on the verge of bowing out in favor of another one when they realized that if they carried out their plans the con would go to Syracuse by default.

I realize that there is no real chance of suspending the con for 66, and it probably wouldn't be a good idea even if it were possible simply because the 65 con was outside of the country. On the other hand, there will be an expanded 2 day Luna-Eastercon in NYC and a Westercon in San Diego which ought to take care of everything or everyone as far as large conventions to attend goes.

Also, no matter what happens, I imagine that the con will go to the Midwest from simple inertia and veneration for the main clause of the rotation plan (ignoring the suspension clause). However I would still like to see room for a protest vote, and would like to see even serious competing bids from NYC and LA. Look, if the rotation plan will be suspended in order to allow Syracuse to bid, then NYC and LA will also be eligible to bid. Both cities want a con in the near future, so if they would be in a position to enter a serious bid I would support them. Were both to bid, I would probably choose LA, but would support either in preference to the two current groups. What say Dave and Ted? And how about it, down there? Any takers?

If there is no other serious or protest bid, I think I will enter a protest one for either Livermore or Santa Cruz. (Felice will be moving to Santa Cruz this September.) This will give the other disgruntled something to vote for in protest. Now I don't expect to win and would be absolutely horrified if there were so many other protesters that I did. Like, Livermore has only one, 10 room, hotel! Hmm, Santa Cruz on the other hand, is a lovely resort town on the Pacific coast about 100 miles south of San Francisco, and were it to win Felice would be the only fan withing 50 miles so the con would be all here

Seriously, how many of you are similarly disgusted with this whole mess?

(nb: I am sending this to several people outside of APA L also, and if they want to reply to the same basic audience I would suggest that they print 45 copies of it and send it first class to Fred Patten, 1825 Greenfield Ave, Los Angeles Cal 90025, together with a self-addressed envelope large enough for an 80 page fanzine and with 40¢ in stamps.)

Yesterday I heard a rather interesting presentation of Gilbert & Sullivan excerpts, presented by the "S.F. Lyric Theater" in a converted movie theater only a dozen blocks from Phil Dick's home in East Oakland. They called it "The Golden Legacy of Gilbert & Sullivan", and it was a history of this pair and their effect upon British theater. It was illustrated by some music from each of the 14 operettas, plus a song from Sullivan's one Grand Opera, Ivanhoe. Each selection was chosen to illustrate some point in the narration, and the whole thing was selected and put together with considerable skill.

The story as told by the narrator was concise but essentially complete. There were some simplifications which tended to distort a few points, but these were minor and understandable when one considers that they only had a finite amount of time. My greatest disappointment was that the only thing they did was have the pianist play "Climbing over rocky mountain" as the narrator spoke of Thespis. That song is familiar from the popular Pirates, but I have never heard the other surviving song, "Little Maid of Arcadec." I wish they had used that to illustrate Thespis.

The other songs presented were: Trial by Jury, "Hark the Hour of Ten" and "A Nice Delema We Have Here". Sorcerer, "Welcome Joy" and "My Name is John Wellington Wells". Pinafore, "Fair Moon to Thee I sing", "The Hours Creep On Apace", "Kind Captain", and "For He is An Englishman". Pirates, "Come Men Who Plow the Sea" "Ah Leave Me Not to Pine" and "Poor Wand'ring One". Patience, the double chorus "In a Doleful Train" and "Isn't This Rediculous" and "Prithce Pretty Maiden". Iolanthe, the revelation scene from near the end (they were also supposed to do When Youre Lying Awake, but that singer got sick the night before and they couldn't find a substitute capable of handling it). Princess Ida, "The World is But a Broken Toy" "If You Give Me Your Attention" and "To Yield at Once". Mikado, "Tit Willow" and "Alone and Yet Alive". Ruddigore, "When the Night Wind Howls" and "There Grew A Little Flower". Yeoman, "Tis Done, I am a Bride" and "When a Wooer Goes a-Wooing". Gondoliers, "We're Called Gondolieri" and "Oh My Darling Oh M' Pet". Ivanhoe, "Glory to Him" (a rousing drinking song). Utopia Ltd, "A Tenor, All Singers Above" and "When but a Maid of Sixteen Years". And The Grand Duke, "Pretty Lisa."

I brought along my portable tape recorder in order to get the songs I'd never heard before, but as I hadn't used it in some 6 months the battery was dead and could barely be re-charged. I only tried to record two songs, those which I hadn't heard before. (I have a complete recording of Utopia Ltd, with Dialogue, and in fact am listening to it as I type this stencil) Well, between the fact that the battery was dying and I had set the volume too high and overloaded the amplifier, these sound rather bad. "Glory to Him" is listenable, at least, and that is the more important of the two for I expect to have a complete recording of Grand Duke in about two years.

Now how about a few MCs on the last Distribution, the 39th. GREMLINKIN (the swamp girl herself, Ellie Turner): I'll be at the Loncon myself, but it does look like a good idea to have a Non-con for those who can't make it. Felice, why don't you hold one at Mayhem House? (Put down that brick; it's reserved for the squirrel!) \$\$\$ SPIRO CHETE (Redd Boggs) The Amazing Story was very amusing. THE GALLANT GALLSTONE (Jack Harness). Actually, this is aimed at whoever was discussing Gorey's "The Nursery Freize" a few mailings back. I read Liz Løkke's copy of this, and a number of other Goery books, and particularly wanted a copy of this one. I went to the bookstore where she got hers, but they no longer had it and it wasn't listed in "Books in Print". Could you please pick up a copy for me, if it is still available in LA? I'll pay you back right away. \$\$\$ All are opaque, opaque, opaque! \$\$\$ IPZIK! (Len Bailes) Yes, fanzine publishing does cost a lot. I hate to even think what a single issue of NIEKAS costs me, much less the total for the last 7 issues (#6 was the first big one). Shudder! NONENTITY (June Konigsberg). I heard a number of years ago that Disney owns the rights to all the Oz books but Wizzard. Way back when I was still living in NY and occasionally looked at my parents' TV, I once saw an installment of Disneyland in which this fact was mentioned, together with the fact that he is working on a at least partially live action film based on the series as a whole rather than any one book, and that it would be ready in about 7 years. (This was about 5 years ago, and I might be mis-remembering some of the details.) HOMBREN (Rich Mann) Seems to be a st. range place to discuss this, but since you brought it up. ... I am against the Lerner Amendment. N'APA was set up as an activity for N3F members, and if others want to join the parent club just to participate, that's up to them. There are plenty of other APAs around for people to participate in without making this another one. (See JT's remarks in the same Disty as your zine.) A number of people were introduced to fanzine fandom by the availability of this activity

(myself included) and I would like to see it remain thus. ALL DIGRESSION WEEKLY (Miltin Stevens) The philosophical discussion was very interesting, but I have nothing to add to it. NYET VREMIA (Bruce Pelz) You mean to say your first contact with fandom was in 1957? I find it completely unbelievable that I made my contact over a year earlier, in late 1955! On the other hand, I was a fringe-club fan for several years before becoming involved in general fandom.

And while I'm at it, let me go back and make a few additional comments on the 37th Disty which I didn't get around to last time. (I still haven't gotten 38 from Felice, nor has she seen 37. We don't see each other as often as we used to for the local clubs have been meeting somewhat irregularly and we are both too busy to visit each other right now.)

CHOMP (Arnie Katz) Ghod, this is fantastic. Are you John Berry in a poor plastic disguise? ALL DIGRESSION WEEKLY (Milton Stevens), Again a very interesting discussion, this time of literatu re. I think I'll make a xerox copy and sand it to Diana Paxson, my principal NIEKAS artist whb is a comparative lit major.

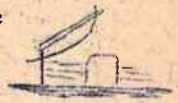
The girl is perfectly opaque, you know.

IPZIKI????(Len Bailes) I could have sworn that it was in your zine that I just read a discussion of least-likes G&S operettas, but I just looked thru the two most recent examples thereof and couldn't find it. Mebbe it was in one of the old mailings Tom Gilbert gave me when I was in LA, or in the anthology, that I saw this? Anyhow, where-ever it was, I'll comment on it here. As I've said several times, my favorite, too, is Iolanthe. Of the ones that I know moderately well, I guess Utopia Ltd is the least cared for. The plot isn't that much, and the hero isn't very sympathetic. King Paramount is a doddering old fool who lets everyone walk over him, particularly the two villains, and I simply feel frustrated as I listen to the scene where they discuss his writing for "The Palace Peep-er." Also, I haven't found any one song that really stands out above all the rest. You, whoever wrote this, conside red Princess Ida to be the poorest. Well, King Gamma has a lovely song when he wonders why everyone considers him so disagreeable. My favorite line in that song is "I can tell a woman's age in half a minute -- and I do!" Now this is not to say that I dislike Utopia, or that I'm sorry I invested close to \$12 in the complete record album. I do enjoy listening to it, and as soon as I get a good tape-recorder I think I will make a copy without the dialogue to play over and over until I become familiar with the music. (I am quite stupid when it comes to music, and I have to hear a thing many, many times before it really sinks in.) Again, I'm glad the recording does have the dialogue, but that isn't suitable for repeated listening while doing something else. ## Also, I've never heard Grand Duke and only heard Sorcerer once on the radio so have no impressions of these. Once I get to know them I might find one of them to be even less interesting than Utopia.

And I guess that's it. Just finished going over #37 again and found nothing else to comment on. I do have two old distys, and the anthology, but that would be getting ridiculous. . . or would it? I picked up some old SKYHOOKs several years ago, and in one Redd Boggs commented that he would like to get LOCs on it 5 or 10 years later, since new people would undoubtedly be reading them then when they bought up some gafiated fans collection. I suppose he had a point.

I'm going to be trying out a new kind of paper, Gestetner's version of Colortone, which they just introduced. I was there a few days ago to buy a new color-change kit, and they gave me half a ream as a sample.

I've been having a fair amount of trouble with my one-sixty lately. Not mechanical trouble with the machine, but just the fact that I've had too much offset and the paper would occasionally decide to fly all over the place except into the receiving tray. I decided to get a tinsel unit, in case static was a partial culprit, and a "paper bales" (a gizmo which looks something like that pictured to the right. . . a piece of stiff metal with a stiff wire hanging from it which would force the paper down into the receiving tray. They didn't have any of the latter and I haven't been able to mount the former. There are supposed to be two small holes into which I should hook it, but I can't find them. The agent said that "strippers" are available which could be hooked onto the deflecting plates, but that this never worked satisfactorily and he didn't recommend them. He did make one suggestion though which I will try today for the first time. . . when I tear the backing sheet off of the stencil I should not do it at the perforation, but just a little above where the typing starts. The stiff piece of backing paper at the top would then act as a sort of spring to kick the top of the paper away from the drum and start it in the right direction. Also, when I was worried about offset I ran the machine as slow as possible to give the ink on the paper in the tray more time to dry, but he recommended the opposite approach. . . run it fast so that less ink would be deposited. He also gave me a few samples of completely wax-less "stencils" which I should try putting under the regular ones when I will be worried about over-inking and solid areas. This would give the ink one more layer to filter through and cut down on the flow.



I have been buying Halotone, a Japanese brand of ink available in S. F. for \$1.50 a tube, 12 at \$1.35 each (98¢ each when they have a sale). I am quite satisfied with the black which is a nice solid black and has reasonable drying properties. However the red is slow-drying and gives a lot of trouble with offset. I still have 8 or so tubes to use up, but after that will probably go back to the more expensive Gestetner ink. I am dissatisfied with their green ink for it is too pale and it is hard to get enough contrast. Generally I now use colored ink only for illos, and I thought I had been improperly cutting them and wasn't getting enough ink thru the stencil, but since then I realized that it was the color of the ink itself. Occasionally this works out well, as with two illos by Bjo in NIEKAS #11 (er, one illo by Bjo, the back cover, and one by ATOM, I mean). I still have two tubes of this, and will keep it for special-effects, but just bought some Gestetner Green (Emerald, I think they call it). In NIEKAS 12 I experimented mixing the Halotone Green with a little black on the drum in order to make the result more visible, and that worked moderately well. The exact shade varied from copy to copy, but most were at least visible.

Finally, I just bought a grape color kit (used) and got Gestetner ink for that. Halotone makes a dark purple only, which is hard to distinguish from black and which offsets badly. I still had one tube of this from back in the days when I had been using Karen Anderson's Gestetner, and ran out of black ink a week ago. Therefore, keeping the black color kit on, I used the purple ink. The waver rollers, etc, converted this to a real black, but it offset badly. I now have a case of Halotone black, but the remaining half tube of purple is still in the machine and that is what I will use now to give this new paper a crucial test. If it works well, I might switch over to this paper for in large lots it only costs about a dime a ream more than the Captain Colortone I have been using. On the other hand, the King Paper Company just got in a new brand of mimeo paper for only \$1.09 a ream which I will try soon (I bought two reams), and if that works well enough I might go over to that. The Colortone costs about \$1.40 and Gestetner \$1.50.

Anyhow, I will now see how that purple ink offsets on this special Gestetner paper which, they assured me, ought to be virtually offset-free.

And that's it for this week. . . two pages of eye-jarring microtype for APA L from Ed Meskys.

LA in '66! or N.Y.C. in '66 or, for Chu's sake,
SANTA CRUZ in '66! Anything's better than Syracuse or Tricon!