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Yellow Balloon #5, a gala issue of mailing comments is published by Richard Small at 117 S. Meridian St. #3, Tallahassee, Fla. 32301. this is for K-a #93, Aug., 1972 Richall Press #14.

Seeing as I haven't done any mailing comments for quite a while, now is as good a time as any to catch up. So, without further comments ONWARD!

Craig Miller: That was really interesting about your high school cinema course. They certainly didn't have anything like that when I was in high school (and that wasn't so long ago - just four years). However, the times they are a changin'. Bobby Ervin, who graduated from my old high school last year, tells me they now are offering 'quickie' cinema courses under the headings of 'Mass Media'. I guess I graduated too soon.

However, the Communications Department at FSU more than makes up for this lack of cinema education by offering four cinema courses each year. One course is offered each quarter and the four courses include 'History of the Cinema', 'History of the Documentary', 'Cinema as a Social Force' and during the Summer a two-part course (one part on Orson Welles with the other part varying from year to year). The series are worth it if just for the films you see and the fact that they are excellently taught makes them even more enjoyable. On 'History of the Cinema' some of the classics we see are:

BIRTH OF A NATION  
GOLD RUSH  
THE GENERAL  
THE LAST LAUGH  
CABINET OF DR. CALIGARI  
POTEMKIN  
MOTHER  
CITIZEN KANE

STAGECOACH  
JULES AND JIM  
WILD STRAWBERRIES  
BICYCLE THIEF  
AFRICAN QUEEN

And that's just on one series. One oddity: AFRICAN QUEEN was shown in B&W on national TV some years back, yet we were able to get a color print. And the color certainly makes one hell of a difference. The 'Documentary' series is especially nice because it enables you to see many films that would probably not be shown on any other film series or on tv. One whole week was devoted to Robert Flaherty and during that time I got to see NANOOK OF THE NORTH, MAN OF ARAN and LOUISIANA STORY. One thing I discovered really suprized me. Flaherty picked various locals to act in his films and picked Nanook because he was the type of leading man Flaherty wanted. However, Nanook was also the world's worst hunter and shortly after the film was finished, starved to death, unable to catch food.

The FSU Film committee has at its disposal film catalogs from about 30-40 16mm film rental companies. If anyone feels the need, I could easily compose a list of the companies; with price categories and types of films they handle.

Don Markstein: I ran into David Ligler, whom you met at the 1970 Atlanta AGA Con a few months back (this I found out by reading your Con report in a K-a back issue). David is now living in Tallahassee, attending FSU and still collecting comics like mad. He remembers quite a bit about the Con and the time you had to buy the beer because he wasn't old enough.

I suppose that if I was a newspaper reporter, I wouldn't prefer to write long in-depth articles either. I should talk...I haven't been setting the world on fire with my long in-depth articles. My lone venture into the world of Journalism occurred back in 1966 when I accidentally took a high school journalism course and was (as a class assignment) required to write an article to submit to a newspaper. I had just finished a 'History of Third Parties' term paper for an American History course and being basically lazy, decided to turn it into an interesting 'newspaper article'. Since there was a little discussion on George Wallace running as a third party candidate, I tacked on an introduction about how Wallace might run and shipped it off to the local paper. After holding the article 6 months (and seeing that Wallace really might run), they printed it and paid me \$15 for my efforts.

Referring to back issues of K-a...while it's true that you submitted only two constitutional amendments in two years, one of those was an amendment to rewrite the entire K-a constitution. And at that time the K-a constitution consisted of 16 articles and if you count each article revision as a separate amendment (17 amendments in 24 months)...well, you can see where I got that figure. Too bad you're leaving K-a, I've really come to look forward to your mailing comments.

Larry Epke: Comics distribution used to be pretty good down here, but now... Though losing interest in many of the Marvel and DC titles, I have much enthusiasm for Spiderman, Conan, Tarzan, the Kirby books and a few horror titles. I can remember the time when I used to buy most of the non-reprint Marvels and about  $\frac{1}{2}$  of the DCs, but those days are gone for good. I do have Trump #1-2 and Humbug #2-7 that I would consider selling, if you are still interested. Prices would not be cheap so keep this in mind. I don't know exactly what it is, but there's something about the layout of your zine that gives it a 'cluttered' look and makes the viewing of it somewhat unpleasant. Perhaps a tad bit more of white space?

Jim Schumeister: The first time I read The Great Atomic Aftermath and Fresh Fruit Festival, I wasn't too impressed. "Well", I thought, "he certainly put a lot of work into it, if nothing else." The second time: "Well, some parts are ok..I guess." The third time: "Hey, this is pretty good!" The fourth time: well, what do you think? After reading it 15 times or so, I came to the conclusion that I really liked it and that it was a masterpiece (I'm sure you knew that all along). Marlette still does better editorial cartoons though. If you are interested, I think I could get the daily FSU Flambeau to run the strip. They wouldn't pay much (like about \$1 per strip), but if you are interested, let me know. Or you could write them direct (FSU Flambeau; University Union, FSU, Tallahassee, Fla. 32306). I'm sure they'd be interested.



Joe Siclari: Hey, why am I directing a mailing comment to you other than you like to see your name in print)? You aren't even on the waiting list! [ "I won't help you get this issue run off," -JoeD ] Oh yeah...now I remember.

Aljo Svoboda: I have a sort of special interest in you Aljo, for you see, you joined K-a at the same time I did and for me, this holds special meaning. I like your writing style...the way you word things (and put your foot in your mouth) is unique...fascinating. Like, there's this god, Barks and he has all these rules which fans have committed to memory (where it is sacrilege to forget even one small commandment). Then you walk up and say, "Who is Carl Barks?" And then with the Memory Jogger (put out by this other god called Bailes) you comment, "The Memory Jogger should be of some use to me if I ever begin to collect comics, but I do not foresee that in the near future." TOO MUCH! First you hit us with the ultimate punchline, "Who is Carl Barks?" Then not being content to leave us hanging, you follow that with an even greater ultimate punchline, "should be of some use if I ever begin to collect comix, but I don't foresee that in the near future." TOO MUCH! If nothing else, you got a few people in the apa really exited and a couple even mad. Too bad they couldn't see your zine as the ultimate parody that it was. That you were a real neo-fan and that it wasn't an intentional parody made the humor of it all that greater! Then you drop out...yeah, well that was expected. However, when you return with lines like, "My reasons for joining again are as obscure as my reasons for quitting. Maybe someday I'll think up some sort of reason and tell you.". What more can I say!?

I couldn't believe that short (short-short-short) story you wrote. As I began to read it I was thinking "Oh no, fan fiction from Aljo Svoboda. Now wouldn't it be something if I were..." Then I saw it! I couldn't believe it! Yet, it was there, "the King's three sons...Richard the Small, Tony the..." The effect on me was incredible. Then I began thinking, "now wouldn't it be something if I was the son who came out on top? Naw, probably little chance of that. Tony or Charlie will probably get it." So, I kept reading and damned if I didn't come out on top (I thought that only happened in fairy tales). The whole story is so utterly insane that I can't help but love it (loved that line about Charlie being imprisoned/turned into a tree; only another tree could tell the difference)! I love to write insane far-fetched type stories, but you did me one better this time. I couldn't have written anything that insane! Keep writing stories with me in 'em. Hell, I don't even care what part I play (or even what the thing's about). Just keep doing those magnificent stories!

You know, it's interesting to see that you've put out 28 publications and I only 14 or 15 (only 12 since joining K-a). Part of this has to do with the fact that I love large issues and am pretty lazy most of the time. Write more stories!

Mike Britt: The offset Marlette cartoons were done for Specials Series #1, a fanzine I did on newspaper strip collecting and the cartoons were shot from the originals which Marlette lent me. There was no charge (in fact Doug was somewhat embarrassed because he felt that several of them were poorly done. We went through about 60 originals

before coming up with the 12 that were used). Later Doug was drafted (he had a conscientious objector deferment and so didn't go into the armed services) and moved to St. Petersburg, Fla. There he did some cartoons which the Flambeau reprinted (like the 'Bogey' cartoon) and it wasn't too hard to get 60 extra Flambeaus and tear out the cartoon. Now Doug has been transferred to Charlotte, North Carolina, where he is editorial cartoonist for the Charlotte Observer. Since response has been favorable to the Marlette cartoons I have run through, I shall put more through. I really don't think Doug minds.

An interesting curiosity on PBS' Film Odyssey series... we showed Eisenstein's IVAN THE TERRIBLE one night before it was shown on the network (and we scheduled our print 6 months in advance!). The film was...how can I say it? Dynamic!! I was ushering at the films that night (and getting paid for it. A more pleasant job I can not imagine,) and usually I have trouble sitting through a second showing of the films. I might add here that for the student films at FSU, we usually have 2 showings of each film, one at 7:00pm and one at 9:30 pm on the same night. I had no trouble sitting through that second showing. Film Odyssey was worth it just for D.W. Griffith's ABRAHAM LINCOLN. A pity that they could find only the poor print that was shown. Blackhawk Films recently had the complete BIRTH OF A NATION available in 16mm (in perfect condition-shot from the original negative), but the copyright owners withdrew it. This is particularly odd, because BIRTH was copyrighted in 1914 (and as copyrights can last a maximum of 56 years-28 years with optional renewal) and should have expired in 1971. Unless of course, the theatrical release (the one with the added soundtrack) is considered 'substantially altered', in which case a new copyright could be issued.

Alan Hutchinson: Yes, were all Marx Brothers freaks up here too. Bobby Ervin was going to call his K-a zine Duck Soup but a cantankerous mimeo and a two month deadline left him in a situation comparable to being on cracked ice. Two of the best (and hardest to find) of the Marx Brothers books are Crichton's The Marx Brothers and Harpo's Harpo Speaks. A book by Chico would have made everything perfect, but Chico had a selective memory (like he could remember what cards he held on July 24, 1947) and little else. A pity. Recently, we had MONKEY BUSINESS at FSU and the film really cracked me up. His one truly great line to a hefty woman passenger, "What's this I hear about your husband sueing for divorce after he gets his eyesight back?" cracked everybody up. More Marx films are scheduled for future quarters, so Marx Brothers freaks in Tallahassee will not have to suffer by any means.

While I was goofing off in the Film Committee workroom, a guy from Universal Studios (a traveling representative) wandered in and began explaining a few things about Universal's 16mm film rentals. In the past, Universal had operated out of several smaller agencies and this caused quite a bit of confusion. Now, Universal has closed down several of these smaller agencies and is now operating out of the Universal Studios (the 16mm rental branch that is). This guy mentioned how the people at Universal were constantly going through the film vaults and were finding prints of films that were thought to have been 'lost'. Recent discoveries included a late 1920's Douglas Fairbanks Sr. film and a 1930's John Ford film (unfortunately I have forgotten the titles). Then too, W.C. Fields has been quite pop-



ular with college audiences and the Universal people have on their hands a W.C. Fields feature film that was never released (for some reason or other). Now, with Fields increasing popularity, the Universal 16 people decided that it might be a pretty good idea to release the film in 16mm. Think of it! A W.C. Fields film that has never been seen before! It's almost like a new W.C. Fields movie...like he was still making films. So the guys went to get their one and only master of the film and guess what? The film was gone...had dissappeared...and to where no one knew. This brought on a frantic search and finally the master was found (it had been misfiled - which explains how films get lost and stay lost for years).

The FSU Coffeehouse recently had a 15 minute Marx Brothers short (starring Chico and Harpo...with a cameo by Groucho at the end). Since I wasn't aware of a Marx Brothers short, I did some checking around and found out that the film was a shortened version of a tv special produced in the 1950's. Plot goes as follows: Harpo and Chico are crooks who paint their car up to look like a Police car. Then, when Harpo steals something from a jewelry store, Chico can 'arrest' him and together they abscond with the loot. Due to Harpo's painting the wrong type of Police emblem on their car, they are arrested (by real police, who recognize the difference). At the end Groucho walks out and says, "We aren't going to say a thing until we see our lawyer." Particulary interesting are Groucho's words, for they are the first words spoken in the film. The rest of the film lacks speaking as the Marx Brothers rely on non-verbal communication to get the message across. I wish more things of this nature were available.

Andy Zerbe: Disney World may be nice to visit (but not having visited, I really can't say), however I wouldn't want to work there. I talked to a friend of Brad Linaweaver's who had worked there for a couple of months and was happy to get away. According to Brad, this guy is happy to work just about anywhere...except Disney World. He couldn't take any more shit. While you do get good pay, you have to sign a 'contract' which obligates you to work for Disney World for a certain period of time, and there is no way you can get out of it. Unless you're fired. How would that look on your record? Fired by Disney World. Yeah.

You are required to keep a smile plastered on your face 24 hours a day (the Customer is ALWAYS right) and must always talk cheerfully and politely to them no matter what kind of shit they give you (including violence). If attacked, you can always call Security (who will arrive in 5-10 minutes...long after the customer has departed), but you can not defend yourself. And if the customer inadvertantly injures his fist in your face, you must cheerfully apologise for inconveniencing him. Because if you don't and your superiors find out about it (Aha! A complaining customer) you get fired. And getting fired from Disney World...well, I already went into that. Suffice it to say, in the tight job market nowadays, it will make getting any future jobs a lot harder. The rational for this 'Super Nice to Customers' policy? Disney World is a fantasy world and in a person's fantasy world only nice pleasant things happen (no matter how much of an ass a person makes of himself), so in Disney World only 'nice' things can happen.

Oh yes, and because Disney World is just 'One Big Happy Family' there is this rule whereby

you have to call everybody by their first name and fake friendliness. If you neglect to do this, then you are penalized by the powers that be (somehow, the idea of calling your 55 year old boss 'Fred' seems somehow obscene). Of course, if one doesn't mind a job of this nature (according to the guy the intellectual stimulation is zilch; going from a college to Disney World is like going from civilization to a land of primitive savages), they have my sympathy. Brad Linaweaver was thinking of working at Disney World during the summer, but after hearing a first hand account of it, decided it would be more fun to go back to school (college may be nice, but without some sort of 'vacation', it can get to be pretty tedious). I'd like to VISIT Disney World, though.

Don and Maggie Thompson: Where are my stencils to Specials Series #1? Are you trying to beat Mike Raub's record for dependability? You're right. You do come across as singularly (or in your case/cases is it plurally) hostile. Big deal. What's a little hostility among friends? Actually, I don't try to be hostile: I just voice my feelings. I guess I must have some pretty hostile feelings at times. Oh well.

I bought a pile of Horatio Alger Jr. books at a local charity booksale (6/\$1..I can't complain). One (Chester Rand) was particularly interesting as the young hero made his living as a cartoonist for Life, Judge and other leading humor magazines back then (he worked for one named Phoenix, which I assumed was an imaginary title). Were you the ones who expressed an interest in Marjorie Flack's books? I stumbled across one (The Restless Robin, 1937) and bought it because I remembered that there was someone in some apa who desperately wanted such books. Now, I don't remember which people or which apa. Speak up someone and it's yours.

John Nyman: I remember the John Nyman of not so long ago who published a monthly fanzine and some of those issues were real big Muthas. Then there were all those phrases about a K-a index which would start appearing before 1971 was over and well... I assume your new job has kept you fairly busy and as a result you have been unable to publish as largely and as frequently as you like. One question: If you had been elected Central Mailer, would you have been able to maintain the schedule and have gotten each issue out on time?

Gary Lowenthal: The Strange Curse of the Invisible Whatever strikes once again and I am compelled to ask, "What?" Having gone blind at the early age of 127, I am compelled to find ways both mysterious and bizarre of understanding written words. After many years of painstaking research I have achieved success of a sorts and am now able to perfectly understand invisible printing. My mastery over invisible printing is at its height! Hindered only by the fact that I can't 'see' anything else, I have come to the conclusion that your zine is the best of the bunch in the category of invisible printing (that it is the only...). Of course this is probably disquieting to all the other members of K-a (who, being comics fans are abnormal to begin with and can only read visible printing). Let the bums suffer. I really enjoyed the Marvelmania Story.



Emperor Charles Lee Jackson 2nd: Once back in 1964 there was a great superwhatever running around sabotaging enemy bases, making beautiful chicks, while thrashing enemy agents at every turn. His name was James Bomb and being no dud, promptly blew up. Well, all the Kings horses ran off with the Queen to San Francisco where they made a farout porno flick (That touch of sex never hurts - eh Ed? It never hurts to have sex working for you). Naturally, this left it all up to the King, who being somewhat mechanically minded, donated the whole mess to Goodwill Industries, where a half-blind, short, ugly, hideous dwarf tinkered away until he repaired the non-working dud into a dud of working order. However, after being a top saboteur (movies, hardbacks, Playboy), being a third rate saboteur (dittoed fanzines) was no fun, but who would have the gaul? I don't even have the Spain (but being  $\frac{1}{2}$  Armenian and  $\frac{1}{4}$  Eskimo it isn't any wonder). And speaking of wandering, I just might and when I get there I may just challenge you to a cartoon battle (maybe I'll have learned to draw by then). Why be merely conned when you can be World-Conned? A good question... too bad I don't have a good answer. Or any answer for that matter (all I have is questions: trades anybody?). Anyway I just wanted to say that K-a needs at least one Emperor and not having scene you before, you'll do. Do what, I'm not sure, but do it anyhow. How? Don't ask me. Didn't I just tell you that all I have is questions? Besides I just got here myself.

Ken Fletcher: I can't figure it out. How come the best artists like you and Hutchinson never do more than minac. Surely there must be some way to have you two bitten by the 'CLJ2' bug, so that you guys get this irresistible urge to produce monthly 20 page comic strips (not being greedy, I'd even be content to see 10 pages a month. The Osgood Weems strip was just the thing for a 'Dr. Barnacle and the Banana Fiends' fanatic. Whatever happened to Al Kuhfeld?

da Gaff: Me not liking 200 page zines? Rediculous. Did I ever say that? Didn't mean it if I did. Being new to apas, I didn't know all that was going on and had to adjust. I'm still adjusting (believe it or not, I thought Smoke Signals would go over well - it's a learning process and needless to say I'm profiting by it). And I still chuckle for long periods of time over Krapy-Awful. You'll never know how much fun it was to do those satires; particularly Skorch and The Blundering Fan. Originally I had just planned to do a satire of Tony's Wandering Fan (that 'communication' thing of his cracked me up). Then I got this great idea of doing a satire on Decker's Torch (I was fascinated with his account of his meeting with Russ Veh). From there one thing led to another and there was no stopping me. You should have seen the zine parodies that didn't get into Krapy-Awful for one reason or another. One, which was really good was this in-depth article by Bill Whitebeard (Bob Graybeard?) listing all the things that were right in a book about comics. Included in that issue would have been a series of Rill Botsler cartoons (a couple are included later on in this issue because it seems appropriate and I can't think of anything else to do with them. Wait a minute. I just thought of something do do with them but I can't tell you; that would be cheating. You'll just have to wait until I decide that it's prime time to tell you). Some of your spot

illoes were really clever. I particularly enjoyed the Prisoner gag, the Thompsons gag, the Decker gags (all of 'em)...well when you come right down to it, I liked just about all of your spot illoes.

Of course you don't know me personally. I live in Florida; you live in Connecticut. That isn't so hard to understand. Getting to meet K-a members isn't the easiest thing in the world for me. I've met Don Markstein, Fred Patten and Rick Norwood just briefly at the Deep SouthCon. Alan Hutchinson I dropped in on one time and stayed for a couple of hours (last 2 times I tried that he wasn't at home. Sheesh! What do I have to do, ask for reservations?). And I have yet to meet Gary Brown. However I have some hopes of getting to the 1972 Seuling Con (doubtful- too expensive) and the LA World Con (chances are better here). So, if I make it I hope to meet those members that I can.

It was nice to notice all those Krapy-Awful references you used.

Bob Cosgrove: Well Bubbling Bob, you have quite a reputation down here. As soon as I figure out what sort of reputation, I'll let you know. "Through brightest day, through blackest night; No evil shall escape my sight (not even you editor Schwartz)!" An 'in' joke for those who know. I don't even believe Marty knows. Who knows?

Carl Gafford: One night as I was running off some stuff on the ditto, I accidentally inhaled some ditto fluid fumes. Now I know why you're against marihuana and LSD. Why use that when you have ditto fluid. Whenever possible I have my stuff done on mimeo, but sometimes it is 'inaccessable' and I too must run my stuff off with a ditto.

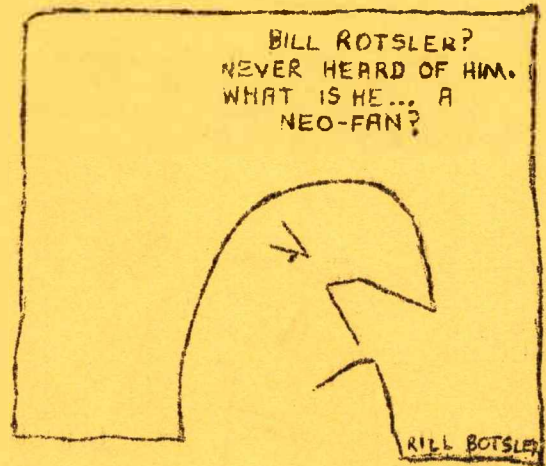
Kurt Erichsen: I liked the asparagus tips story. it was all too insane (and yet, not quite insane enough). I couldn't read the 'Bullfrog' comic strip. Your thermofaxing (if that's what it was) was too poor. What are you trying to do? Beat Gary Lowenthal's record for hardest to read fanzine? At least you don't foist as many of those godawful color ditto master/paper combinations on us as you did to the poor slobs in Exponent. Black ditto on pink paper? Well, it is different.

Rudi Franke: Excellent cover. Your newspaper reprints were excellent, which is more than can be said for most of them. Had Herriman's skin been a little darker...no the thought alone is too much. Ever since I started buying fanzines, I have always been fascinated with the incredibly huge number of fans that appear to populate San Jose. First there's you, Dennis Cunningham, Jim Gardner and others (whom I have since forgotten). Howcum so many fans in San Jose? And Howcum they all seem to publish something? This is one thing that I've really been wondering about. Besides the tabloid Air Pirates which I should soon have, I have also run accross an 8 page tabloid called Two-Bits which is publish bi-weekly and has gone through 7 issues so far. Most of the artwork was done by Dormouse and other unknowns and there was even some art by a 'Bruce Simon'.

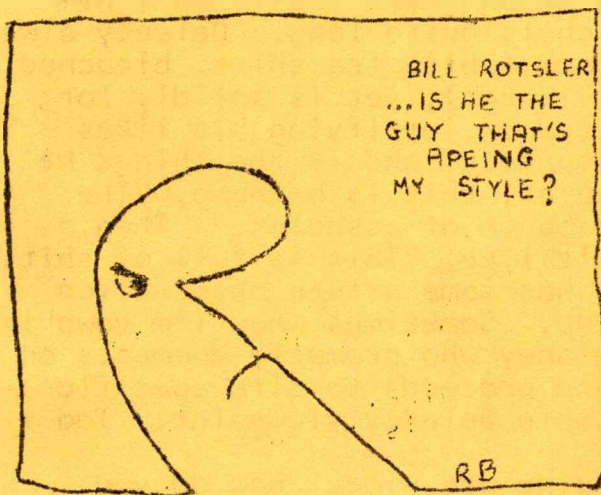


Dan Alderson: I had no objections to Charlie's dittoed cover. I kinda liked it. It was so appropriate, and the ditto (esp. the colored ditto) came out so well. Who could possibly object to that? Now dittoed covers every month...well, that's something else. I like the various notations you've been using. While hard to get used to at first, they do provide a wealth of information and told me things about K-a that I never knew before.

Having just finished viewing all 12 of the chapters of THE ADVENTURES OF CAPTAIN MARVEL, I can really appreciate them all the more. You described everything that went on. A lot of work went into those Chapters.

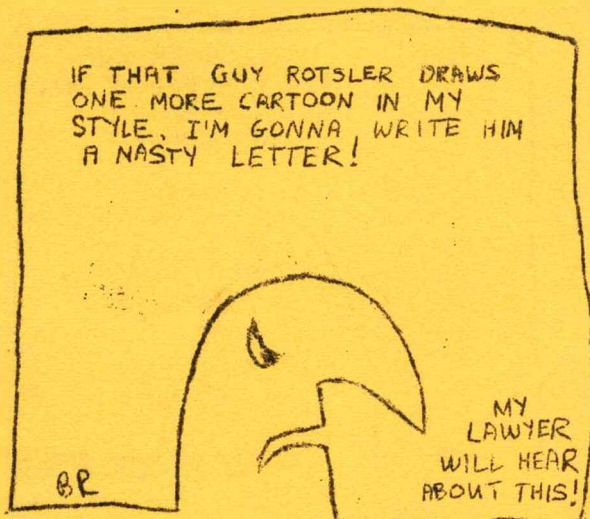


John Ryan: The Devil Doone comic book was excellent and had I voted that issue, would have voted it the best of the bunch. The artwork was excellent, however, I can't understand why the stories were so short. There was almost no room for characterization and as I got to the end of the book, I got the feeling that I had already read the, as yet, unread stories. Had the stories been expanded to 10 or 12 pages I have no doubt that Devil Doone would rank as one of my favorite books. Incidentally, I don't know who did the cover, but who ever it was, swiped part of it from Playboy Magazine. The brunette on the right is a sweet young thing who goes by the name of Karla Conway and appeared in a Bunny photo spectacular in the January, 1967, Playboy. The photo was copied almost to the letter except that the girl's hair was extended to ...ah...cover certain anatomical parts. Makes me wonder if the blonde was swiped too. Is this sort of thing common?



Having heard bits and pieces about how bad Australian censorship is supposed to be, I was somewhat suprized by the fact that Devil Doone #45 was able to get by. Even with the recently 'liberalized' US Comics Code, no US publisher would have been able to publish the issue you sent through. Yet, Creepy, Eerie and Castle of Frankenstein are banned because of 'pornographic content'. If nothing else, Australian censorship is certainly confusing. Please explain.

With R. Carson Gold dead, WHAT will become of Devil Doone?



Charles Schreck: Both Charles Korbass and John Fantuccio were working on Ditko indexes. I would tend to guess that Korbass abandoned his work after moving to Hawaii, but Fantuccio should still be working on his. You can get in touch with John via Gary Groth. I forwarded my information to both, however now I am unable to get to it. Maybe later.

Neal Pozner: I thought Edugraphics was sort of abandoned. Maybe Tony can shed some light on the topic. I too read The Groucho Letters. It could have been better.

It seems that the smaller apas are always friendlier than the larger ones...haven't really figured out why... Had Dave Kassakove run something like Super-Grud #1 through K-a, you can bet that it probably would have been challenged. Adam Malin's stuff fascinates me in an interesting way. It's weird.

Glen Johnson: Thanks for the Spirit Workbook. I actually tried to read the book and answer all the questions etc... Boy was that hard work. After reading each panel and trying to answer the questions connected with that panel on the first couple of pages, I was really impatient to finish the story. The questions would distract me enough to lose my train of thought, so I finally gave up on the whole thing.

I've often wondered how fans stand politically. The older fans tend to be more conservative, while the younger fans are generally quite liberal. Yet, when you look at the exceptions (like Dwight Decker for example)... And you can't always tell by dress or length of hair. There's a fan around here (we'll call him Delaney) and well, Delaney has hair which is quite long. Delaney always dresses in the same 'standardized' uniform; (white tea shirt, bleached blue jeans and a well-worn, ragged army jacket), yet is solidly for George Wallace. He has this unique system of justifying his likes and dislikes. Everything he likes is 'quality' and if the things he likes (comics, books, films) aren't popular, this is because, "The masses are a bunch of asses. They're a bunch of assholes." Then, when he runs across something he doesn't like, "This is full of shit." I see Delaney quite a bit and he always has some astute observation to make. This never fails to break me up. Sometimes when I'm down in the dumps, moping around, I run into Delaney who promptly comments on 'what a bunch of assholes people are' and proceeds to cite specific examples, all described from the inimitable Delaney viewpoint. Too much.

Dale Proadhurst's full-color fanzine was nice. How do you manage to get enough copies to send through K-a? Isn't this the



thing that Dale Broadhurst was attempting to get distributed locally?  
Whatever happened to those plans?

Jim Korkis: So the elusive Dominique serial has finally ended.  
That strip was going about as long as I have been in K-a.  
I've never been a fan of the Disney newspaper strips. I understand  
the early Mickey Mouse strip was great, but my exposure to that has  
been about nil. I have followed the 4 or 5 Disney Strips that are  
still going and have been impressed by neither art or script on any  
of them (except B'r'er Rabbit on occassion). Now if Barks were doing  
the Donald Duck strip...

Al Bradford: I am suspicious! Those same smudgy ditto smears.  
Printing on only one side of the paper. The same  
unique form of bleeding. It has to be! You're Cosgrove's printer.  
No...that can't be right...Cosgrove was here before you. Well, maybe  
Cosgrove is your printer. But...Cosgrove is in Ohio, while you...I  
have it! He left you his ditto...or maybe you stole it...or...  
naw...he couldn't have mailed it to you (naw...not Cosgrove). Good  
Lord! The thought just hit me. There...there couldn't be two ditto  
machines like that in the world, could there? There couldn't be two  
ditto machines that bad off... Too ditto machines? What are you  
doing in CAPA-alpha? What am I doing in CAPA-alpha? Where is  
Cosgrove and what (you still around Bob?) is he (who?) Hee (ok!)  
doing in CAPA-alpha? What is CAPA-alpha doing in the USA? For the  
answers to these thrilling questions, consult your local ouija board  
(you may not get the right answers, but you certainly won't get bored).  
Besides, whats wrong with Bus\$ ops? I like your art. WELCOME!

Gary Brown: You will recall that back in Yellow Balloon #2, I mentioned  
that this really strange guy (yes, his name was Delaney



too) had volunteered for duty  
in Vietnam with the goal of  
killing as many of those  
'gooks' as he could. Well, the  
guy is back with many regrets.  
His chief regret was that he  
was able to kill 'only nine  
civilians'. Naturally he is  
voting for (dare I say whom)..  
George Wallace. People like  
that I can do without. As it  
is, he volunteered for duty in  
Nam again, so... Some people  
are strange and as long as  
they are harmless, I really  
don't mind. But when they  
start talking (and doing)  
violence...that's where I  
get off! Do you know the  
secret Gary?..

I just saw Grass Green's first underground comic strip...an 11 page thing called 'Incest' in a new Krupp comic Bizarre Sex Tales. It was a very well done strip and was the best written/drawn thing in the whole book. It's not too suprizing that many of the best underground cartoonists (Corben, Lynch, Williamson ect...) are former fans. They got their experience in telling a story while working for fanzines so that once they 'graduated' to underground comics, they couldn't help but do a good job.

Ed Green: For some reason, I keep getting you and Ed Buchman mixed up. I'm glad you finally made it into K-a though. Wish I could have had something in It's For You Fred, but I was just barely able to maintain my membership as it was.

Favorite Guy: I really didn't intend for Turkish Delights to look like a Markstein zine. Joe Siclari happened to have this piece of Dan Osterman art lying around and just happened to read a couple of intriguing passages in a C.S. Lewis novel and that was what started it all. More of a string of odd coincidences (I didn't even know that Markstein was Turkish...though I should have with all the hints he's dropped), than an intentional act. I didn't even choose the name. Now, if the cover had been in green paper, well, that would be something else! You really freaked out a friend of Burybrad's a couple of years ago. Seems this guy (yeah, we'll call him Delaney) Delaney bought four fairly recent comics and was astounded to find 'Our Favorite Guy' in every single one of them. He couldn't get over it. Then, next month, he bought two more comics and...yeah, you had letters in those too. Delaney just couldn't get over this. A case for Ripley's Believe It Or Not.

Wretched Smell: I must admit I was astounded by the incredible accuracy of some of your screwball predictions in Krapy-Awful. Quite a few didn't come out as you predicted (which was expected), but the ones that did...gad. Like, you said, "Mike Barrier, Bill Blackbeard and Wendy Fletcher were dropped because their zines were too good for Krapy-Awful." Both Blackbeard and Fletcher were dropped and Barrier (who wasn't even a member at the time) got on the waiting list, just so he could join and then be dropped to make your prediction come true. Incredible. While you obviously knew that Dwitty Drucker was going to Nazilandia, you sure didn't know that he was going to resign from K-a (yet, you did predict it and it did come true). Of course, there was your prediction of Curly Crawford running for Central Mailer (and being elected). Guess you forgot to tell Dan huh? Only one thing bothers me Wretched Smell.. In Krapy-Awful, you stated that "Wretched Smell was dropped..." Well, my question is, since most of your predictions came true, when are you gonna get kicked out? LRS: I misspelled 'Wretched' in the original k-A zine, so I guess this voids the prediction. I must admit I did come close a couple of times though\_7

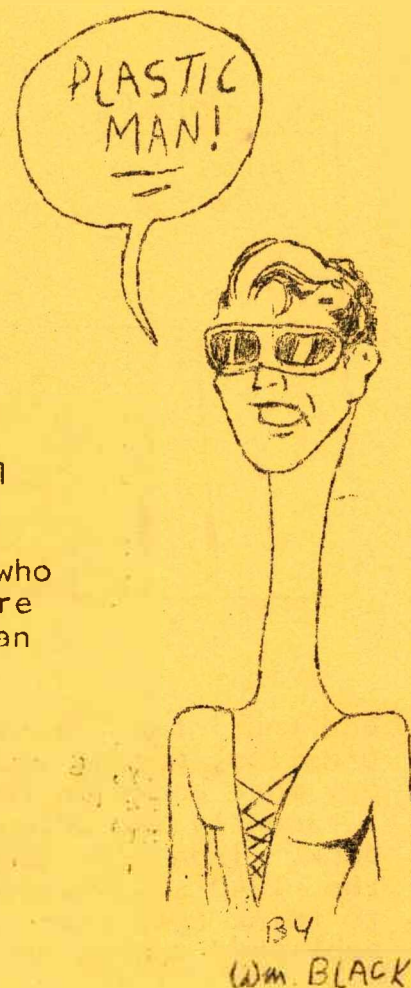


Mark Verheiden: I finally found a letter you over 6 months ago. I thought I had sent to you regularly with about 3 or 4 people... and even then have trouble keeping up. I don't see how people like Tony or Gary can keep up the pace...with all the people they correspond with. An AB Dick used mimeo for \$25 isn't a bad deal, but I doubt if it's one I'd jump for (I'm a Gestetner man myself). Some months ago, I had a chance to buy a used hand crank Gestetner in a sealed bid auction and bid \$35 for it, which was a pretty good price. The machine was in beautiful condition and there were so many lots in the auction, that I was hoping that everyone would overlook it. However, there was one guy there who must have thought that hand crank Gestetners were going out of style as he bid \$77, a bit more than the machine was worth. As it was, I came in a distant second.

Jerry Bails: Former ACG artist Ed Goode is currently living in the Orlando Florida area. I don't know how you would get in contact with him (if he is one of the ones you need to get in contact with). Marlette told me that he was featured on one of the local tv stations a couple of years back; maybe one of the cartoonists down in that area (Jim Ivey, Dick Hodgins Sr., Bill Perry ect...) would know.

Dan and Charlie: You realize, of course, that THE ADVENTURES OF CAPTAIN MARVEL is one of the few serials in which crime triumphs in the end. In chapter 10 (Doom Ship), just before leaving for Bangkok on the freighter Colfax, the Scorpion gives his top henchman Barnett an envelope full of money and says, "Here are your orders and ample funds for your needs until I return." Of course, the Scorpion is killed and never returns. Yet, from the point where the Scorpion gives Barnett the money, you never see Barnett again. And since Billy Batson has been deprived of the ability to turn into Captain Marvel (via the metal scorpion's destruction), he can never go back and end the menace of Barnett. Thus, as the serial ends, we leave Barnett back in America in charge of the 'American Operations' where he is putting The Scorpion's money into his own criminal ventures, proving once again THAT CRIME DOES PAY. Apparently this was just an oversight, but boy what an oversight!

Marty Greim: I'd like to apologise to you, Marty, for saying that you traced artwork. As you said in your letter, "I never trace and only swipe occasionally." Maybe so, but why do you have to swipe so effectively? Why sometimes it looks like you...



RILL BOTSLEER... HIS FINAL CARTOON



John Nyman: I got a copy of the libertarian apa (if you can call it that) Libertarian Connection a couple of days ago. You were right. It doesn't encourage you to join (at least it didn't encourage me). And that limit on the number of pages per issue. I could never be in an apa like that.

Don and Maggie (again): I recently found a hardcover full of Crockett Johnson's strip Barnaby. The book was titled (appropriately enough) Barnaby, was published by Blue Ribbon Books in 1943

and reprinted 1942-43 strips (including the first appearances of Mr. O'Malley, Gordon and Gus the ghost). I was wondering...were there any more books in the series (or other Barnaby books for that matter). I recently ran accross The Lurking Fear, a 1947 H.P. Lovecraft paperback. Iron Mike tells me that was the only HPL paperback issued in the 1940's. Anybody know of any others? Blazin' Bob (Ervin) seems to think that there was a 'service' edition for the Armed Services published during the war, but...

Bea Barrio (whoever you are): I loved your cover. At first it didn't seem like much, but the more I looked at it, the more it grew on me, until, I had no doubt that I loved it. A very good job. (By the way, who are you?)

PARTING COMMENTS

And so this brings to a close another issue of Yellow Balloon, the fanzine that never remains the same for two consecutive issues. The mailing comments in this issue were written at different periods (when I was in different moods), in case you are wondering. Effective 9-1-72 my draft status changes from 2-S to 1-A and I become what is known as 'draft bait'. At one time I had an ailment which I thought would keep me out, but now I wonder. After four years in college (and an overall 3.1) it seems disgusting to think that I may have to fight and die in an all too worthless war.

For those interested, a bi-monthly Robert E. Howard apa is being formed (REHupa). CM is a suprizingly literate 13 year old fan, Tim Marion (614 72nd St., Newport News, Va. 23605). Membership will be limited to 20 and Glenn Lord will be a member (and there will be a revolving CMship). Write Tim if you are interested. That's it for now my friends....

Best

Rich