

TAOTGR
#4

TAOTGR #4, December, 1972
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Richall Press #28
CAPA-alpha #98

Well, here I am with an issue of TAOTGR which is not an issue of Yellow Balloon but should have been had I not been very lazy (which is besides the point), however, I have a better reason which is...well..I..that is to say...hmm.... well, if I could remember the reason, you can bet it would be a good one, however not having good ones (which is far superior to not having bad ones) I have no choice but to Mailing Comment everybody to death in the hopes they will not notice. Or, in the words of the Great Rich, "Details...Details... Don't bug me with details." End of editorial (if you can call it an editorial, which you can't because I'm not an editor, just a fan, so perhaps the term fanitorial would do better).

K-a 93 * Mailing Comments * K-a 96

Glen Johnson: Mucho thanks for the Alley Oop workbook. A very nice product and certainly the only way that I would ever have of getting the strips. I'm somewhat out of strip collecting since the Specials Series days, but you never know when the old urge will strike again. And despite what everybody else seems to be saying, Dorothy McGreal's (P.O. Box 507, Hawthorne, Cal. 90250) World of Comic Art is still being published and recently passed issue #11. The problem; it's small (digest-sized), hard to get (getting Dorothy to answer you is almost impossible without 2 or 3 letters) and expensive (\$1.50-\$3.00 per issue-it varies). Yet for the completist, well worth getting. Since you were on such close terms with Eisner, perhaps you found out the answer to a question that has been bugging me for a while: Exactly, what were the sales figures for the first two Harvey Spirit comics? Since a third issue was planned, the sales on the first two books must have been pretty poor. Exactly how poor? I'd like to know the figures if you've got them.

Tony Isabella: Misery? That's taking him (DRD) to McDonald's, period! Bald? Well Bald Eagles are bald and they seem to be doing all right as the National Bird. What an interesting implication

..something to think about. Tony Isabella Presents #1 struck me as a fairly ~~****wasteful****~~ issue. Like, I got the impression that you wanted to say ~~****something****~~, but didn't have anything specific to say and so ~~****faked it****~~. ~~****I****~~ could be wrong, but it sure looked that way. Demon Don ~~****thanks****~~ ~~****you****~~ for your kind remark from the heart of Demon Don Land. ~~****Oh****~~ and the Octobriana article was fascinating...thanks for including ~~****it****~~.

Gary Lowenthal: The continuing story of Marvelmania continues to get more interesting, but I wish you would have elaborated a little more on Wallace's wacko schemes (such as the Rome venture which got barely more than a brief mention). The story of George Senda was equally fascinating and reminds me of a fan we have down here. We could call this guy Delaney (that is if we were trying to protect his identity, but as we aren't, we won't), however, as the name of Mr. Rip-Off is more appropriate, we'll use that instead. Now though Mr. Rip-Off doesn't actually steal (except maybe for the time he read Abbie Hoffman's Steal This Book and got somewhat inspired, but that's another story), but if you have a comic that is worth, say \$5, then Mr. Rip-Off will offer you 75¢ for it. Then too, if you want a comic of his that is valued, say, at \$5, you won't be able to get him to sell it to you for less than \$10. Mr. Rip-Off has been known, in times past, to actually rip things off, but has always claimed that once his use for said object was finished, he'd return it to the rightful owner.

The Orange Times was well appreciated, as was the Art Director's Therapy Block, a frank-in from times past. With your new job and all, certainly you can afford to ditch those ghodawful black ditto masters and buy some purple masters that repro well enough to read. Having one of the better contributions in K-a won't do you any good if no one can read it.

I too would like to see something along the lines of YB #6 for LA Fandom. Of course it would be an impossible task to get a history of LA Fandom from '30s to present without massive help, but perhaps you could do one of the LA Comic Club and the various members of comics fandom, one that shouldn't take too much work. As one of the more interesting contributor's K-a, certainly you can be persuaded to do more than just 4 pages every 3 months, can't you?

Favorite Guy: So actually the Loc in JLA #101 was your 101st Loc (and a pity that it wasn't the 101st publication of the GHLIII Press). Hope you decide to stay in K-a; it really isn't quite that bad, I don't think. Do you realize that you're living in the same town as Mr. Rip-Off's lifelong friend Buns ('People has got buns, but no one has got buns laik Buns has got buns,' Buns, December, 1971)? No? I thought not. Among other things, Buns a motherload of hilarious, revolting, disgusting racial humor/slander. A genius at imitating blacks, his 'SuperSwahili Soul Brothers Handshake' has to be seen to be believed. I've seen it and I still don't believe it!

Mike Britt: I'm almost to the point where I'm willing to shell out \$10-15 for a Wolverton original, however, I want to be able to choose the original and when I'm in Florida and you're in Oregon, that isn't exactly the easiest thing in the world. You weren't at the WorldCon were you? For some reason or other I really didn't

really know exactly who would be at the WorldCon and now that the Con is over, I'm finding out that all the people that I wanted to meet were there. And I didn't even know about it. The animation show at the WorldCon was one of the highlights for me and my favorites were SINKING OF THE LUSITANIA (Windsor McKay, 1918), FLOWERS AND TREES (a Disney Silly Symphony from the 1930s), STEAMBOAT WILLIE (uncut), DER FUERRER'S FACE (1943, Disney) and UNCLE WALT. THE SKELETON DANCE was a recent short on the Underground...pardon me, the Cinemacabre Film Series. I caught it 3 times and enjoyed it immensely each time. That short packs a lot of power.

David Chamberland: Nuff Said #2; I'm almost tempted.

Myself: I found out that the 2nd Barnaby hardcover was Barnaby and Mr. O'Malley and that there was a quarterly magazine in the 40s (Thanks, Don and Maggie). Also, at the Worldcon, I found out that there were three other HPL paperbacks issued in the 1940's (besides the one I had; making a total of four). The Lurking Fear (Avon, 1947), The Dunwich Horror (Armed Services Edition, 1945), and two others, each issued around 1944, by some little known paperback company.

Kurt Erichsen: What's wrong with ditto? Well, except for the fact that it fades in time, theoreticly nothing. However in practice... Some people haven't really gotten the hang of running ditto machines, or use the wrong brand of masters (which can make a world of difference), or the wrong color of masters, or paper which is too heavy for good repro. All of these things manage to combine to produce ditto zines which are hard to read at best or impossible to read at worst. Like my copy of Into The Void Beyond #6, was so atrociously dittoed that I didn't even try to read it. And you have somewhat of a reputation for experimenting with assorted colored paper/colored ditto master combinations. I really try to read every contribution in each apa that I'm in, but when it's a choice of reading atrocious ditto work or retaining my eyesight... Well, I have no intention of going blind. I have nothing against good ditto work (as exemplified by Dwight Decker, Ol' Emp, Mike Britt, the Goof and muttering Joe), but sadly many of the ditto zines in K-a are not examples of good ditto work. I was not too ashamed of Yellow Balloon #4 because it did ditto fairly nicely, but it was still not up to the par of A Dwight Decker or Bill Schelly fanzine. And I was ashamed because it wasn't. Oh, it would be nice if everybody had a mimeo and produced easy-to-read mimeod fanzines, but as such is not the case we have to get along as best we can. Maybe I shouldn't be mean ol' nasty Rich Small picking on poor Kurt Erichsen (strange how close your name is to Keith Durbin), but gad man, you've been producing fanzines longer than I have (and have many more pages to your credit than I have). Certainly you can do better! No offense was meant here, but when you ask me 'what's wrong with ditto?', well...watchout! Oh, and I compliment you on your printing of Nekropolis #2; it's one of the first issues of yours that I've had no trouble reading (and far superior to your 5-color MC issues).

CMC: Yes, I liked the Philbert Fan (Craig Yoest) emergency cover also, however, being a fan of puns and amateur punster (jusk ask Joed,

Blazin' Bob, Burybrad etc...). I also like your practice of listing every contribution that gets 4 or more votes in the Egoboo Poll and hope that the new CM will continue the practice. I hope the reminder sheets have proven as popular with the rest of the membership as they have with me and will be continued as well.

John Ryan: Hope I didn't get you mad at me by the way I phrased the Playboy swipes by the Devil Doone #45 cover artist. I now compose just about all of my material on stencil these days... takes too much time to do it otherwise and eventually, I imagine that I'll get pretty good at it. However, at the time, some things come out in ways that I didn't intend for them to come out and I sometimes say things I really had no intention of saying (and sometimes something I've said can be interpreted in another way). So, until I do perfect this method of writing, I hope you and everybody else will bear with me.

Michel Feron: Excellent MC to Joe Jenkins. You're one of the few people who liked the Rill Botsler cartoons. Some others were run in runterHelios #1 and got nothing but brickbats. I sorta assumed they were universally dispised, but I kind of liked them and didn't want to see them go to waste, which explains how they wound up in Yellow Balloon #5. Probably there will be no more unless I get a couple of more requests or something.

Tom McGeehan: I guess you now know that Stan Blair (who was recovering from a heart attack) is publishing again. His latest Ripoff target appears to be Tom Borschardt. I wonder if anyone will ever get around to doing something about Arnold Meyrowitz/Neal Scharf? He took Demon Don for about \$50 in comics and Blazin' Bob for \$25 in cash and I imagine, countless others (almost including me...but I was one of the lucky ones to get something back from him).

John McGeehan: I see you are still not listing McGreal's World of Comic Art #6-on. Why not? According to a Flambeau article of sometime back, FSU professor Richard Fallon played the part of Jack Armstrong, All-American Boy on the radio show a few years back. Former SF writer Michael Shaara, who wrote SF primarily in the 1950's, will be working on a collection (hardbound) of some of his better SF short stories. The book will be published after his next historical fiction novel.

Alan Hutcinson, Ken Fletch etal... Mike Ogden (768 Arkansas St, Tallahassee, Fla.) will be bringing up his near complete run of Disney Comics and Stories (1946-1959) to sell, in January, 1973. If you have any wants, be sure to get them to him. He will be charging approximately 1/2 to 3/4 Buyer's Guide prices and will have quite a few beat up issues that I imagine he will let go at cheap prices. His issues from the 1940s particularly, are not in the greatest shape. A nice time to pick up some of those issues that you've always wanted for less than dealer's price\$.

Oops, out of bargains.

Mark Verheiden: At your rate of title change of one per issue, I keep wondering what #20 or so will wind up being called.

Bill Schelly: For \$5, you sure got a Hell of a deal. The EC war comic was worth that alone (as was Tarzan #2 or the comic with the Frazetta scratchings. Pogo comics are worth around \$2-3 @. Joe Siclari would probably be interested in the Tarzan comics should you wish to sell them and would give a pretty good price. I'd probably be interested in a lot of the 'junky' titles that you have because I collect just about anything and everything, however I am also temporarily broke, so that doesn't help me much. If you do get up a list of the comics, send me a xerox of it if you will. I should have some money by that time and would probably be more than willing to part with it. Oh, and thanks for the kind words on Yellow Balloon #4 & 5. If you haven't received an order for Sense of Wonder #12 by the time you read this...well, that means I forgot. A reminder would be helpful.

Anthony Tollin and Joel Thingval: What is this? An invasion from Minnesota? Your black ditto masters sure last longer than mine ever did, but then the AB Dick company is not notorious for the high quality of their products. What brand are they, by the way?

Larry Epke: - Your layout is quite improved, due primarily to the
- Joe Jenkins illustrations and the lack of \$\$\$\$~~1111~~,
- XXXXX, and similar things. Keep experimenting and
- who knows what you'll come up with.

Gary Brown: Enjoyable Con Report. You know I never did get the real story on the Lead Singer for Fleetwood Mac and after reading yours and Alan Hutchinson's Con Reports, I find I still Don't know. I must admit that it was quite a feat for Walter Spinks to be able to able:to do your Con cover considering as how he was run over by a truck carrying #2H pencils. Arrgh...A Sears mimeo? Just the other day Joed was trying to convince me to buy a used Speedoprint mimeo for \$25 but I've got better sense than that, I hope. Seriously, all I've ever heard about Sears mimeos has been from 'they're OK', to 'arrgh'. Hope yours proves satisfactory and that the spotty repro I got on my copy of Ibid #39 was not a shape of things to come. Boy, that was some voting record that Rudi Franke had. Boy, wait till Decker sees 'Dwight Decker Meets Pam Collins', rewritten as it is. He may wish that he stayed in ~~Maz~~ (oops, sorry about that Dwight) Austria. A lot of local fans are getting pretty interested in putting on a convention (and we do have the facilities). Who knows, the next DeepSouthCon may see a bid for the TCon.

Da Goof: Don't overlook the University of South Florida as a potential Cinematography student's Mecca. True, now they don't have much but they are getting 4 35mm cameras from the Army Signals Corps and the school will be one of the few to have a Cinematography Building. The number of classes in Cinematography are growing by leaps and

bounds and while students will work in 16mm in their first year, they'll work in 35mm in their second, third and fourth years. I may see you in APA-L (providing, that is, if I manage to stay in APA-L that long). And I'm quite interested in writing some stuff for your E.Z. Comics satires, but first you'll have to get me interested in doing something and that ain't so easy.

Danny Le Daet (don't look at me, that's how you spelled it): Hey, how about some bigger issues? BNF #4 wasn't all that much to rave about, you know. And welcome back.

Bob Cosgrove: How about that. I have a copy of The Challenger Vol. 1 #1 and will do a brief writeup on it when I next have the time (less'n someone beats me to it).

Alan Hutchinson: Which Con(s) will I be going to? Good question! Well, Iron Mike wants to go to the Houston and Dallas Cons (to see all those 3D flicks), Joed wants to go to the DeepSouthCon and the TorCon. Blazin' Bob and Bill Black want to go to the New York Comic Art Convention. Roy may go to a couple of Cons. Demon Don and Burybrad may be persuaded to go to some Cons and Marcus Wielage is just interested in going to a con; doesn't care which one. Between all these people and their desires, I'm sure I'll be going to a couple of Cons...but at this time I couldn't tell you which ones. I can only go to Cons which Tallahassee Fans attend en masse (thus cutting expenses to a reasonable point). Basic expenses for DSCX ran about \$35 and for the WorldCon...perhaps \$85, which ain't bad, but I sure had to cut corners. Perhaps one day when I'm a millionaire, I can afford to travel in style, but for the time being...

Of course there is a difference between your's & Westford Wingate's styles. Westford draws neater looking dialog balloons. You fiend! Buff paper! But I'm the only one who can use that color (though I may have to change shortly...Joed has run out of Quality \$1 a ream Buff paper and unless I wish to pay \$1.75 a ream, I'll have to switch colors. Gad...can you envision... Pink Balloon? Green Balloon? White Balloon? Ivory Balloon?). You and Gary had to have planned your Con Reports on the way back from Atlanta. Certainly all those coincidences couldn't be real coincidences, could they?

Thompsons: Yellow Balloons are Beautiful Balloons. I agree...if MG didn't want his letter printed he should have said DNQ.

Neal Pozner: "I hope things worked out all right between you and everyones (at least Dwight Decker's) favorite uncle..." Gee, I hope things work out Ok between me and What'sHisName (whoever he is cause I certainly don't know. Imagine...I have feuds going on which I don't even know about.). Nothing quite as cryptic as cryptic Mailing Comments. This would have been a longer MC but I don't have enough for another two pages and today is the last day I can use the mimeo I've been using, so I have to hustle. This Mailing Comment to be continued next issue. Not even enough room (Hi Ed) to sign my name..