

One of the purposes of Degler! is to act as a vehicle for experiments in layout and artwork, which is the explanation for the odd layout in this issue. I seem to have gotten into a rut as far as layout is concerned; half is borrowed from Dave's example (the logo separated from the contents by - - - above and below the credit) and from Steve Stiles (small piece of artwork above the logo). I think that I'll somewhat change this in future issues to try out ideas that I get and which I'll ultimately apply to Algor, my genzine.

I actually started changing things last issue (spaces between paragraphs). Next issue of Algor will incorporate this, as well as increased use of artwork for headings and more imaginative spacing of fillos. And now I'll break this off and get on with the mailing comments.

Callastheon #1, Tom Gilbert: I think what I've just said bears out what you say about Effer's concern with layout. While Dave just doesn't have any layout as far as the definition of the term goes, the fanzine fans among us do experiment with layout; the most notable example in apa F is Steve Stiles, whose layouts can be traced back to Tonight's the Night (especially his use of lettering guides). /- / Your comment on the absence of Degler! #21 in the 21st mailing is easily explained; I publish Degler! whenever I feel like it. For example, I'll publish one for apa F Friday night, one for the Lunarians meeting Saturday night, and one for the ESFA meeting Sunday afternoon. This hectic schedule never comes up that often, but that's what does happen. Incidentally,

DEGLER! 32

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21 was only just distributed; I published the reason somewhere else.

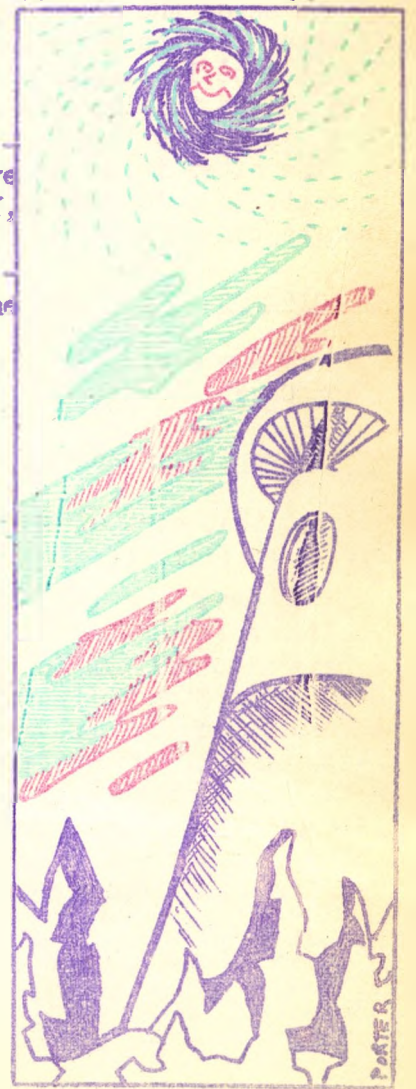
Sagana #2, John Boardman: Judge Hack sentenced Miss Rand to 366 days in jail; I thought that one year in jail meant 365 days.

Ne Plus Ultra #83, rich brown: You wasted 15¢ worth of mimeo stencil. Funny joke.

The Fanoclasts Weekly V3N3, Arnie Katz: Actually, I don't need your phone number as it's much easier for you to call me, thus paying for the fantastic phone bill that you must get. You got much better repro with (That didn't work.)

Null-Q Press

Framished #3, rich brown: Other than remembering to rub out all of the typos I'm making, I must remember to answer the letter that Deindorfer sent me 4 years ago. The trouble with rich brown is that all the things he is involved with are going to drag on for years and years and years and years and years.



Hydra #24, Mike McInerney: I think you'd better use a backing sheet; that'll get rid of all those little black "e's". 1984 is twenty years away, but so is 1944 (or 1945 -it depends on when you read this), and we all talk about 1944 as practically the post-war period, which lumps to gether 1944 to about 1959. I think I'll start on the ERB thing soon.

Season's Greetings, Steve Stiles: I hope muchly that you get better soon, I think.

OPO #25, Pat and Dick Lupoff: I hope you get some time off for a vacation. Incidentally, seeing as how NYU is a private university, we don't have a Christmas vacation. Around there, it's "winter recess;" the same goes for Easter (spring recess). But on some of the buildings there are Nativity scenes and the like; one of them with a light green (!) mule.

Merry Christmas #42, Dave Van Arnam: As I told you, and as you suggested I put it in writing, I will do so: I would greatly like you to write up your method of writing poetry, as well as illustrating with examples, plus a selection of your best ~~xx xxx xxx xxx~~. As I was telling you, the punctuation can often be critical in the interpretation of the poem. For example:

Flows the warm spring of regeneration This can be a simple line meaning exactly what it seems to mean, but/flows; the warm spring of regeneration/ ending of one line, beginning of another./flows the warm. Spring of regeneration/ end of one thot, beginning of another. These are very simple examples, but this can be applied to 99% of what you write./-/ What I try to do is this:
Flows the warm spring of regeneration -one thought
to the seed, the sleeping child -directed to another thot(seed & child equated as one). Seed as child is also separate thot.
last line is single concept which is linked to line before it.

Thus, each line is separate, but can be used in conjunction with line before it, or line after it, or with both line before and after to express one intricate concept. In a lengthy poem, these are linked all together to form one continuous thought/concept/line of reasoning.

Arminiel #5, Dan Goodman: No more Space Vikings over Me. No more Puppet Masters,etc.

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Front Cover, Myself: An experiment that only partially succeeded.

Back Cover, Gretchen Schwenn: Interesting interpretation, but I think that you could have done more using ditto (combination of colors, that sort of thing).
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I have just called rich and informed him that the Fanoclasts can possibly publish a Fandbook for the N3F, as suggested by Len Bailes in the current TNFF. I have also written to Len telling him this. I have further written to the new President, Stan Woolston, offering my services in whatever capacity he sees fit to use me in. By next year, I hope to be on the Directorate. Comments? We need this support, but we've been sitting on our cans, doing nothing, so I decided to act. The new York Bulletin will be expanded to a monthly newsletter, at first dittoed (by me) and later with a wider audience. We've got to get moving. And that's how I feel. How about you people? Talk about apathy-oh, bother. Happy New Year, and hoping you are insane,

Andy Porter