

# ANKUS 4



FAPA 99

MAY 1962

4 May 1962

# IVORY HOARD

## *Mailing Comments*

WRAITH 16 That "hog on ice" simile seems to get around. The first time I heard it, it was "clumsy as a hog on ice"; now it's "independent as..."? Well, OK...

Just what is "lefse," which you claim is still pretty good when it's bad? I agree with you that G&S, at least in performances, is something that fits in this category. But I'm faunching for August to get here -- the D'Oyly Carte company will be here in Pasadena, and I hope to be able to dig up the scratch for a season ticket (ten performances or so.) faunchfaunchfaunch.

ELMURMURINGS When the LASFS had their booth at the big Hobby Show at the Shrine Exhibition Hall, we collected several interesting nuts. One of them was a character who collected first issues -- V.1#1 of anything at all. He saw all the zines we had on display and asked if any of them were first issues. Several of them were, and one was a duplicate so I sold it to him for 15¢. If you'd like his address, Elmer, you could drive him batty by selling him all the V.1#1's of ELMURMURINGS. The thing I'm afraid of is that one of these days you'll put out a second issue, and half the membership will die of heart failure. The rest will think it's a hoax.

Be advised that Ruth Berman's zine is NEOLITHIC, not APORRHETA, which was once published by H.P. Sanderson. But anyway, I'd love to see that Oz-pix material, whether or not it were made into clothing. Sounds fabulous.

CELEPHAIS 30 Is there a recording of the "Beggar's Opera"? I have a copy of the book which has some of the melody lines printed, but I'd have to hear them performed to be able to make any comparison with the Brecht-Weill opus. Maybe it's the cynicism that I like in Dreigroschenoper, but I don't think so -- more likely the way things -- words, music, and atmosphere in general -- fit together. I haven't heard the old Dietrich songs, either, but one of these days I'll see what some of the university music libraries have to offer in that line.

Regretfully, I know nothing about laminating books to preserve them. My efforts along the preservation line so far have been limited to binding and filing (the latter at least keeps things from being caught in a rough-and-tumble all the time). If/when you find out about lamination or some such way to preserve magazines, let me know.

Re: people taking the Bible as literal truth, are you familiar with the ballad that came out of the Scopes trial? "Oh, the folks in Tennessee

Are as faithful as can be,  
And they know the Bible teaches  
wrong from right. ..."

SERCON'S BANE 9 So what if that amendment were worded "If you or your spouse spouse file suit against another FAPAn for any reason pertaining to FAPA, you are an ex-FAPAn, and so is your spouse"? This way we get to keep down the character who pulls some non-FAPA shenanigans and expects to hide behind the FAPA amendment -- and we also have the spouse, whether or not a member, keep some better control on the sue-it head.

I recently received a package of zines from NAPA printer (not N'APA) Ralph Babcock, which included the July 1942 SCARLET COCKEREL which contains a long article called "Vacation, '42 Style" -- commentary (adverse, generally) on his army life and that of Robie Macauley. This article and one called "Pork-barrel Plans," according to Lichtman who has been in NAPA longer than I, were

4 May 1962

3

responsible for this issue being suppressed until the end of the war. All sorts of interesting comments on the pay-scale at the time are included. It might bear reprinting some time.

TARGET: FAPA Who said Myers limited his references in Silverlock to the classics? If you remember the jury that was mentioned for the trial of "Grundy vs. Bacchus, Dionysus, and Barleycorn," there was one character named Clem Hawley. Clem happens to be The Old Soak (Don Marquis), and I doubt that even Marquis would have considered the book a classic.

VANDY 14 If the time does come that your FAPA mailings and other fanzines have to be weeded to give you more living space, throw the weeded rejects this way, huh? Will pay postage, of course.

The First-Night Gilbert and Sullivan says the spelling was originally "Ralph" Rackstraw, all right -- it's just pronounced "Rafe."

Juanita, your comments on the art award are very good. I hope to hell that someone this year does some good Tolkien artwork -- Sylvia White, for instance, ought to try it. Much as I'd like to keep the Dickensheet-stitched Award, I'd prefer to see some good Tolkien art. All those fabulous scenes are going to waste with no one to illustrate them!

ALIF 14 East of Glenn L. Martin there were rockets at the cape,  
Westward stood the red Sierra scarp.  
The missiles all were waiting to be fed the program tape;  
One button-push and thousands would be playing on the harp.  
He could send them to retaliate, across the world they'd zoom,  
With their atomic warheads to respond to doom with doom --  
Just one wrong move, a button-push, and boom! boom! boom!

Now look what you've done, leaving me that limited rhyme -- I hate doom-and-gloom writing, and you've got me doing it myself. Maybe if I think on it a while longer I can get something better out of it.

East of Glenn L. Martin there were rockets at the cape,  
Westward stood the red Sierra scarp.  
The key to getting into space lay coded in a tape;  
The proto-spaceships huddled under concrete, steel and tarp.  
He would reach the lunar surface in a year - or two - or four,  
And the time came always closer with each new-born rocket's  
roar --  
Until he'd see the spaceships rise and soar, soar, soar.

That's better, even if more schlocky. I enjoyed your trip and conrep. You manage to communicate your sense of wonder at the Heinleins'.

RAMBLING FAP 29 Violence is still the last resort of the incompetent, Gregg,  
but it should be noted that lawsuits are probably the last resort of the inadequate.

All sorts of things of a brilliant calibre can be found during a beer-drinking session, the problem being whether they are still brilliant afterwards. I knew a character at the University of Florida -- a some-time fan named Dave Van Arnham -- who did excellent writings while he was drunk. The trouble came when he sobered and found he couldn't read his own writings. I suppose maybe a taper might have been better, if it came with a (sober) operator. Same for most words of wisdom spoken during beerbusts: gone soon after.

THE TATTOOED DRAGON MEETS THE BEAT GENERATION I wonder who won?

9 May 1962

LIGHTHOUSE 5 You know, Pete Graham, I sort of envy you the feeling of power that must have come from your instigation of the purchase of The Saviors of God by Penn State University. I'd like to be able to experience such a tremendous feeling of having Accomplished Something that can come only from Moving a Major Institution to Purchase a Book, but I'm a bit too jaded, I'm afraid. You see, my job is to recommend books for UCLA's purchase that will be used in the Physics Library, and even though we ran out of funds around the middle of April, I still managed to spend several hundred dollars of UCLA's money on Physics books in the month and a half I was doing the ordering. Somehow, the sense of wonder has gone out of the operation, I'm afraid.

I did some checking on Carter's Tomb of Tut-Ankh-Amen, Terry, and as far as the Library of Congress is concerned, the third volume has never been published. And what's good enough for LC...

There is indeed a delight in reading through old bound volumes of 19th Century magazines. While I was working as a student assistant at the University of Florida Library, I was in charge of the 10PM to midnight study hall, and there were many nights when I just sat at the desk with nothing to do. So I took to getting several old volumes of the Illustrated London News out of the stacks and reading through them, starting around 1874. I was primarily interested in the reviews and notices for the Gilbert and Sullivan operas, of course, but the rest of the items were fascinating, too -- from the War News to the News from America. I still carry a list of the good references to G&S in the magazine, in hopes that someday I'll be able to get around to reading through later issues and completing the set of references. For the other G&S addicts in FAPA, the good references are:

Sorcerer: Nov. 24, 1877, p.510A  
               Feb. 23, 1878, p.173A  
Pinafore: June 1, 1878, p.515A  
               Jan. 17, 1880, p. 52C  
Pirates: Apr. 10, 1880, p.354A  
               May 1, 1880, p.427C, 428  
Patience: Apr. 30, 1881, p.430C  
               June 18, 1881, p.597, 598C

Oh, all right, so everyone has his prosaic side, and I suppose that a truly realistic novel would portray that as well as (or even to a greater extent than) the fabulous or unbelievable side. I could maintain that fans have greater unbelievable sides than non-fans, but this too is Creeping FIAWOLism and not provable anyway. Let it suffice that one sees in others that which he wishes to see, and if I prefer to see the fabulous side and you the prosaic, so let it be. Who's to say which of us gains more?

Am I to understand that you're sponsoring a petition to reinstate Ed Martin, on the grounds that his expulsion wasn't legal?

I am not at all inclined to disagree with the labelling of the characters in Deindorfer's "A Wonderfulwonderfulwonderful Convention" as fuggheads -- at one time or another, I have so labelled most of them as such myself (the only exceptions being Janie Lamb and David Bunch, the latter being one I've never even heard of.) However, I still think the piece is in poor taste, as it is nothing but an attempt at ridicule without point. Like, what are you trying to prove or say, Gary? Are these characters bugging you for some reason, and you want to retaliate with ridicule, or just what? Graham and Carr, this is your FAPazine, what do you think the bit is trying to prove?

I know there was no explanation for Ellick's "Coward's Song" in MELANGE, but it was meant to be in answer to the many songs for heroes -- after all, there are probably more cowards than heroes, and they ought to have something to sing, too. The first verse refers to a minor character in Worm Orouboros, the next two are obvious, and I don't recognize "Breuce Saunce Pitie" myself.

Maybe you would feel "emasculated" and insulted if a girl just wanted to snog with you, Pete, but don't generalize for all the males. Some of us can enjoy just being close to someone -- particularly when we realize that the 'someone' is already married (I'm using the strict definition of 'snog'.)

In toto, all 74 pages of LIGHTHOUSE were read and enjoyed, my regrets being that I could not (1) identify all the characters in Rike's cartoons, or (2) find a point to Terry's chapter from his book. (Query: did anyone else find the continuity of the chapter too jumpy?)

HORIZONS 89 I saw The American Savoyards' performance of "Iolanthe" in 1956, when they were wintering in Florida near Tampa. It was an outdoor performance, and the wings were put on the Peers by the fairies, just hooking them over the shoulders. I remember noting that their romantic leads were very weak voices, but otherwise the performance was quite enjoyable. I had made a special trip home from the University of Florida to go to the opera, and had to spend most of Saturday (the day it was to be put on) trying to find someone else interested enough to drive me out to the wilderness of Safety Harbor (a small town north of Old Tampa Bay.)

Your comment about G&S operas being cruel is somewhat unfair -- or at least so I thought on first reading. But reflection brings agreement. Beginning with "The Sorcerer," someone usually winds up with the short end of a stick. In "Sorcerer," John Wellington Wells must give himself up to the powers of darkness, and sinks through a trap into hell; in "Pinafore" things turn out better, and the only one who's miserable is Dick Deadeye, who ought to Get His, anyway; in Pirates, all ends well; "Patience" leaves Bunthorne completely out in the cold (though that contralto you mentioned complaining about thinning hair winds up with a Duke.) "Mikado" gets poor Ko-Ko stuck with a harridan he has to marry; "Yeomen of the Guard" is, of course, the one that winds up with almost everyone unhappy. So the box score is about four operas being cruel, and seven (Trial by Jury, Pirates of Penzance, Iolanthe, Princess Ida, Ruddigore, Pinafore, and Gondoliers) where things end up happily. After this enumeration, I'm not sure I agree with you any more. Maybe it's just catchy words and music that account for G&S's survival.

The Constitution says (2.3): "The secretary-treasurer shall require from each person on the waiting list suitable confirmation of continued interest in membership not less often than every other mailing;" -- it's perfectly legal to require confirmation more often than every other mailing. And the new system hasn't cost us Nirenberg and Berry -- Les is back on the WL, and Berry seems to be quite happy in SAPS. As I recall, John got on the WL at Detention when someone asked him why he wasn't on the list; a check of FAS 88 and 89 bears this out to the extent that the post-Detention mailing is the first he appears on the WL. FAPA runs on tracks, Harry.

NULL-F 25 The word "segue" is musical in origin, I believe.

I didn't realize Deindorfer thought fans were that bad a bunch of slobs. But maybe I'm not doing a good enough job of separating the form from the content, and the former is quite good.

Gary, if you thought ANKUS 2 was skimpy, what do you think of this? Right now I have no idea what will be in here except for five or six pages of mailing comments and probably a cover of some sort. But I don't generally skimp one APA to work on a zine for another (though I damn near chucked this ANKUS to do something for the mundane NAPA). It's more a case of "I do my best to satisfy you all..."

I like reading aloud to someone else a bit more than I like having them read aloud to me, but I enjoy both. Depends on who's doing the reading, and how good he is at it.

"keep a low silhouette"? That sounds like the other side of Bjo's "Shoot low, they're ridin' Shetlands." You realize you're being more active than a

9 May 1962

lot of the membership?

NULL-F 26 We've found a new Approved Hunting Ground for the SAGVAL -- Griffith Park's recreation area has all sorts of luscious looking sunbathers. Dian Girard and I went over there to go horseback riding last weekend, and I almost got detoured by a bikini-clad Asiatic sunbather. "This way, boy!" said Dian, grabbing my arm, "Horses." Oh, well. The "Coward's Song" is to the tune of "Oleanna," if that's any help.

PHLOTSAM 19 That's a delightful Party Report -- though I must admit my biggest cackle was evoked by Devore's card. Wish I'd been there to help you push up the prices on the auction -- for fanzines, of course.

Nice to see someone agrees with the Martin ouster on the cited grounds.

A "mathom" is something for which you have no use, but which is too good to throw away. The reference is to Tolkien; the hobbits had entire houses full of mathoms. Hence Mathom House for the Trimble-Harness-Wheatley place.

BULL MOOSE Well, so much for King Arthur; anyone else around to debunk? Seriously, it's an excellent piece of research -- but I think I'll go back and read Mallory again. I'm an incurable fantast.

11 May 1962

DESCANT 7 I dunno about Tropic of Cancer being educational -- most everyone around here finds it dull. The LASFS held an auction last night, and someone had donated the hardback (\$7.50) edition of Tropic. The best bid we could get was \$1.75. When the bidding reached \$1.50, AL (Albert) Lewis left the room, commenting "You're over-priced." So much for high-class pornography -- or at least high-priced.

Should you be interested, I can send on loan lots of copies of Ed Martin's GROTESQUE from his previous FAPA membership -- every one of them as lousy if not more so than his latest. (Despite the fact I've only been in FAPA for a year, my collection goes back to the mid-40's.) Once a crudzine publisher, always a crudzine publisher, in this case.

Movie-comments and addition to "Pal Jesus" much enjoyed.

A PROPOS DE RIEN 8 I would better agree with your comments on sex and unhealthiness if you said it was unhealthy for a child to have to hide books from his parents, rather than just to hide them. The unhealthiness comes more from the parents' attitudes. There was a time when I had to conceal even Thorne Smith books from my parents (I was about 14), and several years later, when my brother (at 17) started collecting the "Playboy imitations," my mother found them and tore them up.

"Filk" is another typo -- by Nancy Share -- that made good.

Originally, G&S produced "comic operas," and you can check the original notices for verification. I use the term "opera" to distinguish them from the much lighter stuff such as Victor Herbert.

AN AMATEUR PUBLICATION FOR MRS. CHRISTINE MOSKOWITZ 2 This is GREAT!! Lee Jacobs, you have outdone yourself, and this zine is a delight to read! Lessee about identifying the pseudonymous members: The one you call Terry Carr is Rotsler; the one you call Bruce Pelz, I don't recognize. It damn sure isn't me -- who's in FAPA, another SF-oriented APA, a mundane APA, and publishes a genzine, and was at Philly? I dunno.

IDLE HANDS 7 I didn't send you ANKUS 2, as I had only about 5 extras, being

11 May

7

limited by the number of copies of "Duperman" available. But as long as I am able to run 90 copies of ANKUS, extras will go to all SHAPA contributors.

MESS KEYS zine Yes, Burbee turns over the surplus stock to me, and after waiting six weeks to insure that no member's mailing goes astray, the extras are sold to anyone requesting them, at  $\frac{1}{2}$  a page plus postage. There is a waiting list for both the 99th the the 100th mailing, tho, so I'm afraid all complete mailings are spoken for.

A RUBBER MEATBALL #1 The cover on MELANGE 3 was by Hinge — says so on p.2.

-----  
There are six, not three.  
-----

coarse  
jocosity  
catches the crowd  
burbee  
and i  
are often  
low browed

the fish wife  
curse  
and the laugh  
of the horse  
burbee  
and i  
are frequently  
coarse

aesthetic  
excuses  
in burb s behalf  
are adduced  
to refine  
big burb s  
coarse laugh

but burb  
he would chuckle  
to hear such guff  
he pulled  
rough stuff  
and he liked  
rough stuff

hoping you  
are the same

ichy

ichabodings 7

by

rich brown



# 8

## HOWDAH

SAVOY FOREVER Regretfully, there is very little to report this quarter.

San Diego State put part of their "Yeomen of the Guard" performance on TV, in the guise of an educational program called "Profile." It was a half-hour show, with numbers from "Yeomen" interspersed between commentary on the show and on G&S from one of the faculty. They had to revamp the staging to fit it into the TV studio, with the result that Elsie, in the Act I Finale, wound up appealing to the Lieutenant of the Tower instead of to an abstract Mercy. Still, it was good music.

London records now have the complete-with-dialog edition of "The Gondoliers." It takes three records, and includes the complete-with-dialog "Cox and Box." Previous such complete recordings were "Iolanthe" and "H.M.S. Pinafore."

BROADWAY FOR A LITTLE WHILE On March 23rd, Ted Johnstone came up to L.A. from San Diego for the weekend, and brought with him a tape of the recording (original cast) of "Once Upon a Mattress." He played it for us, and said that the San Diego State College Musical Comedy Guild was performing "Mattress" and doing a fabulous job. Regretfully, the 24th was the last performance. From the tape, the show sounded delightful -- particularly as Ted would stop the tape after each number and tell what was happening on stage -- but there was no possibility of driving down and back to SD just for that; too many things had been planned for the weekend. So I filed the knowledge that there was a delightful musical based on a retelling of the old "Princess and the Pea" fairy tale.

The following Friday, though, there was a phone call from Ted, saying that "Mattress" had been held over, and anyone interested should come on down. Having nothing better to do, I caught a bus for SD (no one else could/would go.) Round trip was \$6, admission \$1 -- and it was worth it! I have since purchased the recording, but my impression is that the SD performance was better -- in casting for voices, at least, than the original.

I had never even heard of "Mattress" before; if any of you already know it, skip the rest of this report.

The background is that King Sextimus the Silent is under a curse that he cannot talk "until the mouse devours the hawk"; experiments with large mice and small hawks have been failures. Meantime, Queen Aggravaine runs the kingdom until Prince Dauntless the Drab finds a wife. In addition, a law says that no one else in the kingdom can marry until Dauntless does so; this is causing quite a few problems, particularly to Lady Larkin and Sir Harry, who are about to have a baby.

As the musical opens, Princess #12 is under questioning by the Wizard (under the Queen's direction). She flunks the last question (in the manner of a TV quiz show, 'plateaus' and all) and is awarded a consolation prize of a dead chicken, and hauled off the stage on her platform. Dauntless and the knights and ladies bemoan the fact that every Princess seems to get the bird; Lady Larkin sends Harry off to find a Princess, telling him just why he'd better hurry. When he returns several weeks later, he brings Princess Winnifred the Woebegone, whose nickname is Fred. The part was played originally by Carol Burnett, and Jeannie Lomac, who played it in SD, was even more raucous; it was delightful. Winnifred, in a hurry to meet the Prince, doesn't wait for the drawbridge to be lowered, but swims the moat, thereby gaining (1) the antipathy of Aggravaine, and (2) the admiration of Dauntless, who sort of hides behind his mother as this Creature comes bounding into the courtyard. Fred proclaims that the Prince (whichever one he may be) should not be bashful with her, as she is "Shy." Aggravaine is for throwing her out immediately, but Dauntless persuades her to give the Princess a test; the



Wizard suggests testing for sensitivity -- exactly what kind of a test to be determined later.

The King has been pursuing his favorite sport: the ladies of the court (and seldom catching them), and he teams up with his fellow rogues the Jester and the Minstrel in a trio ("The Minstrel, the Jester, and I") wherein many of the words are pantomimed. As they hit the last verse, one of the ladies walks through, and the King takes off in pursuit: The others sing:

"The Bishop declares that our morals are loose  
And piously looks to the sky.

But what's sauce for the gander is sauce for the...." (there is a squawk from offstage) "The King and the Jester,  
The King and the Minstrel,..." (King returns and pantomimes: ("The Minstrel, the jester, and I.") Delightful.

The Queen and the Wizard, meanwhile, are trying to think of a test. The Queen sings "Sensitivity" in 5/4 meter, finally winds up with the idea of putting a pea under 20 mattresses and seeing if Fred is enough of a Real Princess to be sensitive to it. Aggravaine, though, credits the idea to the Wizard, along with the supplementary idea to give Fred a mickey in addition, to make sure she sleeps: "She's insensitive, so insensitive

She'll fall asleep, no doubt.

Gad but you're clever, brilliant -- a genius!

You are Devine!! -- Get out!"

Fred, who does have papers to prove she's a Princess, tells of her home ("The Swamps of Home"). Lady Larkin, having had a fight with Sir Harry, tries to run away, and is offered help by the trio of rogues ("Normandy"). But it doesn't work, and Aggravaine catches them. Larkin is sent back to her duties, the Jester escapes, the King gets a tongue-lashing, and the Minstrel, who has assumed all the blame for Larkin's escape-attempt, is banished. He manages to convince Sir Harry, who was to carry out the banishment, that he was acting in the best interest of all concerned, and before he leaves he goes to see the Wizard, in hopes of worming the nature of the Test out of him on the basis of the fact that both of them are in Show Biz together. (Business of Guild handshakes and greetings.)

Aggravaine goes on with her plans for the Ball (to tire out Winnifred) and comes up with a new dance, the absolutely exhausting "Spanish Panic." But Winnifred outlasts everyone else, and Dauntless declares he loves her for various reasons (she's stronger than most everyone else, she drinks like a Lord, wrestles like a Greek, sings like a bird ((a jaybird)), etc.) in his "Song of Love." Winnifred runs from one side of the stage to the other demonstrating her prowess at these various things, and finally collapses and is hauled off to her room. There she ruminates over the various fairy-tale Princesses that have lived "Happily Ever After":

"Ella the girl of the cinders did the washing the door  
and the winders

But she married a Prince who was blue-eyed and handome and blond.  
Still I rather do doubt that she'd have ever managed without that  
Crazy lady with the wand! -- Cinderella had outside help!"

The King tells Dauntless, in pantomime, about the Facts of Life ("Man-to-Man Talk"); Larkin and Harry are reconciled ("Yesterday I Loved You"); and the Jester reminisces about the Good Old Days when he father was in Show Biz. This song is my favorite from the entire show: "Very Soft Shoes." The words and music fit together very well, and it has stayed with me more than the others. (My other favorites are "Sensitivity," "Minstrel, Jester and I," and the main theme.)

The following morning, Aggravaine tells Dauntless the Test is already

over, and Winnifred has obviously failed...but in staggers Winnifred, still counting sheep. Dauntless is delighted; she's passed the Test, and they can get married. Aggravaine starts saying that they'll still have to test out other matters, but Dauntless tells her to shut up; when she continues, he yells at her -- and she's struck dumb. The mouse has devoured the hawk. King Sextimus speaks, and starts ordering Aggravaine around (though he puts the Jester in front of him just in case she won't take orders; she does.) And to explain why Winnifred had been unable to sleep, the Minstrel and Jester go to the mattresses and begin pulling out, from under the top one, all sorts of junk from the Minstrel's lyre to a helmet and some old jousting equipment! Finale and curtain.

Usually when I see a performance, there is a part I'd like to play. Once in a while there are two; this time there were four -- the King, the Minstrel, the Jester, or the Wizard all have delightful parts that I'd fit into. I'd prefer to play the Jester, tho I doubt I could do as well as the one they had in SD, Denis Allen.

To illustrate how much I was carried along by the performance: I had seen Denis Allen in two previous performances at SD State. He was in "Uncle Vanya" as Ilya Ilyich Telegin, the somewhat half-witted neighbor, and from meeting him backstage I sort of thought he was type-cast. He was in "Yeomen of the Guard" as Wilfred Shadbolt the jailor and assistant tormentor, and he over-acted something terrible; Wilfred was never that oafish. And as Ted and I were walking to the performance of "Mattress," we met Denis, and Ted mentioned that he was playing the Jester. 45 minutes later when the show began, I had forgotten the fact, and I never recognized him until after the final curtain came down and we went backstage. His performance was excellent, and either the other parts did not fit him well enough, or maybe Jack Point's lessons in how to be a Jester actually did a lot of good.

At any rate, that was "Once Upon a Mattress." If I get a chance to see it again, I shall. And maybe someday I can play in it; I hope so.

-----  
 What's the difference between looking into the eyes of a beautiful girl and  
 looking into the eyes of a beautiful horse?  
 -----

This has been ANKUS 4, published by  
 Bruce E. Pelz, 738 S. Mariposa, Apt. 107  
 Los Angeles 5, California

Cover illo by  
 George Metzger

For the 99th FAPA Mailing  
 May 1962

INCUNEBULOUS PUBLICATION #71

EDDIE JONES

FOR TAFF

-----  
 You have to get off the horse.  
 -----