

NO 41 1 5 ¢

EDITOR AND PUBLISHER

Leslie A. Croutch, Box 121, Parry Sound, Ontario, Canada.

STAFF

Bob Gibson (art).
Sam W. McCoy (contributing).
Norman V. Lamb (contributing).

Light is published whenever the mood inspires. Restricted mailing list and issuance through the Fantasy Amateur Press Association. 50 per copy, cash or swap, to all non-Fapa members. No subscriptions accepted. This is a non-profit publication and no payment beyond a free copy in which material appears, can be made. Unsolicited material not desired. 120 copies. only, per issue.

FLOOGLES' GALLERY

The fact that you received this copy is proof sufficient that you deserved it. Just drop a line or send in your hickel and you'll get #42.

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25¢ half column; 45¢ full column. No more than 1 column per advertiser per issue. (Column is half a page, like this one.) You can advertise anything that's fit to print.

LICHT -- GENESIS, SEPT. 41-

LIGHT:

THE FAN'S ESQUIRE

THE POOR MAN'S BEDROOM COMPANION

JULY 1949

Light Flasher

So it's time to compose on stencil enother "LIGHT FLASHES" . You will have noticed ONE big change this issue. The price drop. LIGHT started selling for a nickel, then changed to a dime during the war years. But, in fandom, high prices have become slightly ridiculous, especially in the fanzine class. Therefor I am cutting the price of LIGHT by 50%. Once again the Canadian Nickel comes into its own. Second change, though it isn't an actuality yet, is going to be the reintroducement of advertising rates. I've been doing some thinking about advertising rates. The average fanzine has a circulation of between 100 and 150. Is \$1. a page a proper rate to charge for advertising, considering the limited reader response that likely results? Out of, say, 100 copies circulated, how many readers buy something from the advertiser? Does the full-page advertiser find it a worth while investment to spend a buck? I can't say "yes" and feel truthful that I am being strictly honest in my belief. Therefor, with LIGHT 42 I will sell advertising space at the rate of '

45¢ a half page. Regular 25¢ for a quarter page. You will be assured of a circulation of approximately 110 copies per issue. 65 of these will be through the F.A.P.A., and starting with #42, LIGHT will be sent to the F.A.P.A editor without fail immediately on publication. Advertising may be paid for in hard Canadian or American cash, unused Canadian or American stamps, or in items on a swap basis. You can advertise absolutely any item that will not run afoul of postal laws. Steady advertisers will receive a cut rate after the third con-

(Continued on Page 11)

PART 2 OF 4 TATTING BY CROUTCH

continued from the March 1949 number

In LIGHT #123, dated Christmas 1942, there appeared an article by Ted White, "The Birth of Ontario Fandom". Ted gives a very good account of the birth of the name, LIGHT. I will repeat here in its entirety that section dealing with the magazine.

But first, a prologue, so to speak. Ted was trying to foster a science fiction organization in Toronto, and was meeting with very smal? success. I was in the city for a few days, and Clara Howes— with whom I was staying— and I went over to Ted a one evening. There we met John Hollis Mason, and another chap by the name of Campbell, who soon disappeared and was apparantly never heard from again.

We discussed an association and plens for printing a magazine. Ted was emplyed in a print shop at the time and his employer had given permissen for Ted to use the equipment. Ted's plans were to turn out an all-printed job.

Ted goes on in his article:

"Croutch, the ambitious, tentatively suggested the mag
be called THE CROUTCH NEWS and said he would discontinue
his own efforts in Parry Sound. Probably noting the disapproving looks on the rest of us, he hastily withdrew
his suggestion with the explanation that it was only a
joke. I still den't believe it. I didn't call him ambitious
just to write a nine-letter word for the room it takes up.

when someone, I believe it was Lac, mentioned LIGHT.
It, and two other titles, now forgotten, were torn apart, and the two that failed to mend in one piece were also thrown to the dogs. Needless to say, LIGHT was victorious. We parted that evening having get no further than that, but satisfied that were at least started."

"LIGHT FIRST

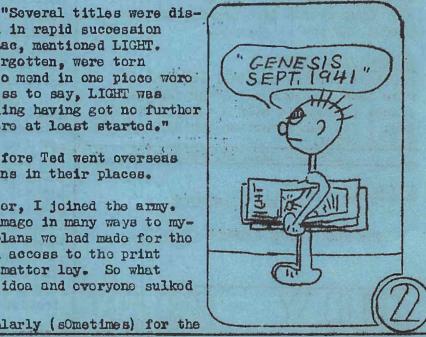
SOLD FOR A

NICKEL!

This took place in 1940, before Ted went overseas to help put Hitler and his minions in their places.

Ted goes on, "One month later, I joined the army. That little act caused untold damage in many ways to myself and it also disrupted all plans we had made for the mag. I was the only one who had access to the print shop where the key to the whole matter lay. So what happened. The idea remained an idea and everyone sulked for a month.

""CROUTCH NEWS came out regularly (sOmetimes) for the



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next year during which time I had been shipped overseas. Just what caused Lac to adopt LIGHT for CROUTCH NEWS I can't say for I was practically out of touch with things then, but what little strength I had left in me (being very ill at the time—oh, very, very ill)—was knocked out on receipt of the old CROUTCH NEWS renamed LIGHT. Our plans for numerous illustrations, wide variety in the contents, and the sponsoring of Canadian activities in stiden had all been adopted with the title. I was surprised. I was flabbergsated. I was tickled pink."

For the record, it was I who thought of the name LICHT. It was short, snappy, lent itself easily to punning, of which fact many have taken advantage, was easy to remember, and was distinctive. It didn't smack—though I must admit I didn't think of this then of such rather childish attempts as seem to plague the American field of fan publications.

The numbering, I might say here, was con-73 TAUNTON-TORONTO inued right on from the old CROUTCH NEWS, and so on, that had precoded it. I didn't think then of any confusion that might arise. Later on this showed itself and. . . but this is getting ahead of my story.

I could give the indexes of subsequent issues but it would make this article overly long, and, perhaps, would not be of sufficient interest to a sufficient number of readers. I will hit the high lights only as I go along.

Now that the name LIGHT was a fact, the magazine started to amount to something. It sported actual covers, and many interior illustrations and decorations. The hekto had one advantage— its usage made possible without too much work, multi-colored reproduction. The standard purple was predominant, of course, but there were also red and green. For the first several issues I used a hekto ribbon in the typewriter. This proved messy, having to put in and then remove the ribbon every time I wanted to type out a master. Later on I purchased a number of hekto carbons and these gave much better results. I still have a ribbon, several carbons, ink and pencils in the three colors. I have thought from time to time of running pictures in hekto for the mimoegraphed magazine but always hesitated as I have never been sure enough of results, especially now that I run 120 copies to the issue.

The spring of 1942 I started to think of the stencil method of duplication. I could purchase a small, simple machine from the T. Eaton Co. in Toronto—a Canadian counterpart to Sears Roebuck in the States—for a very nominal price. I forget the exact price now, but believe it was \$29.95. I do know it was less than \$30. I put off buying the machine, called the Hemilton—made by Remington Rand—because I had received my draft notice for the army and I wasn't certain what was going to happen. I thought of putting the purchase off until the final call came through, as I didn't figure it was worth buying and using maybe a couple of times and then having to leave.

The first medical exam passed me, not as an A, but certainly not as F. hated the hekto method as the jelly was starting to pit and the copies were coming off an overall purple. Even at its best the results were far from perfect. So I took the plunge. I decided to purchase the duplicator and use it for as long as I was a free agent.

February 1942 the machine came, well isod in my Verns Wired up in a stout wooden carate. What a thrill! My own duplicator -- now I could

really turn out a magazine and have decent copies.

The first mimeographed (I use the word avisedly) issue was ages ahead of the hektographed ones, but it still wasn't up to snuff. I had a lot to loarn. For one thing, I didn't have good paper. The cover was run off on ordinary smooth surfaced typewriter paper, light weight stuff, at that.

The cover also sported the first charge for LIGHT -- a nickel.

The interior paper was a darkish stuff. I started off by buying large scribblors, unlined; sold for use in school. I would strip these of their staples and covers and then cut them to size with a pair of scissors. It took the ink well. I think the blots and

The artist fight our thrules I anobore to

thin printing was not due to the paper but to my own errors. Results were highly satisfying, everything considered. Logibility was so far ahead of the kekto goo as to be beyond comparison.

This first mimeographed edition of LIGHT had nine pages to the copy, including a full page of swaps. I have no data as to how many copies were run off, but I have diring transfer I . If become but an idea it was protty small. points of this a spin theat town a this the posterior

The index follows: interest to a sufficient bushes

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Bew I

LIGHT- MAR. 1942-114.

Cover -- Nils H. Fromo. - Buttatenos of fineme of bottedu Roturn of Ambroso -- John Hollis Mason. ione and decorations. The Mud Pack Loslie A. Croutch, A. Croutch John G. Hilktor- articlo- Ron Conium. inens, of course, but there laying ranbania ail and indicator bereice Editorial. Tho Mail Box lottors. Avecuritar. This proved mosey

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Number 115 showed a tendency to professionalism. LIGHT sported a comet-tail title on the cover-- a la the old comet-tail AMAZING STORIES. Old timers will remember that with nostalgia. Much of the printing, especially that for the MAIL BOX, was rather poor, from the standpoint of mimeo standards. I was using Mimcograph Co. stencils. (Mimcograph in Canada is the name inder which A. B. Dick [U.S.A] products are known and sold). In an attempt for cheapness I had purchased a quiro of their inexpensive wax stoneils. Never again. I had nothing but grief from them. But they are cheap—about \$2. less than the collulose ones. Carattan autoreart to Assre Rosi

Ron Conium, a sort of demi-fan and a demon collector of Toronto, now showed a finger in the pie. He worked for the Tilford Box and Paper Co. in Toronto (I believe the name is correct.) and started to lug paper home for me to use. He sent up enough double sheets to give LIGHT wrap-around covers for the next-11 issues. LIGHT started to sport white, gray, brown and orange cover stock. And inside Ron's white paper also showed up for he supplied sufficient for several issues.

In those days I had no Bob Gibson to work on stoneil. I had to do all the art work myself, traced from drawings. Some were easy but some were a properif you'll pardon the term- "bastard". I think among the hardest were those sont in by Nils H. Fromo. Right up thoro at the top of the list is Conium's for \$116. He told me later he did it as a sert of challenge, and never ex-



petred me to get any decent results from it. I surprised him, though, and the transfer of the transfer

dent trees Those were the days when all the stencil working equipment I had was the writing plate and stylus that came with the initial box of supplies. For shading screens and pietes I used a variety of files. They worked out all right, as other publishers have also found. Later on I built a scopean illuminated drawing board -- but it has been used very little. I suppose half a dozon stencils have been processed on 1t to date.

LIGHT by now was a full-fledged magazine. The editorial column name had been picked, LIGHT FLASHES, and, with a few exceptions, has been used ever since. The same goes for the readers' department, THE MAIL BOX.

Readers and friends such as Ted White, Norm Lamb, Bob Gibson, and others have been with me almost from the first. White and Lamb, especially, have been in the swim from the early beginning. I am speaking here of contributions, as well as readers. Others that appeared now and then as contributors, but who have been with me from before the beginning as readers, are Clare Howes, Harry Warner, and a fow others.

LIGHT 117 showed a circulation of 50. It was appearing monthly without fail and was running 12 to 18 pages in size. LIGHT FLASHES was running newsy notes that, if I so desired, could be the basis, almost, for a fan history of Canada. Sometime I may write a sort of "Croutchian Memoirs", using LIGHT as a source of information.

In LIGHT 117, for instance, I read-- while typing this article-with fond memories, that I went to Toronto for a few days over March 8, 1, and 10m 1942; That I left Parry Sound on the 1:40 AM train, Friday morning, and arrived in the city at 6:15 AM. Quotes from LIGHT FLASHES on the fan field in Canada, are as follows -- and what pictures they conjure up --: "John Mason is said to be suffering from the throes of considering whether or not he should give birth to am fanmine. . . Canadian fan overseas, Bob Gibson, just wrote to ask me about swapping and getting LIGHT. . John Mason has revised his plans for a fan publication somewhat. Now he is thinking og a one-shot affair, of about 70 to 100 pages, containing work by as many Canadian fans as it is possible to got to contribute. . . ((incidentally, John's ambition never did come to anything -- it just sort of fizzled out)). . . Norman V. Lamb is no longer a correct. He is now Sgt. N. V. Lamb. . . ((romomber that, Norm?))"

Number 121, LIGHT ran what I believe is the first Canadian Fan Directory. No doubt many were missed, but it was compiled from my own mailing list and so was as complete as I could possibly make it. Canadian fundom was pretty slim then. Some of the Old Guard is still with us. Judge for yourself from the Directory, which follows, with suitable comments in parenthesis.

Ron Conjum -- Toronto.

Alan Child- Vancouver. (Alan disappeared suddenly. Whether he is living or not. I don't know. I once suspected he was actually Gordon Peck in disguise.) (Ron has faded from sight also. For a long time ho was very active. He helped LIGHT considerably with paper and contributions. (I think no comment is necessary here).

Croutch--

Nils H. Frome -- Fraser Mills, Bc.

(Who knows? I see his work from time to time in West Coast American fanzines. I have tried him out with

sample issues of LIGHT but no scap.)

Bob Gibson -- Calgary.

(Bob is more of a collector than a fan, of which breed he has always declaimed any relationship.)

John Guislan- Nova Scotia.

Bally 30 K Joined up in the early days of the war and that was the last I neer heard of him.)

Tom Hanloy-- Toronto. John G. Hilkort.

(Seems to be another who has done a fade-out). (He was a Toronto man. Left to join up with the U.S Armed Forces, but I hear he is back in Toronto again. Havon't heard from him since the early days of the ware)

manus, and, Suna C. Howes- Toronto.

e fod thite, Norm Lamb, Bob

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(Never a fan -- but a fantasy lover and something of a collector. Is still in it, I believe, in a quiet sort of way, though he has disposed off the greater amount of his magazines.

Fred Hurter -- Montreal. (Comment here is somewhat superfluous.) Viola L. Konally -- St. Catharinos.

(Vim, I think, may possibly be married now. In any ovont sho dropped from sight.)

Sgt. N. V. Lamb -- Toronto and Simcoo.

(Was living in Toronto when the war started but now resides in Sincoo. You know him for his work in LIGHT. Is definitely an Honorable number of the "Old Guard".)

Button , Tarakonsii magnojus

John H. Mason -- Toronto. (Has faded from sight lo these many moons though now and then some of the gang sees him wandering about. Did attend the Convention in Toronto. No one knows for certain his status or what he is doing, though there are plenty of rumors.)

Gordon L. Pock, Vancouver.

(No longer with us - ne anyway, to be definite). Shirley Pock. (Gord's sister— same comment).

Harold Wakefield -- Toronto.

(Still in there pitching in his reserved manner. Is a demon collector of weird and erotic fiction. Will be around for years yet, I think. Is definitely NOT a fan- in fact, rather despises the breed.)

Cpl. E. R. White- Toronto.

(Tod White, later a sgt., now a civilian, married, and a proud pappy twico over. Still interested, though quiotly.)

THUS WE COME TO THE END OF PART TWO. PART THREE WILL BE PRESENTED IN LIGHT NUMBER 42. OUT SOMETIME THIS SUMMER.

The First List In Years

LESLIE A. CROUTCH, BOX 121, PARRY SOUND, ONTARIO, CANADA.

YOU KNOW ME— THE SWAPPING FOOL FROM PARRY SOUND, PRICES ARE NOT SALES PRICES. THEY ARE SWAP VALUES. THOSE WHO HAVE SWAPPED WITH ME IN THE PAST AND WHOSE CREDIT IS

SWAPS

COOD CAN CHARGE. ALL OTHERS
MUST SWAP ON A "CASH" BASIS.
JUST ANYTHING AT ALL NOT
ACCEPTED. YOU TELL ME WHAT
YOU HAVE AND WHAT YOU FIGURE
IT IS WORTH AS A SWAP VALUE.
LIST FANTASY AND SCIENCEFICTION BOOKS AND MAGAZINES.
SECONDARY CHOICES ARE SAM

FIRLM FOR PROJECTION, RADIO TEXT BOOKS. WHY NOT TELL ME WHAT YOU HAVE? I PAY THE POSTAGE ANYWHERE IN THE BRITISH COMMONWEALTH AND THE UNITED STATES. ALL ITEMS ARE IN GOOD TO EXCELLENT CONDITION. CODING IS AS FOLLOWS: NFC, ho front cover; NBC, no back cover; NC, no covers TFC, torn front cover; TBC, torn text back cover; tp, torn pages; CB, cloth bound; PB, paper bound—pocket book editions. IMPORTANT: only books and magazines accepted from sources outside of Canada due to duty and import regulations. Orders filled in order of receipt, and not necessarily any order accepted.

POCKET BOOKS

Weird Shadow Over Innsmouth by H. P. Lovecraft (mint).... 50¢ Topper Takes a Trip..... 50¢ The Face by Canadian author Thomas P. Kelley..... 50¢

SNAP THESE UP AS SWAPS AS THEY MAY NOT LAST LONG. I AM THINKING OF BUYING AND SELLING ON A CASH BASIS REFORE LONG. AND THIS MAY TAKE METHOUT PHEY LOUS WARNING.

COMET

January 1941- vol.1 #2covers slightly tattoredcovers slightly stained-

SUPER SCIENCE

Docembor 1945— Canadian odition— ABSCLUTELY MINT-these are not swap copies, I bought them myself— 5 copies available. A snap buy priced for QUICK disposal. 50¢ EACH.

WEIRD TALES

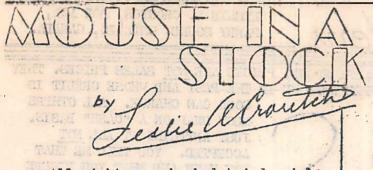
January 1946— Canadian edition in same condition as the fore-going magazines. 4 copies available. A real snap for the completist collector. Priced for fast moving. 35¢ EACH.

SPECIAL SERVICE

I will purchase any Canadian magazine and mail it to you postpaid for COVER PRICE plus 10¢ to cover postage and handling.

NOTE: Several fans have had swap credits with me for a long time. I am desirous of looking after them as soon as possible. Such fen will receive top priority in filling orders until my dobts with them have been balanced.





All night now she had tried vainly to catch the mouse in her stocking. Squaaking, crawling, terrified little greature fuller of fear than she. Its mousy little brain fluttered in the abyss of its terror as it struggled to escape through the mosh, on the other side of which could be seen the light of freedom, and, far off, the dark spot that was the entrance to safety through the wainscot.

And all the time it raced and ran and tore and leaped to escape the clawing of the hideously long, crimsoned nails that scratched and snagged the open mosh. He sped from toe to heel and instep to thigh and back again and all. the while the palms beat and attempted to trap his scurrying little form.

Up and down and down and up and all around and in and out the slipping sliding tiny feet carried the furry form. Down to the toe to snap at a strand that had parted there, then back to the thigh to push frantically against the binding circlet of the garter.

Thump and thud and slap went the hands and scream and squeal went the voice and wiggle and twitch and squirm went the form.

Until finally he gave up the fight a and lay panting in the hollow behind her knee, waiting the tearing pain he knew would come when those red-tinted claws tore the length of his warm, vorcishly trembling body.

There they were now -- striving to lay hold but the stocking fabric was too strong and he hoped. . . hoped. . . hopod. . .

But no, the garter was stripped off and the stocking was rolled down and he dropped to the floor. He lay there, on his back, too weary to move, panting. Down swooped the pinkish mass that was

the palm and he was caught. But he strove not to give up without a last final strugglo. The little keen teeth sank deeply in the soft

moist flash. A tearing scream bear against the still night and he up, up and then a swept ... auf den jerk flung his grip Lose and he was sciling against the wall, to drop. half stunned, on the hard, cold floor.

Flying feet just missed him. The little mouse drow tight against the wainscot and stared up at the titans that flung themselves

on the girl. He watched them sway, struggling to and fro, grunting with offort, the light glinting flashingly off the somothing one held.

Then suddenly all was still, and the

girl sank weeping onto the bed.

The little mouse stuck his head out of the hole in the baseboard and listened to the far-off rumbling human talk.

"There," panted the man-voice. will keep her for awhile. They sure do cut up sometimes,"

And the girl-voice sobbed heartbrokenly, gradually fading off into incohorent mumbling, then into silence.

". . . a mouse -- a. fat mouse -- it was in my stocking -- I couldn't get it out. . .

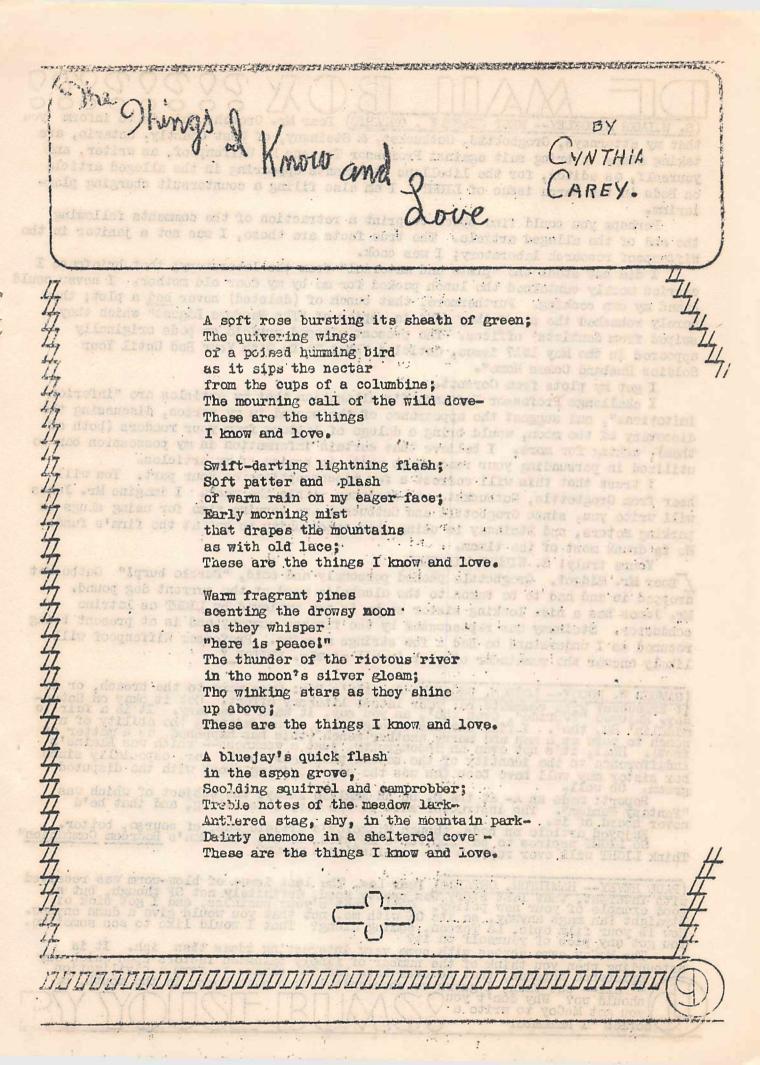
The other man-voice said as they slipped out through the door. "Delerium-imagine all sorts of things— a pretty kid, too."

"A fat mouse -- in my stocking -- " ". ... sha ll sleep soon's the

The little mouse scuttled off down tho dark, friendly lane through the wood work. Never again, he vowed, would he crawl into pilod-up clothing, just to satisfy his ouriosity.

THE END Logina niver term on poon &

All my endbro mail in the



0000000 S. WILMER MIDGELEY -- WEST CHASHAY, OWNARIO Dear Mr. Crotch: This is to inform you that my attorneys, Grogbotthe, Gutbucket, & Steinway, of West Chastly, Ontario, are taking steps to bring suit against Professor Thadeus K. Wiffenpoof, as writer, and yourself, as editor, for the libellous statements appearing in the alleged article on Beds in the March issue of LIGHT. I am also filing a countersuit charging plagiarism.

Perhaps you could find space to print a retraction of the comments following the end of the alleged article. The true facts are those, I was not a janitor in tho Wiffonpoof research laboratory; I was cook.

I did not steal the "plots and material" from the laboratory; that briefcase I carriod morely contained the lunch packed for me by my dear old methor. I never could stand my own cooking. Furthermore, that bunch of (deleted) never had a plot; they merely rehashed the stuff they read in copies of "The Readers Digost" which they swiped from dentists, offices. The present alleged article on beds originally appeared in the May 1917 issue, entitled "What To Do With Your Bed Until Your Soldior Husband Comes Home".

I get my plots from Coronet.

I challongo Professor Wiffenpoof's allegation that my articles are "inferior imitations", and suggest the appearance of the second in my series, discussing the discovery of the moon, would bring a deluge of letters from your readers (both of them), asking for more. I believe that certain information in my possession can be utilized in persuading your readers to write in praise of my articles.

I trust that this will correct a few misconceptions on your part. You will hear from Grogbottle, Gutbucket, and Steinway within the week. I imagine Mr. Jones will write you, since Grogbottle and Gutbucket are serving time for using slugs in parking motors, and Steinway is using this opportunity to got at the firm's funds. Ho is drunk most of the timem.

Yours truly! S. WILMER MIDGELEY.

/ Dear Mr. Midget. Gregottle phoned personaly and said. "Burble burp!" Gutbucket dropped in and had to be taken to the alcoholic ward at the current dog pound. Mr. Jones has a nice looking sister so he is now employed by LIGHT as latrine conductor. Steinway was ropossossed by the finance company and is at present being rotuned as I understand he had a few strings missing. Professor Wiffenpoof will likely answer the rewainder of your (pow!) mistle. EDITOR)

(SAMUEL W. MCCOY-LONDON, ONTARIO) Greatin's Doc: Once more to the breach, or is it breaches? With comments re; your latest literary effort. Got it okay on Saturday, Enjoyed "TVBride", even the as you say, it wasn't fantasy. It is a fair to middlin's the . I find but one incongruity, even admitting the ability of a wonch to pose as a man and marry another wench (this has happened as a matter of fact). Hell, it's not even an incongruity, just a weakness-which was Elaine's indifference to the identity of the second passenger in the car, especially since her sister may well have been fas was the case) driving about with the disputed groom. Oh well.

Report: made an A- at the U. on an English Essay, the subject of which was "Fantasy Fandom". The instructor said it was very interesting, and that he'd never heard of it.

Enjoyed article on bods. though Midgeley's article was, of course, bettered to be "The Fan's Esquire, or The Poor Man's Bedroom Companion"
Think LIGHT walk ever replace the old-fashioned woman?

(PAUL REVEY - HAMILTON, ONTARIO) Dear Les. The last issue of blow-worm was received with interest, that fast story was pretty good, definitely not SF though, but a good example of your new policy. Well, that's your business, and I get sick of straight fan mags anyway, so its OK with me, not that you would give a damn anyhow. How is your film epic. La forcon, coming along? That I would like to see sometime, You got any pies of yourself on it?

The McCoy came across with some very interesting ideas that ish. It is astounding when you think of the number of finely balanced factors upon which our existence depends, that we ever have had the chance to form a civilization at all—but then. I guess we shouldn't look a gift horse in the mouth, or should we? Why don't you you got McCoy to write a sorios "I Romember

OSEKOSH" he can say that he was told it while shaving some of the hair off so he could get his shirt on.

As an autobiographor, you stink.

As an autobiographor, you stink.

And a great big loud flatulent noise to you, too, Paul. EDITOR

LIGHT

secutive run. Size of ad makes no difference. (It'll have to be two bits at least, anyway!!)

Well, the strict demands anent making certain of your subscriptions in the last issue certainly produced some not so surprising results. I had a good idea there were a group of fans to whom I had been mailing LIGHT consistently would drop out. and I was right. Thoir names shall not bo rogistored here, nor shall those who made the grade, so to speak. Those who have been dropped shall not be reinstated very easily. I am no longer interested in general fandom to such an extent that I got any excitement printing for the pure joy of printing and then literally giving the product away. Primarily, LIGHT is for a few personal friends, somo acquiantances who are good fellows, and to maintain my momborship in the FAPA, which fan activity is all I am really interested in, and which fan interest is about the only fan activity that I value any more. I may, in the future. cut circulation even further, maintaining just enough for F.A.P.A requirement and a very few close friends. In which case the magazine will be sont gratis to the remaining faithful fow loft on the mailing list.

My Toron film is now in its fluid finished state. I say "fluid" because it will remain "open" for some time yet to add footages that will work in and make it more interesting. I say "finished" because I have recently added the titles, and the various still shots. The finished film is, as a rough guess, about 20' long. I used titles made up from the Toron Book and very effective they are, too. The completed film has, so far, soon presentation before my immediate family and one outsider, only. Comments were that it was "very interesting".

As I don't expect to be able to make the Cinvention, I won't be making any movies of it. I wonder if Alger, or any other movieist will have their equipment on hand to do what I did at the Torcon?

A change has to be made for the Swap Page. 8MM movie film is no longer on the import banned list. So if any American wishes to pay for books with 8MM movie film—positive projection prints, not camera film—there will be no difficulties. For the information of Canadians who may be interested, the duty is 25% ad valorem, and 8% sales tax on the duty paid value.

Britishors, I guess, will have to swap for what they went.

So the F.A.P.A wants to up its membership by 10, from 65 to 75? I'm neither for it, nor am I against it. But what is the value of a membership of 75? How often has there been a waiting list of 10? And which looks the healthiest— a full membership with several waiting— or a partially full membership and none on the waiting list? So I voted NO on the recent ballot on this amendment.

It's too bad the fees had to be upped 50% from \$1.00 to 1.50 but if it has to be, it has to be. Better that than have the Association collapse.

Harry Warner and I have been comparing postage rates on mailings. I forget now what the second to last was, but I do know there was less postage on the one to me than the one to Harry. The latest one, the Spring 1949 one, took 18¢ postage from Alhambra to Parry Sound. What was yours?

-30-

SORRY

Crowded out of this issue is an item sent in by Bob Gibson. It will appear in #42. It consists of the usual Gibson full-spread art spread, PLUS a neat bit of Gibson verse to go along with it, called "PSAMMEAD-RIDDEN". Don't ask me what it means. I only print the stuff!

