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A few more

UFFISH THOTS

I couldn't resist publishing this issue, even tho the only valid reason is to review the Shaw-Young postmailing. You see, this is being published on my just-recently acquired Gestetner 160. Also, it is another experiment with 16# paper. If this proves reasonable successful, I may switch over to 16# stock on all my zines. The Gestetner cuts down show-thru (which I already had reduced by using these thinly-cut letters) but unfortunately, there seems to be a good deal of offset. The machine is an electric, with variable ratio drive, but the slowest speed is still a bit fast for slip-sheeting, tho I may try it. I am not happy with some of the controls, as they are not nearly as flexible as on the ABDick (which I still have, plus the second #100 which Magnus and I have). I think the feed-tray raising lever is awkwardly placed, and the counter is what you might call ambiguous--you can get off as much as two hundred on your setting unless you check it quite closely--something which can hurt when you're running a job of four-thousand... My only real gripe tho, is with the instruction book which was obviously written for a secretary with an IQ of 80. It consists primarily of photographs and step-by-steps on Putting The Stencil On, Turning The Machine On, Taking the Stencil Off, How To Ink, etc. There is no explanation of how the machine functions, or what the various adjustments are, where to oil, etc. Just a "push lever A for results B". (Lever A is pointed out in the Photo accompanying that sentence.) There is no major photo or drawing with all controls etc. listed. There are no phantom views or exploded drawings. Just ten pages which average 50 words a page, and which includes two pages on Changing Color, and one page on How To Close Machine (!). By contrast, I just--at long last--got my hands on an instruction book for the ABD #100 (which I've run for three years without), which is a detailed and explicit manual. I've found stuff I hadn't learned in all the time I've messed with the ABD s (which includes a complete tear-down and overhaul on the Magnus-White machine). Already I know more about the Gestetner than was in the manual on it. I think the difference is that the G manual does not explain the G, but just tells how to operate it. It took me only ten minutes to find a big fancy lever sticking out in plain sight which had no explained use. I've traced it down, and I know what it does, but I still don't know its use or importance. Fie on Gestetner!

Still, I'll be the first to admit that the Gestetner will supply better copy from the same stencil than the ABD. And for that reason, I shall continue to use it, be happy with it, and overlook as many of its shortcomings as possible. But my ghod, when you consider all the things they could have done on this machine, you begin to think they were just lucky in getting it this good--they're idiots.

The most obvious lack is any form of device (that I can discover) to straighten the print. The ABD has a simple little device that does the job nicely. On a recent job, the Gestetner printed crookedly and yet I could do nothing.

In spite of these gripes, my thanks go to Chick Derry for making the machine available to me. It is one of very few which were made for the US Govt., and which has been adapted to standard stencils, making it unnecessary for me to go out and lay in a new stock of different stencils as other fen have in the past. (Eh, Redd Boggs?)

Included in the same mailing with this is NULL-F #10, in half-legal size. I was experimenting with solid text in micro-elite, and using up some stencils I had gotten with my Original Thirty Quires (which I bought from a bankrupt stationer). They were fairly fresh, considering, but I doubt I'll fool around in that format again. The LCSmith with the micro elite has a very long touch, and while I learned to type on an LCS, I've grown used to the shorter stroke on the Remingtons and Underwoods I've had. I traded a Royal even' (\$60 - \$60) on the LCS, or that is I gave the Royal to Magnus who made the trade with a Balto typewriter shop.

In #10, I rather got carried away with my comments on GEMZINE. I find my self in a strange position here, because I thoroughly enjoyed talking with GMCarr at the Midwestcon, and I had gotten her to agree to my main point in our comics discussion. So, what do I find but that she's devoted a portion of her con report in a subzine to saying that while my point was valid, it had nothing to do with the discussion, and later on she repeated this in a letter. Naturally, our comments all overlapped a bit, even as they will do again, I trust. However, I found the current (as I write this) GEMZINE so overloaded with fuggheadisms, faulty logic, and just plain idiocy (i.e. her comments to Speer about Presley's income) that I very nearly blew my stack. Basically, I will stand by what I said, tho I wish I had not been quite so vehement. I feel that GMCarr is speaking from faulty knowledge in a number of her discussions. I know she is when she speaks of comics, jazz, and other subjects which I myself am somewhat informed on. And I suspect she is in many other cases. There is evidence too that she cannot read and comprehend words; she forms prejudices against (or for) the writer so that she ignores the actual text of his writing (and its context) to quibble over a few isolated words.

There is clear evidence that she cannot admit (publicly at least) defeat. Not once. Not at all! And while I can respect a person who is wrong and will admit it, I find it hard to respect someone who will never admit he is wrong, even when he knows it. (Of course GM will say that she does not "know it."...) I find that GM has two (at least) personalities, completely separate from each other: one on paper, and one in person. While she is the reasoning, reasonable individual in person, her paper personality is something altogether different.

Whether she does this consciously or not, whether she acts particularly innane in order to provoke people, I do not know. But I feel it must be so if we are to accept her as a reasonably sane person. Otherwise her actions indicate the height of insanity and anti-survival instincts.

It has been said of her that she cannot imagine hurting another with what she writes because nothing anyone else writes hurts her. I hope this is so, because I have no desire to hurt or anger her, but simply to provoke some sense from her. I trust there will be no feud, and that this dispute will not be carried into other quarters where we have remained friendly.

I suspect that none of us will ever be able to truly understand the GMCarr thrust before us on paper. She seems to manifest more of her inner complexities (and half- and un-truths) on paper than most of us, who choose to maintain a more self-consistent front. Whether hers is the more accurate portrayal of the real person or not, I cannot say. I hope not.

One point she raised in her defense of Catholic schooling was that it is/was superior to public schooling. I have always felt that the system of thought-control exercised by the RC's would be detrimental to the free-thought necessary for greatness, and now I find I have unwilling proof, in the form of a Catholic educator. See the newspaper reprint at right...

CATHOLIC STRESS ON IN-
TELLECTUAL FIELDS URGED

The former president of Notre Dame University yesterday called on Catholics to stress intellectual accomplishments in order to raise their stature.

The Rev. John J. Cavanaugh, head of Notre Dame from 1946 to 1952 and now director of the University of Notre Dame Foundation, called for "a renaissance of respect for culture and scholarship" in our homes.

Speaking ~~of~~ at a communion breakfast of the John Carroll Society in the Mayflower Hotel, the speaker warned Catholics not to rationalize their low estate in American intellectual affairs.

American Jews, he pointed out, are a minority group, largely "an immigrant people who must fight bigotry, but they are producing leaders far out of proportion to their numbers in practically every field.

"Where are the Catholic Salks, Oppenheimers, Einsteins? Why are we not more prominent in television, in the publishing of influential newspapers, in the fields of the motion picture, in painting, in sculpture, music, architecture?"

Father Cavanaugh suggested one reason might be that "we have spread ourselves too thin, opened up colleges and even universities without sufficient, first-rate teaching personnel."

Or is it, he asked, because "our teaching methods are too didactic, catechetical, that we do not stimulate in students the spirit of critical study and excite them to the adventures of imaginative work in the sciences and arts?" /underlining mine -tew/

The Catholic educator pointed out that "not a single Catholic institution" rated among the top colleges and universities in a four-way category survey conducted recently by a metropolitan newspaper.

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There were three more paragraphs not too germane to the point; he said that the Ford Foundation (on which he served) had not yet granted a Catholic institution money, because not one which had requested it could meet requirements; then Hope was given for the Future.

I have known several Catholics (and ex-) who have gone thru the RC schooling ((I'm sorry for that break, Bill Danner!)) and they seemed to know more than their grade-school equivalents. However, in application they ranked no better, and usually worse. The usual RC methods of teaching are rote and memorization. These do absolutely no good. Until one has learned to think, to apply information, the information itself is useless, and no matter how much has been accumulated, it will not help. It is interesting to note that all the intellegent RC's I have met have broken away from the Church as soon as they did learn to think creatively and individually. In its mass-indoctrination, and thought-control, I think the RC's have neatly blocked themselves from the goals Father Cavanaugh seeks. For after all, if one questions anything, one may begin to question the Unquestionable... And then where would the Roman Catholic Church be? I am against the RC schools because they take a child before he has learned to think, and teach him not to think. This is a crime.

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a little more on May 81

It seems a shame to return to fanac after listening to the cool (way-out to you, GMCarr) sounds of Cecil Taylor at Newport. I don't regret missing the Festival tho. The sound on the records, if not perfect, is at least better than the in-person sound when you're one of quite a few thousands...

FAKE FANTASY AMATEUR: Shaws, Youngs, Stark - Hoo boy, wasn't that a foul-up! I remember a long telephone call to Eney from Philly after my Presidential decree of some sort about split mailings, and Eney saying that the FA was already done and the mailing tied up, and a frenzied what'll-we-do-now followed by a shrug and a to-hell-with-it--we'll-just-postmail. The FFA in itself is a gem, especially Andy's report, and I'm glad the situation came about since it produced this.

DIMENSIONS 16: Shaw (Lee) - Silverberg's article seems a bit dated, since he refers to y'all living on Staten Island, but I liked it. I usually like Bob's articles, and being an ailurophile myself, why naturally... ~~if~~ I never was a sailing ship fan, tho I became interested in SHIPS & THE SEA's companion mag on railroading some time back.

RUNE: Wansborough - This is the first Wansborough zine I have ever read with any degree of interest. I sort of hope it will not be the last. ~~if~~ Tolerance? I think that for one to allow the sort of filthy crap (reproduction wise) to appear that you have in the past, one must expect the very sharpest criticism. A person who allows his material to appear in such form must have very little pride in what he has written, and little desire to impress others as a conscientious or intellegent individual. Further, your writing is in many places incoherent and meaningless. I don't demand perfection in either your manner of writing or your means of duplication (in fact, I am pleased that you have found someone as good as you have to do that job for you), but surely you can expect little tolerance or praise until you do lick both these problems. ~~if~~ I did not "slam into...Cos 'cos...he put a zine in three places." I slammed into him because he had the nerve to palm off some old bible-list rejects on us in place of meaningful or interesting material. I have not yet included any of my pro mimeoing in FAPA (tho this mailing I am because I think it is worth seeing--I expect no activity credit) and I could include a lot of boring forms and order sheets, legal assessments, etc., in FAPA, OMPA and the Cult "to see how long the stencils would last."

THE SATELLITE IN THE SKY...: AYoung - After I read this, I said to myself, it ought to appear in a national publication. I almost sent it off to the local paper. I was overjoyed, then, to see a portion of it appear in the latest INFINITY. I also made my parents read it. I think that here, in one publication, is more common sense on the subject than I've found in months of scanning the editorials and letters in the papers, and suchlike.

SPUTNIK STORIES: AYoung - Ditto.

GARAGE FLOOR 2: JYoung & Stark - I just glanced over this when it came, so I sat down to read it just before inserting this stencil. My first feeling was of pleasant surprise. Why, even the fiction was good! ## Larry's editorial seemed to carry an air of apology and yet a feeling of Here is my life's work in your hands, and my humble thanks to you for even noticing me. I've found this in most of the zines Larry has worked on to an appreciable degree. I don't say there's anything wrong with it, but it is mildly discomfoting. Don't think, Larry, that any of us think any less of our own efforts (at least, I don't) but somehow the shy-girl approach doesn't work too well. This is a good zine, one to be proud of, but the "Thank you" to Jean, tho obviously heartfelt, is out of place. It gives more of a feeling, indeed, that you are courting (or being courted by) your readers. And the readers may feel unhappy at having this relationship placed on them. ## The second of the series on modern art was new to me, and interested me muchly, as I've recently been devouring Harness' \$20 books on modern art. I'd be inclined to think that you've skipped a good deal, rather as one must in presenting a history of jazz (as we've both done at times), but of course your space limits you. I do think that this series is a valid one, and I hope to see more of it in future mailings--the immediate future. ## Andy's story was g*c*o*d, if I may pull an Eney here. The writing itself had a very easy, accomplished air about it, and the story itself didn't try to cram a novel's plot into a few pages. Nice. ## Naturally, I've read CALYPSO BLUES, since I originally published it in the Cult. I didn't check for any changes --was this a rewritten job? I'd like to see the rest of the series (including the unwritten portions) presented here, along with any revisions you now feel necessary. I was sorta sorry that you didn't continue the Grand Old Tradition in the Cult when your turn came. ## I shouldn't overlook Jean's scattered bits of artwork. I particularly liked the ones which accompanied the article on Art. They made sense and were nicely related to the context.

SUNDANCE: JYoung - is a lot more meaningful since I've been to Cambridge. Like, for instance, I was there when Andy rushed in all excited about curves not checking, and all, and rushed out again to prove what was wrong with the other people's curve, and later came back with the proof and we all clustered around him an inflated his ego another notch--that bhoy was in Enthusiasm all the way...yeah, I remember that, I remember the talk of the accident and of those--ah, er--characters you encountered later, and gee, this zine sorta brings back that long ago week as nothing else has. I enjoyed these Least Squares more'n anything of yours I've read in a long time.

A pause while I renounce my membership in the Ailurophiles of the World. Our kitten (whom I considered house-broken) took a leak on the floor upstairs, and it somehow found its way down here to drip onto a pile of fanzines. Not just in one place, mind you--it ran along the boards or something, and leaked all over the place. The cellar now sports a rather distinctive odor...

I have no comments on THE WILL-BE THAT WAS (:JYoung -), except to say that I enjoyed it, and to ask who in hell has my copy of the last folio Jean did??? It has my name pencilled on it, and I want it. I asked politely a while back, and got no reply, so this time, I'm demanding.

I just finished the installation of a remote hifi speaker in my room, two flights up from the main stuff. I can now lie back on my bed and soak up the sounds. I've installed a fader in that room, so everything is pretty nice. Also repainted the room, built in a new set of shelves, and have hung paintings by Lee Shaw, Jack Harness and myself on the walls. Real cool, man...

In this mailing or the next, you can expect to find some non-fannish writing by yhos. Last summer I did a bunch of one-and-two-paragraph sketches on various themes, most of which Jean and Larry have, and a few of which they've printed. (Larry says they lost some of them, and I have only the first-drafts to refer to...) I also started on a sequence of Seven Dreams which end in the total renunciation of aparent reality by the dreamer, which I'd like to print together as a unit, tho again I sent some to Cambridge. This time I made carbons.

Lastly, I'm working on two novels. These are personal-enjoyment type things, which I'm not pushing as anything else. The first, THE WIZARD OF THETA, I'm doing with Phil Castora, and it will be published, by chapters, in the Cult. The second, THE MAN WHO SPOKE TO GOD is fantasy-tinged (a psychological fantasy) and might even be a salable theme. I'm midway into it.

Been doing some painting, too, in addition to painting walls and like that. When I was in Cambridge, I tried oils for the first time. They've still got my first attempt, a sortof improvisation on canvas-paper. I put things off for a while until Jack began doing oils in profusion, and then I started in in earnest. The first started out similar to the one I had done in Cambridge, this time on canvas board. The stuff was cheap and unsized, and I didn't know any better, so I went wight on ahead and painted on it. The result is a sky that looks airbrushed. In fact, this was my trademark until I moved on to better quality boards... I did three 9x12s, the second being a semi-abstraction, or rather an abstraction presented in terms of reality. Larry says it looks unfinished, and I agree, but there is nothing I can add to it. The third is another landscape, on an alien planet. In the sky there is a giant planet quite close. In the foreground, an oblong hole thru which one sees a totally different landscape, different horizon, etc. I next bought two 12x16 boards, and started an abstract which isn't yet finished, and then a picture, "Portrait of Nikia", of a nude in the woods. Quite un-Romantic, in that she's quite sleek and modern... The last two I did on 10x13s--they were cheaper--and the first is what I consider my most important --if that's the word--painting to date. It is a full-face portrait of Brigitte Bardot, taken from a series of photos, but not actually a copy. I haven't made up my mind what to do with the thing, but I'm thinking of sending a few color photos to France... It knocked the DC mob out. The night I took it to the Elmwood, no one could play cards properly, they were always staring at the thing. Need I mention we're all Bardot movie fans? Thot nct... The last painting is a let-down. I started out trying to get that casual effect Jean gets--just slopping the paint on in diagonal strokes, and ending up with a little masterpiece--but I ended up with what I have officially titled "Hell"...

There is talk of us all (us being Castora, Burleson, & me) going off to Baltimore to room with Magnus in the house his parents own. A recent job fell through, so it looks almost likely. Depends tho on what sort of job I can find in Balto. John says it's only three hours from NYC, which makes it fabulous and all that.

Before I knew I would be getting a Gestetner, I off and ordered 18 lbs. of ink from Print-O-Matic (at dealers' prices, natch--you think I'm crazy?), so now I've got all this ink... I guess the ol' Buick Green ABD will still be supplying fanac for some time yet. As long as I have to pay \$250 for a tube of Gestetner ink, it will...

Well, man, like this has been NULL-F #11, destined for mlg.82 alongside of #10, and comes to you from Ted E. White, FAPA Prexy, and courtesy of the QWERTYUIOPress, a division of FANAC UNLTD, the group that's going places (Baltimore) and doing things (sleeping until noon, for one)...