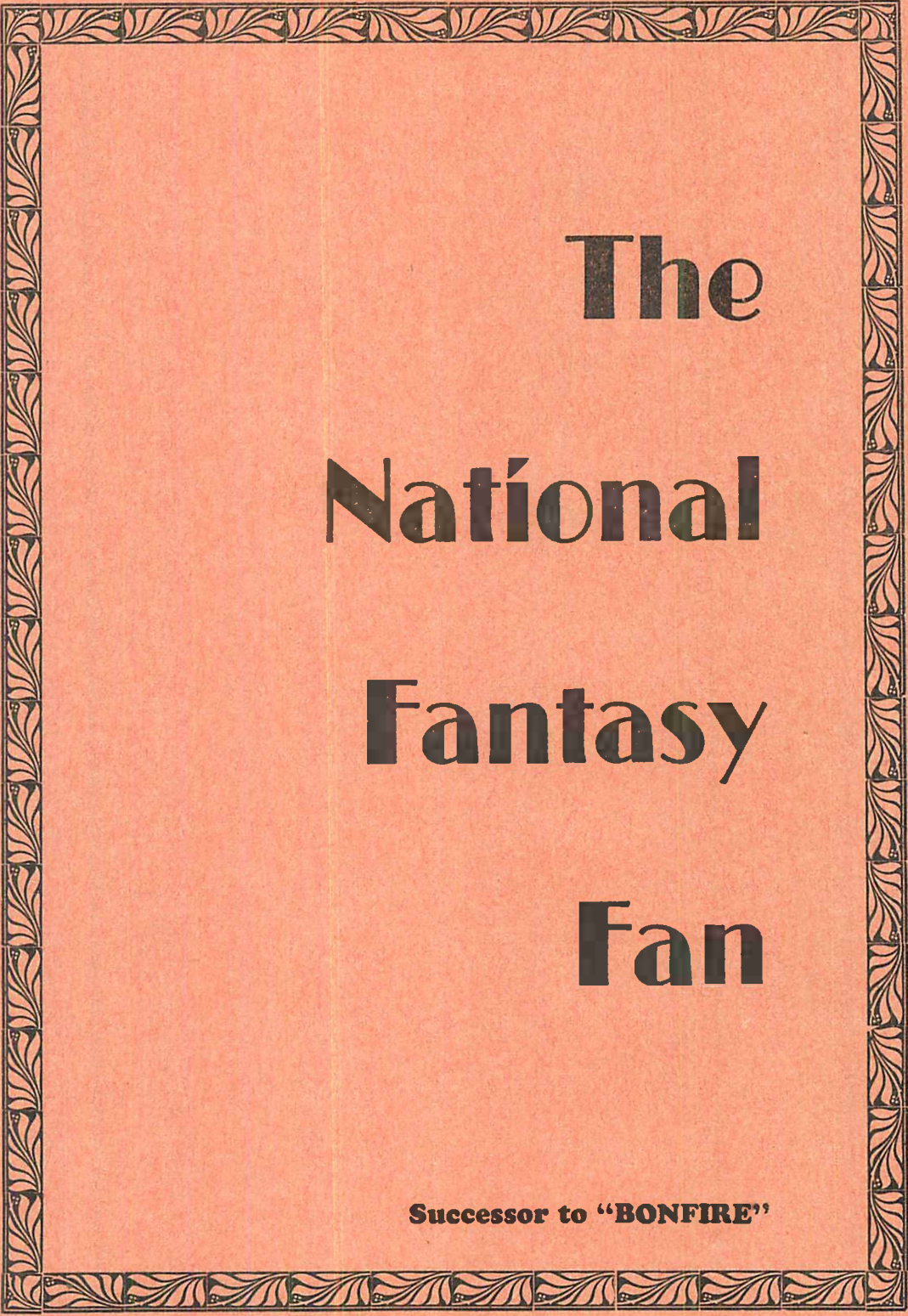


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TV-9 April



The National Fantasy Fan

Successor to "BONFIRE"

PRESIDENT'S MESSAGE

Your Officers and Directors have been engaged this past month in preparing something that will be presented soon -- we hope that it will be ready for the next issue of THE NATIONAL FANTASY FAN.

It is something that has needed doing for some time, but the circumstances were not ripe hitherto. Now, however, it is felt that it has not only become expedient, but necessary. It is the thing towards which your President has been working all these long months. We hope you will receive it with agreement.

We have had another change in our Official Family. Walter J. Daugherty, who has given us such good service as one of our Directors for so long a time, has felt it necessary to resign his place on that body. He still retains his membership, he is still the Official Registrar, he will still publish the Directory of Fandom, and has again donated the medals for the winners of the recently-held Poll for the 1944 N.F.F.F. Awards.

To replace him on the Directorate, your President nominated, and the Directorate confirmed, Dale Tarr, as the new Director. We believe most of you know Dale. He has been an active fan for quite a number of years, is a man of proven good judgment, and we are all sure he will be a welcome and useful member of our governing board.

It has been a pleasure to notice how many of you have responded to our continued requests for letters of suggestions about the business of our organization. The more of such we get, the better your Officers will be enabled to run the organization as YOU wish it run. Each idea and suggestion receives the most careful consideration, and if found at all feasible, is put into work. Keep 'em coming. We especially like short and to the point letters such as that of Jack Speer, which is printed in this issue, which take up some specific point that needs discussing. We are happy to open our pages to such letters or articles.

We are well past the 150 mark in membership, and it is gratifying to see this continued increase, not merely because we want just SIZE, but because we feel that it proves that the Fans are beginning to believe that we are accomplishing things of value, and that they want to be identified with such an organization. In fact, two letters, asking for Application blanks, were received just this past week, which said exactly that.

Both subscription lists and the need for stories for inclusion in COLLECTED FAN FICTION, the proposed new magazine, are now open, and those who wish to submit stories, and those who wish to receive copies, are urged to write the proper persons at once.

You will note that we have run a page of the names and addresses of Officers and Committee Chairmen in this issue. This is in response to numerous recent requests, but should be of benefit to all members, who will find it a handy reference.

New stationery is being printed, and those who have not yet received their initial supply are urged to write me again about it, as

I may have mislaid their requests. All members are entitled to a FREE supply of 25 sheets and 25 envelopes. Those who wish additional supplies, may purchase them at 1¢ each per sheet and/or envelope.

We plan to run a column of notes about interesting and unusual and interesting Fantasy books for collectors. If you have some volume that is out of the ordinary run of the well-known Fantasy authors, that you believe other collectors would be glad to get, send us the information, and we will include it in one of the columns.

We close again with our usual request for more and more letters of comment, criticism or suggestions, as we are entirely sincere in our desire to make this organization, and this magazine, just what YOU, the members, want it to be.

Respectfully submitted:

E. Everett Evans

President, N. F. F. F.

The following have been admitted to membership during the past month:

Edwin L. Whitcomb (S/Sgt.) U. S. Army. (Address on request)

Virginia L. Shawl, Big Springs Farm, RFD #5, Freeport, Ill.

Capt. Jack Price, U. S. Army (address on request)

Everett C. Marshall, 306 W. 11th St., New York, 14, N. Y.

V. Glenn Costes, 230 W. Ninth St., Dallas, 6, Texas.

Robert C. Tererson, (Sgt.), U. S. Army (address on request)

Niel deJack, (T/5), U. S. Army (address on request)

Several others have already been received but not yet voted on by the Directors.

Do YOU know someone whom you think might be interested. It is surprising what a few letters will do. Joe Kennedy has been writing his friends recently, and almost every single one has applied for membership. "Go thou and do likewise!"

DON'T USE FOUR WORDS WHERE TWO WILL DO

NATIONAL: The only effect of this word in our organization name is to say to fantasists on the other side of a national boundary, "You can't join our club". Which is not true, of course, for we have a Board member from Canada and arrangements have been made for Britishers to become full-fledged members. If there must be an adjective in the name, let it be "United". The real reason for the "national" is that the NFFF was originally conceived as the capstone of a system of regional, state, and local clubs, concerning which see below.

FANTASY: While this word is not ideal, it seems to be the nearest thing we have to a one-word description of ourselves that the general public will understand.

FAN: There are strong objections to this. You can see a smirk cross the face of even sympathetic editors when they read "fan" -- and notice how John W Campbell, for one, avoids using it. It is also unnecessary. One would assume, if we belong to a fantasy organization, that we are interested in fantasy.

FEDERATION: Up to now we have not been a federation. The value of having state and regional federations pyramiding up to the National is much to be questioned; in the only example we have had so far, the Mid-West Federation, I know of no activities that wouldn't have been carried out by individuals without a federation. As for local organizations, it was brought out at Boskone II that there is little reason for local groups to join en masse instead of as individual members of the general organization. If we should decide later to adopt a federal setup, having another name would not prevent it. Wouldn't a better word be "Association" or "Society"? Surely these are sufficiently dignified -- such organizations as the Royal Society and the National Geographic Society use them -- and there's not the hint of sounding brass that "Federation" carries.

The principal objection to changing will be that we've started with the N-three-F name and ought to keep it. What are we, a pack of conservatives? If a change of name is needed, we should change it, and the sooner the better. We have secured some publicity already under the name of NFFF, but very little compared to what we hope for in the years ahead. Do we want to be saddled forever with stuttering jawbreaker, "N-F-F-F"?

I recommend that the name be changed, at the latest, when the permanent peacetime constitution is drawn up.

--JACK F. SPEER

OFFICERS AND COMMITTEE CHAIRMEN OF THE N.F.F.F.

PRESIDENT, E. Everett Evans, 25 Poplar St., Battle Creek, Mich.

VICE PRESIDENT, Bob Tucker, P.O.Box 260, Bloomington, Ill.

SECRETARY-TREASURER, Walt Dunkelberger, 1445 Fourth Ave., South,
Fargo, North Dakota.

CHAIRMAN, DIRECTORATE, Harry Warner, Jr., 303 Bryan Place, Pikesville,
town, Maryland.

DIRECTOR, Pfc. Arthur Widner, Climatic Research Laboratories, Lawrence,
Mass.

DIRECTOR, Leslie A. Croutch, P.O.Box 121, Parry Sound, Ontario, Can.

DIRECTOR, Art Schmert, 581 Hughes St., Memphis, Ill, Tenn.

DIRECTOR, Dale Tarr, 703 Jackson St., Anderson, Ind.

CHAIRMAN WELCOM, Bob Tucker (see above)

CHAIRMAN PLANNING, Norman A. Stanley, 45-A Broad St., Rockland, Me.

PUBLICITY DIRECTOR, C. J. Fern, Jr., Apt. 5-C, 300 Riverside Drive,
New York, 25, New York.

CHIEF OF BUREAU OF COPYRIGHTS, Robert D. Swisher, Ph.D., 15 Ledyard
Road, Winchester, Mass.

OFFICIAL REGISTRAR, Walter J. Daugherty, 1305 W. Ingraham, Los Angeles,
14, Calif.

CHAIRMAN MICRO-FILMING COMMITTEE, Harry Warner, Jr., (see above)

CHAIRMAN, RECORDING OF FAN VOICES, Sgt. Forrest J Ackerman, Box 6475
Metro Sta., Los Angeles, 55, Calif.

OFFICIAL MILLER, "COLLECTED FAN FICTION", Jay F. Chidsey, Green
Springs, Ohio.

OFFICIAL EDITOR, "COLLECTED FAN FICTION", Charles R. Tanner, 2007 E.
Sutter Ave., Cincinnati, 25, Ohio.

CHAIRMAN, FANTASY RECORDINGS LISTINGS, Les Croutch (see above)

CHAIRMAN, FANTASY FILM LISTINGS, Karl Blakney, 408 East Mill Street,
Bloomington, Ill.

Much Ado on the WELCOM Front

The busiest two months the committee has ever had. Following are the reports of the various members. The name in parenthesis is the committeeman (and his magazine); the other names are those people who received booklets from him.

(Russell Chauvenet, FFM) Norman S. Barrett, Bernice Chiasson, Vera Davies, R.J. Gentry, Emil Greenleaf, Jr., Kent Harmon, L. A. Hughes, P.H. Malone, Frank McSherry Jr., A.E. Metzger, Chad Oliver, David Olson, Jean Paule, Cecil Purdy, Roger Rehm, Anthony Riccardi, Jack Rosenblatt, Howard Schuman, Edwin Sigler, Bob Smith, Richard Stockton, Mrs C.W. Vallette.

(Ron Maddox, Planet) Jay Wyatt, Lewis Sherlock, M. Grimes, Betty Lancaster, F.J. Bethel, Roy Paetzke, Augustus Kinkade, Richard Rosen, G. Dallas, Ruby McDonald, Everett Marshall, Virginia Shaw.

(Benson Perry, TWS) Edwin Sigler, G. Dallas, Frances Schaff, Frank Clark, Dick Dolz.

(Erwin Schuster, Weird) Donald Boncicci, Selena Levi, Anne Rav, Dorothy O'Berg, Dr H.E. Atherton, Mr & Mrs Clifford Eddy Jr., James Vazquez, Hazel Cinn, Robert Perry, Edward Rosovich, Mrs. Aloha Dorms, James Gilhooly Jr, Rachael Storm, Count Victor von Tobathy.

(Henry Elsner, Starling) Walter Coslet, David McGirr, Ruby Flanagan, Mrs Doris Currier.

(Albert Yeager, Amazing) Wesley & Bruce Horschensohn, Fern Rodriguez, George Foster, Robert Tanner, Jerry La Priore, Arthur Cox, W.L. Janney, J.J. Roth, Walter Sargent, Hugh McDonald, J.P. Kayne, W.F. Goodell, Arthur Brown, Bacom Long, Conrad Peterson, Hugh Gunn, Mrs H.M. Graham, Irene Steen, Milton Erland, Robin East, Lt. Needham.

(Tucker --) John Pomeroy, E.J. Lyons Jr, Elliott Rockmore, Cpl. Jack Price, Sgt. Robert Peterson, Rev. Edgar DeWitt Jones.

You will note several duplications; there is no way of eliminating this where several magazines appear on about the same dates. If one member bought all the magazines and eliminated names duplicated in other magazines, the second member might do likewise... and the duplicated name would never receive a booklet.

The booklets mailed by myself were all requested by the persons named. Rev. Jones is the Detroit newspaper columnist.

Worrisome note: booklets are running short. At this writing only 110 remain, and demands on hand from committeemen will eat into that stockpile in short order. I suggest the President appoint someone (or some group) to look into the matter of printing new (mimeographed) Introductory pamphlets to send to prospects. The pamphlet, to do a good job, should condense the important material of the Booklet, plus present in outline form the benefits of membership. The present booklet is an invitation only--once a member of the NFFF, the newcomer sits around wondering what to do next. Suggestions needed. Send them to Evans.

-Bob Tucker

UNUSUAL ITEMS FOR FANTASY BOOK COLLECTORS

Having recently been picking up some books on the Wandering Jew legend, it is thought that others among the members who are book collectors might be interested.

First is the Eugene Sue story "The Wandering Jew", written and published in 1845. The book is in Three Parts and an Epilogue, and is much in the style of Hugo and Dumas, in that it contains a number of stories all dovetailing together under the central theme. Slow reading, but I found it interesting.

Second, there is "Tarry Thou Till I Come" by George Croly, first published in 1827 under the title "Salathiel, A Story of the Past, the Present and the Future", and later as "Salathiel, the Immortal, or the Wandering Jew". My copy is a finely illustrated edition done by Funk & Wagnalls in 1901, with pictures by de Thulstrup; Introductory Letter by Gen. Lew Wallace, and a complete appendix, including letters from many famous Jewish teachers and rabbis regarding their acceptance of Jesus as a great Jewish teacher, while dis-allowing his divinity. Thelma Morgan has a copy of the edition by Hurst & Co., (no date, but old), under the title "Salathiel, the Wandering Jew".

"The Prince of India", by Gen. Lew Wallace, better known as the author of "Ben Hur", is also a Wandering Jew story, although I have not at present a copy of the book, but am seeking one. Wallace says, "To Croly, he (the Wandering Jew), was a young man, a warrior; to me he became an old man, a philosopher. Croly beheld him irate, passionate, vengeful. I saw him wiser by many hundreds of years, and repentant, trying vainly to bring about a brotherhood of man by the preaching of the unity of God. With Croly, he was the Prince of Naph-tali; with me, he was the Prince of India".

The trilogy by Sylvester Viereck and Paul Eldredge are the most interesting to read. They are intertwined stories told from the individual outlook of three eternal wanderers, "My First 2,000 Years", the story of Cartaphilus, the Wandering Jew; "Salome", the story of that Salome who demanded the head of John the Baptist, and was consequently sentenced to live forever, and "Son of the Great Ape", the story of Kotikokura, one of the Dawn Men who ate of the Tree of Life, and acquired not only immortality but also his body gradually evolved through the ages until he changed from an almost-ape to a cultured man (sometimes), who passed as an English nobleman.

There are also others who have written stories of the Wandering Jew legend, and if any of you know of any others, I would appreciate having you tell me, as I would like to make a complete collection of stories based on this fascinating legend. Surely, here is pure fantasy that is intriguing.

Nor must we forget a little story appearing some years ago in one of our prozines. I am ashamed and provoked that I cannot remember at the moment either the title, the author, or the magazine. But I do remember the story vividly. It told of a naked man picked up by a passing spaceship, from an airless asteroid. The man was still alive although in a position where no man could live. The curse had followed him even there. It was a grand tale.

— E. Everett Evans.

FANTASY FILMS
--not for home use

A book: Movie Parade by Paul Rotha (published in New York City in 1936 by Studio Publications, Inc., 381 Fourth Ave.,) has 142 pages of stills from outstanding motion pictures released between 1900 and 1935, including the following fantasy films:

In the year 1900: "The Doctor's Secret" (France).

In 1905: "Faust" (France).

In 1915: "Intolerance" (USA).

In 1918: "Salome" (USA).

In 1919: "The Cabinet of Dr Caligari" (Germany).

In 1920: "Aelita" (Russia); "The Golem" (Germany).

In 1921: "Destiny" (Fritz Lang-Germany); "Genuine" (Germany).

In 1922: "The Marriage of the Bear" (Russia); "The Stone Rider" (Germany); "Dracula" (Germany); "Warning Shadows" (Germany); "Dr Mabuse" (Fritz Lang-Germany); "Samson & Delilah" (Austria).

In 1923: "Hunchback of Notre Dame" (USA); "Chronicle of the Grieshuus" (Germany); "Cinderella" (Germany); "Siegfried" (Fritz Lang-Germany); "Raskolnikov" (Germany); "Man Without Desire" (Brit.).

In 1924: "The Death Ray" (Russia); "The Waxworks" (Germany); "Le Voyage Imaginaire" (France); "The Hands of Orlac" (Austria).

In 1925: "Phantom of the Opera" (USA); "Peter Pan" (USA).

In 1926: "Faust" (Germany); "At the Edge of the World" (Germany); "Metropolis" (Fritz Lang-Germany); "The Student of Prague" (Germany); "Secrets of a Soul" (Germany).

In 1927: "Out of the Mist" (Germany); "Zvenigora" (Russia); "Fall of the House of Usher" (France).

In 1929: "The Woman in the Moon" (Fritz Lang-Germany); "The Devil Bear" (USA).

In 1930: "Just Imagine" (USA); "L'Age D'Or" (Salvador Dali-France).

In 1931: "The Adventures of David Gray" (France); "Transatlantic" (USA).

In 1933: "The Blue Light" (Germany); "Don Quixote" (France); "Dr Jekyll & Mr Hyde" (USA); "The Way" (Britain).

(continued on next page)

In 1934: "Alice in Wonderland" (USA); "Night on Bare Mountain" (France); "A New Gulliver" (Russia).

"In 1935: "Things to Come" (Britain); "Le Avventure di Pinocchio" (Italy); "A Ship of the Ether" (Holland); "The Ghost Goes West" (Britain); "Amphitryon" (Germany); "Midsummer's Night's Dream" (USA).

The book was found in the local public library, and presumably is to be had in libraries of any fairly large sized city. If not in yours, try this: many libraries have "swap" agreements with other, larger libraries. They will send away for a book for you if the title is not on their shelves. They usually ask only that you pay the postage both ways, a matter of a dime or so.

-Bob Tucker, pinch-hitting for
Karl Blakney, Apprentice Seaman

THE FANZINE RECORD

Amateur magazines published during February and March

ALDEN PRESS PAMPHLET (#1) FJ Ackerman, Box 6475, Met. Sta., Los Angeles
ACK ON HIS BACK (#1) Burbee & Laney, 1057 s. Normandie, Los Angeles
BAY AREA PULLOVA (#1) Bill Watson, 1299 California st., Frisco
BEOWULF POLL, THE (1945) Gerry de la Ree) 9 Bogert, West Wood, N.J.
BLACK STAR (#10) Will Sykora, Box 7316, Baltimore, 27, Md.
BAILY'S BEADS (Wheeler & Tucker) Box 260, Bloomington, Ill.
CHAOS (#3) Bill Watson, see address above.
COSMIC DUST (#9) Walt Kessel, 1207 east Henry, Savannah, Ga.
CONCEPT (# 4, 5) H.L. Sinn, Rte 1, Carnation, Washington
CYGNI (#3) Boff Perry, 68 Madbury road, Durham, New Hampshire
DIRECTORY of ANGLO-FANDOM (Mike Rosenblum, England) write for add.
DISHABILLE (#1) -publisher anonymous
FANEWSCARD (31 issues) Dunkleberger, 1443 4th ave So., Fargo, N.D.
FAN WORLD, THE (#1) Dale Tarr, 703 Jackson, Anderson, Indiana
FANTASY NEWS (#176) Will Sykora, address above
FANTASY FICTION FIELD (#206) J. Unger, 6401 24th ave., Brooklyn 4
FAPA MAILING (Jan, 45) Larry Shaw, 313 west 4th, New York City
ENIGMA (#1) Walt Kessel & Fred Warth, address above and below.
LUNA PONO (#9) Fred Warth, 413 east Park, Savannah, Ga.
MARIANAS MODICUM, THE (#1,2,3) Capt. Donn Brazier, write for APO add.
NFFFAN, THE (Feb, & Mar.) you're reading the April ish brother
QX the CARDZINE (#25,26) Ken Krueger, 123 Edna Place, Buffalo, 8, NY.
ROSEBUD (#3) MB Wheeler, c/o Box 260, Bloomington, Ill.
SAWP SHOP, THE (#12) Les Croutch, Box 121, Parry Sound, Ontario
S-F BANQUET BKLT (#1) Walt Daugherty, 1305 w. Ingraham, Los Angeles
SHANGRI-L'AFFAIRS (#23) L.A.S.F.S., 637½ s. Bixel, Los Angeles, 14
TELLUS (#6) L & L Psmith, 475-A Eagle ave, Alameda, Cal.
TWO FINGERS (#1) Burbee & Laney, see address above.
THREE FINGERS (#1) Liebscher & Tucker, see address above.
VAMPIRE (#1) Joe Kennedy, 84 Baker ave, Dover, N.J.
VOM (#39) FJ Ackerman, see address above.

(Fan World and Marianas Modicum are typewritten, with limited circ.)

-Bob Tucker

Mechanical

Reproduction.

Compiled, edited and stenciled by Earl Kay & Walter Dunkelberger.

It is our purpose to present the following information in the most complete and simple manner possible. It has been compiled from information furnished by the SPEED-O-PRINT Corp, A.B. Dick Co The Northern School Supply Co. and various other sources as well as from our personal experience. We wish to express our gratitude for their assistance on this and the succeeding sections.

To facilitate this compilation we have arbitrarily divided the subject into FOUR SECTIONS: First - STENCILING (presented in this issue), Second - DUPLICATING (presented next issue), Third - SPECIAL REPRODUCING (color work, etc.), Fourth - TIPS (containing odds and ends and interesting short cuts. Also corrections and additions sent in by readers.)

If you have any additions or corrections please send them in to: Walter Dunkelberger, 1443 4th Ave. So. Fargo, North Dakota along with any special little tips you'd like to pass on. Credit will be given to first one to send in the tip.

Stenciling --

I Subject matter: Great care should be exercised in the selection of subject matter. As a great deal of precise and careful work will have to be done before the finished product appears it would be a needless waste of energy to devote time and money to poor material.

As this subject is covered in detail in a subsequent chapter of this work we will only consider the aspects as applies to actual stenciling.

Subject matter can be divided into three groups for stencil arrangement: (1) Typing only; (2) Typing and Stylus Work; (3) Stylus Work only.

What ever group the material falls in the rough copy should be corrected for everytype of error, arranged so that illustrations or special-lettering fits in the proper places & arranged so that the whole has "eye appeal". Then the whole should be transferred from this original rough draft to the dummy.

II Dummying: Many amateur publishers skip steps 1 and 2 by composing directly on the stencil. In some cases this is probably excuseable, but in the majority it is not. Setting up the copy and dummying it before stenciling leaves one with a much neater, better appearing final result.

In dummying several things should be taken into consideration. If the typing only is to be done, only the limitations of the individual's typewriter need be considered. If illustrations or special lettering are to be used the type, size and arrangement of such special material should be taken into account.

In typing only it must be remembered that the stencil is designed to accomodate only a certain definite amount

of work. A Pica typewriter will be accomodated at 70 letters MAXIMUM to a line, an Elite 83. Both typewriters can give 62 lines on a "letter-sized" stencil and 84 on a "legal-size". ("Letter-size" is nominally considered 8 $\frac{1}{2}$ " x 11" and "legal" 8 $\frac{3}{4}$ " x 14".) These set the maximum limits of the stencil's utility. If you try to go beyond these limits you will find difficulty making your duplicating equipment do the job it was designed to do. It is adviseable to; not only stay within the limits, but to avoid even coming up to them. For example: Use a page 65 letters wide and 56 to 58 lines long (pica type - letter-sized sheet). This will give you a better appearing page and insure better results.

N o w that the subject is arranged, limits have been found, understood, and noted; the actual mechanics of dummymg should be taken into consideration. On these pages the following system was used in determining the "letter-width" of a page on the dummy sheet:

12345678901234567890123456789012345678901234567890123456789012345

A row of numbers similar to the above was typed at the top of each page. You will note that we are using a 65 letter line. At the beginning of each fifth line, in the left hand margin, we typed the number of the line - 5, 10, etc, to facilitate keeping track of the number of lines we have written. Some individuals find that specially ruled paper does a more accurate job and saves work. Others recommend that the dummy be made directly on the stencil's impression sheet. It is a matter of personal preference as the basic system is still the same.

Naturally each line of typing is going to vary in the number of letters it contains and one of the prime purposes of dummymg is to give even margins and straight line ends. To indicate the number of spaces necessary to fill out a line some mark is arbitrarily taken, such as //. When stenciling these marks are counted and those spaces skipped between words so that the line end will come out even with the margin. Example:

This is the section on Stenciling from the N.F.F.F. Publishers'//
and - as stenciled:

This is the section on Stenciling from the N.F.F.F. Publishers'

After a certain amount of dummymg is done the extra spacing becomes almost second nature.

If illustrations, special-lettering or stencil inserts are to be used - adequate space should be allowed to accomodate them with plenty of space around them. A good rule for general use is to leave an extra line above and one below a line of special lettering (use this rule as a minimum) and leave at least two spaces in width (lines and spaces referred to are typewriter lines and spaces). In the case of stencil inserts an additional half inch (at least) all around the insert must be left to allow for the cementing in of the insert.

It is suggested that the dummy be proof read and all final corrections be made before attempting to stencil the material.

care of by a regular typewriter serviceman. Adjustment for touch, as it appears on some makes, can be made by the operator.

V Stenciling: Remove any interleaver sheets from between the stencil and the backing. Do so carefully so as not to cause wrinkles or cracks in the stencil. Replace this with a cushion or impression sheet. This cushion sheet is inserted with the coated side up. They can be used several times, but it is advisable to reverse them end for end when doing so, so as to provide as new a surface as possible. If you aren't getting clear cut copies because your touch is too light it might be advisable to place two impression sheets under the stencil. This will improve the cut. But if you are already getting a heavy cut don't make it any heavier by inserting the second sheet.

After the type faces have been thoroughly cleaned and the ribbon disengaged, as previously mentioned, insert the stencil in the typewriter. Do so carefully, being sure that the stencil lays flat and even across the surface of the platen and that there are no wrinkles in the stencil over its entire surface. (A couple of paper clips will keep the bottoms together and prevent wrinkling as the ends drag across the desk when the typewriter carriage moves.) Type slowly, using a uniform staccato touch, yet striking with a little greater force those letters having a larger printing surface, such as M and W, and striking with less force those letters having a very small printing surface, such as q, z, j, x, etc.

In this manner transfer the material you have previously dummied onto the stencil.

If you have decided to leave a little "extra" margin as we suggested, leave it equally all around the copy. For example if you decide to use a 58 line page instead of a 62 line, skip two lines at the top and two at the bottom. In like manner adjust your copy for letter width.

Altho some recommend it the writers have found it inadvisable to place the dummy copy beneath the stencil and type over it.

VI Correcting Errors: To correct an error turn the typewriter platen up a couple of spaces and with the rounded end of a paper clip or similar smooth finished object such as a large ball pointed shading stylus, press gently on the character or characters you wish to correct until the perforation is closed and the surface of the stencil is in a smooth condition at this point.

Roll the typewriter platen up a few more spaces until a pencil or similar object can be inserted between the stencil and the impression sheet. Insert the pencil with care so that the typing is not injured. Apply a thin coat of correction fluid with one stroke of the brush, if possible. Allow a few seconds for the fluid to dry while still holding the stencil away from the impression sheet. If the correction fluid comes in contact with the cushion sheet while being applied or when drying it will adhere and cause a ragged appearing correction.

Correction fluid can also be used for affixing stencil inserts. (This subject will be covered in another section.)

III Selection of a Stencil: We had best pause in our discussion of subject matter and the processes of preparing it to consider the stencil we are going to put it on.

A stencil must have many qualifications before it can be termed a satisfactory brand. When one considers the many qualifications stencils must meet to take care of the every day needs of the average operator and the many things to be taken into consideration when manufacturing them, it will be understood why there are only a few successful brands on the market.

Fundamentally a stencil is composed of a sheet of thin paper (rice paper usually) impregnated with wax or some similar substance. This, when typed on by the plain type, punches out; leaving a stencil of the material.

A stencil must first of all type well without the loop letters such as e's, o's, etc. cutting out. When typing, the copy on the stencil should be plainly visible and legible from the sitting position of the typist. When the stencil is stretched over the drum for mounting, it should have enough strength to keep it from tearing at the ends where held. The stencil must be durable enough on long runs to print thousands of copies. It should be able to stand cleaning with kerosene and filing for future use without losing the loop letters. The stencil must stylus well. It must not deteriorate, dry out, or become rancid when kept in stock for a period of time. The stencil must take correction fluid well in making corrections. Above all, the stencil must produce clean-cut, sharp, legible copy.

When you have found a stencil that fills all these qualifications KEEP IT and DON'T CHANGE. It will solve most of your duplicating problems.

Regardless of the various types of material used to impregnate the stencil or the color of the stencil there is no fundamental difference in their use.

It might be well to mention one "finicky" stencil that is a little out of the ordinary. It is a high grade wax impregnated stencil covered with a thin sheet of cellophane which is attached at the corners of the stencil by the use of an adhesive. The use of the cellophane prevents the clogging of the type faces by the wax from the stencil when cutting. It gives a very clean cut result. The adhesive for fastening makes it possible to lift the cellophane and make corrections as one would on an ordinary stencil.

IV Preparing the Typewriter: It is very important that the ribbon be removed and the type faces cleaned properly before stenciling is attempted. This may be done by removing the typewriter ribbon completely (in most typewriters this is recommended altho a ribbon shift may be on the machine) or by merely shifting the ribbon clear of the platen.

The type may be cleaned by use of a brush (various types recommended for different machines) alone or by use of a brush and some cleaning liquid such as carbon tetrachloride. The important thing is to get the type clean, especially the loop letters, a's, o's, e's, etc. If any dirt is lodged in these letters they will not print properly.

Any adjustments, such as alinement of type, etc., should be taken

VII Writing, Ruling and Drawing: Ruled lines, cartoons, drawings, lettering, etc. can easily be traced on the stencil.

First the dummy or original illustration must be placed under the stencil in it's proper place in relation to the rest of the material.

Then the stencil must be layed over a hard surface such as a hardwood desk top, piece of plate glass, etc.

For those who wish to do a great deal of tracing on stencils a scope, especially designed for this purpose, should be used. Aside from a hard surface, a scope also furnishes illumination from below the stencil to enable the operator to clearly see the copy being traced.

The celluloid writing plate (ground celluloid surface) is placed under the stencil after the interleaver is discarded. The writing plate is used whether the scope is used or not. When using the scope, the backing sheet of the stencil should be turned back at the perforations.

For single line drawings, use a ball point stylus. Trace directly on the surface of the stencil, following the copy beneath it. For ruled lines, use a loop or a knife edge stylus with the aid of a T-Square or straight edge. Dotted ruled lines can be obtained with the dotted or broken line stylus. Detailed instructions explaining how novel shading effects solid black areas and art work can be done will be given in the section on ART WORK.

LETTERING with the use of guides is fundamentally a matter of simply tracing lines thru a guide placed in the proper position on a stencil with a writing plate beneath it. There are a few things to remember that are important. (1) Be sure to leave adequate space in your copy for the letters you intend to use. (2) Use a straight edge to hold the guide so that in moving it from letter to letter you will maintain an even line. (3) Be sure to press the guide firmly against the stencil so that the stylus will not tear the stencil causing ragged edged letters. (4) Be sure to use the proper stylus for the lettering guide you are using. A small pointed stylus used in a large guide will result in wavy or ragged and torn lines.

In all types of tracing and lettering an insurance or safety factor can be had by using a thin sheet of cellophane immediately over the stencil. Then as you do your work thru it there isn't the tendency for the stencil to tear or cut raggedly. This procedure is advised for those with a "heavy hand". Anyone who has a light touch can do a very clear cut adequate job without the use of the cellophane.

VIII Testing: The final test is, of course, in the printed result, but - as with a photographic negative - you can determine the quality of your workmanship and (like the re-touching of a photograph) correct your errors by holding up the completed stencil to the light. If all lines can be seen clearly, and are cleanly cut, the stencil is ready for use. If not lay the stencil on your scope and go over it with your stylus correcting any dark or ragged spots.

NOTE: Postcards, odd sized sheets, arrangements for pamphlets, etc. will appear in another section of this article.

FANZINE REVIEW

by

ARTHUR WIDNER

THE NATIONAL

FANTASY FAN,

Official Organ of
the N.F.F.F.,

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INTRODUCTORY NOTE: This column will be patterned more or less after Wollheim's that formerly appeared in FFF. I intend to go more into detail concerning each individual fanzine than is usually done in a review column of this type. I will also analyze and give ratings a la Paul Carter, but I won't be quite as exhaustive in that respect, beyond stating the process here.

Each item, (excepting editorial matter, ads, & fillers) -- the cover, interior artwork, legibility, & format, will receive individual ratings, & these will be averaged to get the rating for the 'zine as a whole. The Swisher system of rating will be followed: 0 worthless, 1 poor, 2 fair, 3 good, 4 exceptional. There will be very few 0s and 4s. Very few publications will rate above 3.--A.W.

CHAOS #3 -- 2.52. #4 -- 2.54

Bill Watson, 1299 California, San Francisco, 9, Calif.

11 pp.
free.

This is a highly personalized "odd moment" sheet. You have to be an admirer of the blase Watson-Ebey style to really like this. I find the contents vary between dull and interesting. Best items are Watson's caricatures of well-known fen, a review of SLEEP NO MORE in #3, & a reply to a blast at SAPPHO, in #4.

FANTASY FICTION FIELD #206

Julius Unger, 6401 24th Ave., Brooklyn, N. Y.

30 pp,

This is an unusually big issue with a lot of supplements. FFF is regularly a newsie, consisting of 2-6 pp, & selling for 5¢, or 6 for 25¢, but no price was listed for this issue.

No rating on this, becoz it consists mostly of indices. These are: 1, A listing of the stories in Weird Tales 1930-32, which is part of a complete index of WT, sections of which appear from time to time with FFF; 2, A beginning of a complete index of magazine fiction, weird, fantasy, & stf, by authors. This covers the As & goes 5 pp. Also included is a long synopsis-review of "Polaris of the Snows" which runs to 12 pp. All told, certainly worth obtaining.

STELLARIAN #1 -- 2.00

Tom Daniol, Box 131, Hoquiam, Wash., 10¢

18pp.

Not too bad for a first issue, but it could stand a lot of improvement. Article by Shaw, fiction by Croutch & Anderson. From what I know of the editor, I think it will improve. He needs material Badly.

(Continued on back page, sorry.)

CHANTICLEER #4 -- 2.91

32 pp.

Walt Liebscher, 25 Poplar, Battle Creek, Mich., 15¢

This is far & away the best fanzine to come my way in recent months. Beautiful white on black cover. Interesting articles by Warner, Tanner, Liebscher, Rothman, & Laney, plus a really super book review section occupying more than half the mag. Excellent reproduction, and tastefully decorated in the unique Liebscher manner. Unhesitatingly recommended. The "model" fanzine. Wish there were more like it.

FANEWSCARD #104

20 1/2-size pp.

Walt Dunkelberger, 1443 4th Ave., So., Fargo, N.D. 2¢; 13/25¢

This is the 2nd anniversary issue, containing lots of news, articles by Tucker, Palmer & Evans, & fotos of Daugherty & Ackerman. 4c is pitching woo to a very attractive package indeed. Fanewscard comes out regularly on a postcard and is a must for every actifan. No rating.

SHANGRI L'AFFAIRES #24 -- 2.77

18 pp.

LASFA, 637 1/2 S. Bixel St., Los Angeles, 14, Calif., Free.

This is the club organ of the LASFS, & the only charge is to write them a letter about it now and then. Good articles by Kepner & Kennedy, the former consisting of brief biographical sketches of LASFS members. Gossip colyum by 4c, & an excellent letter section, proving their policy pays dividends. Write for it by all means.

VOICE OF THE IMAGI-NATION #40 -- 2.45

Equiv. 10 pp.

Forry Sekerman, Box 6475, Met. Sta., Los Angeles, 55, Calif. 15¢; 7/\$1

The dependable old standby, consisting entirely of letters. English fan Arthur Clarke & newfan Don Jalbert are best.

THE ACOLYTE #9 -- 2.89

15¢; 4/50¢.

Francis T. Laney, 1005 W. 35th Pl., Los Angeles, 7, Calif. 30 pp.

Here is an excellent combination of quality & quantity. Excellent cover by Rogers showing old Cthulhu himself. Anthony Boucher contributes a good short story; Hillman, Laiter, & Tigrina head a fine batch of poems; & in the articles & features E. Hoffman Price, Fritz Lieber, JASmith, & Fantasy Forum by the readers take top honors. The mag maintains a uniformly high level, & there are several other good items. If I had the space, I'd just list the contents page & let it go at that. Acolyte is definitely top rank for anybody's money.

BAY AREA PULLOVA #1 -- 2.33

5 pp.

George Ebey, 4766 Reinhardt, Oakland, Calif.

Free

Same sort of stuff as CHAOS, but the attempts at humor fall flat for the most part.

See you next month -- and keep cranking!

-- ART WIDNER.

