

The Philatelic Communicator

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Writers Unit 30, American Philatelic Society

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Fourth Quarter 2003

Circulation Changes of Stamp Publications

by John F. Dunn

Publication	2003	2002	1998	2003 as a % of	
				2002	1998
<i>American Philatelist</i>	49,212	49,313	53,878	99.80%	91.34%
<i>Linn's</i>	46,417	52,574	65,020	88.29%	71.39%
<i>Scott Stamp Monthly</i>	22,568	25,853	26,357	87.30%	85.63%
<i>Stamp Collector</i>	11,477	13,037	13,463	88.04%	85.25%
<i>Mekeel's & Stamps</i>	5,430	5,710	7,125	95.10%	76.21%
<i>U.S. Stamp News</i>	4,172	4,017	4,606	103.86%	90.58%
Total	139,275	150,504	170,449	92.54%	81.72%

When Joe Foley asked me to write a report on the circulation of philatelic publications, my immediate thought (more than a month ago) was to include in the same report a study of the effects of the internet on print circulation. Alas, assorted technical problems and the demands of our own weekly publication, *Mekeel's & Stamps Magazine*, forced a postponement of that ambitious project to a later date. For this issue, we will offer you the figures, along with my comments and those of the publishers of the periodicals listed in our analysis.

What you see above are the figures for those publications that are in the business of selling periodicals, and the *American Philatelist*, whose circulation is closely tied to the membership of the American Philatelic Society. (We omit *Global Stamp News* not because Jan Brandewies' publication is not a factor in the field, but because she does not mail Periodicals class, and therefore does not report her paid circulation to the USPS.)

In a sense, the *AP* circulation can be used as an approximate benchmark for the other publications, my theory being that—"all other things being equal"—as membership in the APS changes, circulations of the hobby publications have the potential to rise or fall accordingly.

I realize that "all other things" are not equal, but it is nevertheless a useful comparative tool.

In this regard, the negligible change in the circulation of the *AP* is in itself a commentary. While there was much dissension in the ranks regarding the purchase of the Match Factory, the election results themselves, as well as the lack of change in the membership in the APS and the circulation of the *AP* in the past year do not reflect the backlash that was predicted by Match Factory opponents. (This is not my own commentary pro or con on the Match Factory, just an observation regarding the predicted backlash, which may still come about, but has not yet surfaced in the numbers.)

Anyway, using the *AP* circulation as a benchmark, my own observation has been for more than a year that the almost steady decline in circulation experienced in the past decade was at least bottoming out, for reasons having as much to do with the aging of the American population as anything else.

There are, however, other factors that come into play, most prominently, the internet. As noted above, we will study this in a separate report. If I can jump the gun just a bit, my own opinion is that the internet has a very negative

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The Quill

Joe Foley

ANNUAL EVENT

This year John Dunn, publisher of *Mekeel's & Stamps*, comments on circulation data of stamp publications. Additionally, John obtained the views of other leading editors and publishers and promises a sequel on the impact of Internet publications.

The American Philatelist is now the front runner. However, like most membership organizations, the APS provides a "grace period" for delinquent members to pay their dues. As of 12/31/02 the membership stood at 49,911 (Feb. '03 *AP*). It was not until 4/30/03 that they dropped 3,669 members for non payment (June '03 *AP*). Up to that time they had also reported 376 resignations for the year. The commercial publications probably provide some sort of grace period, but I doubt it is a four-month one.

The sixty-four-dollar question remains: "Can the trend be reversed?"

EDITORIAL BOARDS

A few years' ago, a friend who edits another stamp publication commented that he would resign if he were forced to put up with an editorial board. It was one of those (very) rare occasions when I held my tongue. This was about the time when I had taken on the task of editing the *Collectors Club Philatelist*. My silent thought was - I'm very glad that I *do* have an editorial board.

In this issue there are some comments about functions of such a group. They can vary from journal to journal. I think my friend thought of such a board as controlling. In most cases, the opposite is probably true and editorial boards are helpful and supportive. In our own case, while we do not have one per se, in WU30, our officers and Council have filled the bill admirably.

There are many times when an editor would like to have a second opinion on a manuscript, someone to work with a potential author, technical advice, proofreading, scouting for ideas and leads for future articles and, when really up against a deadline and staring at potential empty pages, a reliable friend who will step up to the task.

Responsibility and accountability, however, remain with the editor, not an editorial board. We editors also have an obligation to keep the officers and boards up to date on

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President's Message

by Peter Martin



In last quarter's "President's Message," I briefly outlined some of the issues that we will be working on in the coming year. One item in particular that I feel very strongly about is the need to provide resources for our members to enable them to hone their skills.

Joe Foley has made the *Philatelic Communicator* a valuable resource for philatelic writers and editors, but we need to provide additional brochures, pamphlets and books about specific areas of writing and editing for the philatelic market.

The centerpiece of this effort will be a philatelic style guide. In these pages, you've read about the importance of style and been introduced to the *Chicago Manual of Style* and the *Associated Press Stylebook*. Both are great references, but neither of them will help you address matters of philatelic style.

So you may not be sure if your reference should be airmail or air mail, cachetmaker or cachet maker, setenant or se-tenant. Should you use postmark or cancellation, postcard or postal card, catalog or catalogue? Is it ZIP Code or Zip code; tax paid or taxpaid? How do you cite a philatelic work in a story, an end note or a bibliography? How do you properly cite a Scott catalog number? What are acceptable philatelic acronyms and abbreviations?

These are just some of the matters we'll address in the *APS Writer's Unit #30 Guide to Philatelic Style and Usage*. Each of you can help make this a worthwhile reference. Here are some of the ways you can help. If you're an editor, send a copy of your organization's writer's, guidelines, advertising rate card and style guide, if you have one. In particular, note any special terminology in your specialty and how you are treating it in your publication.

We plan to include a list of philatelic publications and their contact information, so please send a recent copy of your publication and ensure that the organization name, publication name, frequency of issue, editor name, address and e-mail and current volume number are listed.

We would also like to include a list of writing awards, so if your organization is sponsoring a writing related award, send the name of the award, the award criteria and a list of past winners.

Also, writers and editors, for the next six months, make a note of any style, spelling or usage problems that you encounter in your work and mark down how you ended up treating the problem. By June 30, mail or e-mail your list to me so that I can compile all your comments for a meeting of the publications committee at STAMPSHOW 2004. Mail your information to me at POB 791 . State College, PA 16804 or e-mail: pmartin2020@aol.com. Your comments and suggestions are invited.

APS WINTER SHOW

Don't forget to make plans to attend the APS winter meeting and AMERISTAMP Expo, January 30-February 1 in Norfolk, Va. Writer's Unit #30 will have its normal Sunday breakfast and program. I hope to see you there.

Happy Holidays! □

Literature Exhibition Calendar

Coordinators of Literature Exhibitions are encouraged to submit full information, including a prospectus, for these listings. Please contact the editor well in advance of the closing date for entries.

November 21-3, 2003

CHICAGOPEX 2003, Sheraton Chicago Northwest, 3400 West Euclid Ave., Arlington Heights, IL 60005, entries have closed. Information is available from John Kevin Doyle, 5815 Lenox Road, Lisle, IL 60532-3138, e-mail: doyle-stamps@att.net, Website: www.chicagopex.com.

February 13-15, 2003

COLOPEX 2004, Greater Columbus Convention Center, 400 North High Street, Columbus, Ohio, entry fee \$23, entries close January 2, 2004. Information available from Walton Beauvais, 1068 Medhurst Road, Columbus, Ohio 43220, e-mail: information@colopex.com, Website: www.colopex.com.

June 4-6, 2004

NAPEX, McLean Hilton at Tyson's Corder, 7920 Jones Branch Dr., McLean, Virginia, entry fee \$25, entries close March 1, 2004. Information available from Charles Peterson, Box 5559, Laurel, Maryland, 20726, e-mail: cjp7777@aol.com, Website: www.napex.org.

August 15-8, 2002

A.P.S. STAMPSHOW, Sacramento, Calif. For information contact Ken Martin, APS, Box 8000, State College, PA 16803, phone 814 237-3803 ext 218, fax 814 237-6128, e-mail: stampshow@stamps.org, Website: www.stamps.org/directories/dir_Shows_Exhibitions.htm. □

►► **Circulation Changes** (continued from page 1)
effect on the print circulation of stamp publications, and this is, *I think*, is one of the reasons you see the declines of the past year and five years relative to the *AP* circulation. Perhaps there will be long-term circulation increases (which I doubt) or other ancillary sales benefits to offset the circulation and ad revenue declines (more likely, but still doubtful), but strictly for its effect on circulation, the internet appears to be reducing circulation.

Note that those publications that have been most aggressive in pursuing web business are those whose circulations have declined most in the past year. Meanwhile, *Mekeel's & Stamps* and *U.S. Stamp News* both beat the average decline in the past year—and *USSN* actually showed an increase in paid circulation. I should note, as publisher of both, that our neglect of the internet was not totally deliberate. While I do not have any faith in the internet as a source of print circulation, due primarily to our own technical problems, our www.stampnews.com website has been sitting unattended.

Again, we will pursue this subject further at a later date, and will allow the other publishers to offer their own assessments. For now, getting back to our circulation report, another observation I must make here is the drop in circulation in *Linn's* over the past five years. We cannot help but note that the circulation of the leading stamp publication over the past two decades or more continues to slip, and *Linn's* now finds itself in second place. Within the industry, it appeared to be only a matter of time before the *AP* circulation surpassed that of *Linn's*, but it does come as a surprise that the change in positions came as quickly as it did.

Another observation: those publications that had experienced rapid growth in the past few years—*Scott Stamp Monthly* and *Stamp Collector*—appear to have peaked. *Scott's* top figure came in 2000, at 30,491, while *Stamp Collector* had a surge that brought it to 15,736 in 2001. But after promotions to reach those peaks were discontinued, as is always the case with stamp periodicals, subscriptions fell back towards their pre-promotion levels. (This may also help to explain *Linn's* drop, as the industry leader appears to have significantly reduced its circulation building programs.)

As for my own publications, *Mekeel's & Stamps* and *U.S. Stamp News*, more than any other publication, *M&S* is swimming against the tide of an aging subscriber population (to the point where at one time we had to be careful to distinguish between “expired” subscriptions and subscribers). In the past few years we have taken steps to lower the average age of our readership, and our *M&S* renewal rates are finally rising to more respectable figures.

As for *USSN*, our change to a monthly from a

bimonthly and our gradually getting back on schedule are the two primary ingredients in the only increase in circulation among the stamp periodicals in the past year; however, this is nothing to shout about, because a circulation of just over 4,172 is hardly a dent in our potential market.

To a lesser extent, this also can be said for the totality of stamp periodicals. That total, 139,276 subscriptions include a lot fewer people: just consider alone the approximately 40% (according to *Linn's*) of *Linn's* subscribers and APS members, or 19,000± readers, who overlap, all of whom are double counted in the 139,276 figure. (I get all six publications—how many do you get?). On this basis, it is very easy to make the case that the number of different subscribers is less than 100,000. This is a piddling sum when compared to the millions of collectors who are out there.

How to reach those casual collectors is the challenge we all face.

SPEAKING FOR THEMSELVES

I had wanted to give them more lead time, but on terribly short notice, I asked the other publishers for their own comments on their circulation. Despite the short notice, I did get the following responses.

FROM BARBARA BOAL, *AMERICAN PHILATELIST*

“Yes, our circulation is tied to our membership and our ability to offer the collector such a wide range of services. During the past year, we have been able to hold our circulation even during this downward trend in the hobby.

“Once again, I think that this is partially due to the services that the APS can offer, but also because the magazine is of, by, and for the members. The magazine covers such a wide array of topics that during any given year, we can offer something of interest to each member.

“In various surveys, more than 45 percent of the members listed the magazine as the main reason for joining the APS, while the remaining percentage placed it in the top three reasons.”

FROM MICHAEL SCHREIBER, EDITOR OF *LINN'S*

Michael Schreiber referred me to his column in the November 24 edition of *Linn's*. If you have it, you can read it for yourself; if not, it leads with a headline that “*Linn's*, *Scott*, *AP* widen circulation domination” (true, but that is primarily due to the *AP's* performance).

Mike also points out that the *AP* is the only publication in the charts that is published by a not-for-profit body (and later refers to it as “a bargain” at the APS membership fee of \$33, “which buys access to other member services that come with their own charges.”

Describing *U.S. Stamp News* as a newsprint monthly (it

actually is printed on offset stock), he states that "Despite its title, this magazine carries little news. It has mostly feature articles." (To the everlasting credit of our Editor, John Hotchner, we do offer many excellent feature articles, and on my own theory that it makes no sense to try to run timely news in a monthly when there are weeklies and biweeklies to serve that purpose, we do tend to focus on material of more lasting interest. Still, I like the sound of *U.S. Stamp News*.)

Beyond these comments about other publications and various comparative statistical analyses, Michael Schreiber does not make any references to any other publications, including *Linn's* (and does not offer an explanation for the drop in circulation at his publication).

He does, however, include in his statistical chart a "guesstimate" that the circulation of *Linn's* will be down to 34,000 in 2010. He offers numbers for the other publications as well, but my own approach is not to speak for the other publishers, so I will only state that I expect to keep the circulation of *Mekeel's & Stamps* above 5,000 (compared to the 3,800 he guesstimates), that *USSN's* circulation will increase (he does not include *USSN* in his charts), and that if he guesstimates that *Linn's* will be down to 34,000; while I feel more positively about *Linn's*, I will have to accept his assessment since he is a lot closer to the situation than I am.

**FROM MICHAEL LAURENCE,
EDITORIAL DIRECTOR OF AMOS PRESS**

I had a nice telephone discussion with Michael Laurence, Editorial Director of *Linn's* and *Scott Stamp Monthly* (and the rest of the Amos Press stable of publications), and came out of it with the clear sense that Michael felt that the changes in *Linn's* and *SSM's* circulation have more to do with policy decisions at Amos Press than they have to do with the state of the hobby—about which Mike feels positively.

**FROM WAYNE YOUNGBLOOD,
PUBLISHER OF STAMP COLLECTOR**

Finally, getting down to the last minutes, I double-checked my email and there it was, the input I needed from Wayne Youngblood, publisher of *Stamp Collector*. Here it is, "hot off the web":

"General circulation trends throughout the hobby (other than the APS) continue to be down. While *Linn's*, *Stamp Collector* and *Scott Stamp Monthly* show double-digit percentage drops, smaller publications, such as *Stamp Collector* and *Mekeel's & Stamps* show far smaller numbers of lost subscribers than the larger publications.

Due to the internet and other factors, I feel that the overall circulation of stamp publications will continue to drop, although all our signs indicate *Stamp Collector*

numbers have stabilized, as we will end the year higher than our average paid circulation."

INPUT SOUGHT

As I often do in my own columns in *Mekeel's & Stamps* and *USSN*, since we are all in this together, I invite your comments on the changes in circulation and, more important, any suggestions you would like to offer on how the periodicals can increase the circulation. Feel welcome to send them to the *Philatelic Communicator* editor and I will leave it to him to select those that he can pass along to all of us in future issues of the *PC*. □

NEW LITERATURE COMPETITION

NAPEX will feature its first literature exhibition at NAPEX 2004, to be held June 4 to 6, 2004, at the McLean Hilton at Tysons Corner, McLean, Virginia. NAPEX is a well-attended national level show, and the addition of this east coast venue to those currently offered in Ohio, Illinois and on the Pacific coast presents a significant opportunity for exhibitors to reach a new audience.

Judges for the 2004 literature exhibition are John Hotchner (Chief Judge), Peter Martin and Kenneth Trettin.

The exhibition is open to handbooks and special studies (to include specialized articles and specialized catalogs) and periodicals. Electronic publications on CD will be accepted; NAPEX will not be able to accommodate web site entries. Details are provided in the exhibition prospectus, which together with the entry form is available on line at the NAPEX web site at www.napex.org, or more specifically at http://www.napex.org/2004show/Literature_Prospectus.pdf

Information is also available from the NAPEX Literature Committee chair, Charlie Peterson, by e-mail at cjp7777@aol.com or snail mail at P.O. Box 5559, Laurel MD 20726. □

NEW EDITOR FOR YULE LOG

The September/October 2003 issue of *Yule Log*, journal of the Christmas Philatelic Club, is under the guidance of their new editor, Tom Neuffer Emswiler. Congratulations and may you find your Christmas stocking filled with good manuscripts. □

I think about Tolstoy, Flaubert and Dickens, and I'm jealous of what those authors accomplished. Because I am jealous, I am a writer now. I remain jealous and this gives me a guide to what I might accomplish.

—James Michener

Notes from Writers' Unit Roundtable, August 8, 2003

by Dane Claussen (based on notes by Susan Butler)

WU30 President Dr. Dane S. Claussen called the Roundtable to order, and the twenty-one persons present in the room introduced themselves. (While not all twenty-one stayed the entire time, a few others arrived late.) Among those attending were past WU30 presidents Alan Warren and Charlie Peterson, and current *Communicator* Editor Joe Foley.

ACCURACY

Claussen asked attendees to suggest topics for the group to discuss. The topic drawing the most discussion was on how to ensure that specialized articles in journals would be accurate, complete, and so on, when even the editor of some specialized journals are not experts in some of the areas covered by their journals. Peterson said that the *Chronicle of Classic U.S. Postal Issues* use an editorial board of specialists to go over articles in a system that academics call "peer review." Sometimes this results in an article manuscript being significantly revised and lengthened over a period of six to nine months. Foley noted that the *Collectors Club Philatelist* has a similar approach, but more on an as-required basis. Editorial boards are helpful in insisting that authors use the appropriate sources for their articles, while editorial board members themselves can evaluate whether the best sources were consulted—and cited accurately. (Later in the discussion, Claussen and others pointed out that philately has suffered from old, inaccurate sources being quoted, resulting in errors being perpetuated.)

Several problems or concerns were expressed about philatelic periodicals having editorial boards, the first being that they slow the process of getting an article from a contributor and later into print. A second problem noted is that occasionally an author of an article will be the only expert, or only available expert, on the topic. A third point was that authors should consider circulating their article drafts among other experts in the area before, rather than after, submitting it to the journal.

SOURCE CITATION

A brief exchange occurred on the issue of whether organized philately should have a uniform system of citing sources, such as the University of Chicago Press style book. Some attendees seemed to think it would be so helpful as to suggest it is important to establish, while other attendees noted that references and footnotes in philatelic publications are already generally easy to read—even when inconsistent.

COPYRIGHT

Several attendees addressed the issue of copyright, such

as Scott Publishing Company's policy, stated in the Scott catalog, of allowing others to use images and numbers from the Scott catalog. Claussen (who teaches First Amendment law to journalism students) and others noted confusing points in copyright law, such as the Fair Use provision and the fact that one owns the copyright to a photo of a philatelic item, as long as one has taken the photo, even if one doesn't own the item. Claussen also pointed out that U.S. publishers often exaggerate—intentionally or unintentionally—what their rights are under copyright law and that this is only one major reason why authors and journal editors need to educate themselves about copyright law.

LIBEL

Later in the meeting, the issue of libel was brought up. It was suggested that an editor's note explaining why a periodical is publishing a critical or negative or controversial article can help to distance the editor from something that he or she writes. But such a foreword or after word is satisfying only ethically; Claussen and others pointed out that under U.S. libel law, the publisher is just as guilty of libel as the author, if the published article is, in fact, libelous, and that publishing a disclaimer around an article does not relieve the journal of legal liability if an article is libelous. Some attendees suggested that such problematic articles simply not be published.

CONTROVERSY

Claussen brought up the issue of the proper role of philatelic publications in covering controversies within the hobby. Peterson said that philatelic publications are interesting enough without "fighting editorials," but Claussen said that he wasn't suggesting crusading journalism. He noted that the hobby's largest publication, *Linn's Stamp News*, has rarely published anything resembling a real editorial and that opinionated columns by writers such as Les Winick don't substitute for editorials. He charged *Linn's* in particular with having often avoided controversial issues over the years and generally being a boring periodical compared with what it could be.

PUNCTUALITY

Several attendees affirmed that it is important for a philatelic periodical to be published relatively regularly. Advertisers expect several issues a year to be published, and so do most readers. Society members often feel like their only connection with, if not their only benefit from, a society is its journal—so publishing regularly is necessary to keep members. Attendees acknowledged that a few

specialized societies appear to be relatively successful with a journal that is only annual or semiannual, but that these are rare exceptions. It was noted, for example, that generally anytime an American Topical Association study unit is no longer able to regularly publish a newsletter, the unit folds.

A brief discussion was held about philatelic Web sites. The Collectors Club of Chicago's Web site, *askphil*, is getting 20,000-21,000 visits per month, and has archived answers to 15,000 questions, according to Les Winick. There was also some discussion about the difficulties of getting entrants and judges for philatelic Web site competitions, and that some philatelic Web sites could be easier to use.

Announcements at the Roundtable included Winick, noted that he was six months from publishing an 800-page "stamp collectors compendium"—essentially an encyclopedia for philatelists—and Peterson reminding other attendees of the Writers Unit's Critique Service for unpublished manuscripts. □

VETERANS' DAY

I began work on this issue around Veterans Day, November 11. Considering that so many of our young men and women are serving in harm's way defending freedom and suppressing tyranny, it seemed fitting to remember them. The following words are those of a Marine chaplain, Father Dennis Edward O'Brien, Capt, USMC:

It is the soldier, not the reporter who has given us the freedom of the press.

It is the soldier, not the poet, who has given us the freedom of speech.

It is the soldier, not the campus organizer, who gives us the freedom to demonstrate.

It is the soldier who salutes the flag, who serves beneath the flag, and whose coffin is draped by the flag, who allows the protester to burn the flag.



►► Quill (continued from page 2)

our journals. Just like business, in the event of bad news (e.g., running late, upset author, etc.) the boss should be informed. For boss, read the president of the _____ Philatelic Club.

I've been very fortunate with the help and support I have received from both WU30 and the Collectors Club.

WU30 BYLAWS

As noted in Peter Martin's "President's Message" in the last issue, I'll be chairing a team that will examine our bylaws and make recommendations to the Council for any changes considered appropriate. Joining me are secretary-treasurer George Griffenhagen, past-presidents Alan Warren and Dane Claussen and, ex-officio, president Peter Martin.

We would welcome comments or suggestions from any members. A copy of the current bylaws may be obtained from the secretary-treasurer. An SASE would be appreciated.

AUTHORS' GUIDE

With a great deal of help, I have recently completed an Authors' Guide for The Collectors Club Philatelist. I plan to run this in the next issue. In the meantime, if anyone would like a copy I'd be pleased to send them one. A SASE would be appreciated.

A THOUGHT FOR THE FUTURE

There is a wide choice of word-processing systems and computer aids to writing, editing and publishing. It would be useful for all our members if we could share our thoughts on our favorites (and non-favorites) and explain our reasons. How about it?

HOLIDAY WISHES

May all authors find enthusiastic readers, the sure-cure for writers' block and complete freedom from typos.

May all editors find their stockings overflowing with nothing but the very best of manuscripts, needing hardly a twitch to jump into print.

May all publishers find their orders to completely equal their stock and a sure-fire manuscript on their doorstep.

And may all of you enjoy the spirit of good fellowship and good friends this holiday season. □

The great enemy of clear language is insincerity. When there is a gap between one's real and one's declared aims, one turns, as it were, instinctively to long words and exhausted idioms, like a cuttlefish squirting out ink.

—George Orwell

How to Confront a Dead Lion

by Barth Healey

When I was a correspondent for AP-Dow Jones, an international wire service for both newspapers and private clients, I was often asked, in effect: With readers in every time zone, when are your deadlines? My answer: Twenty minutes after the event I was covering, whenever. When you write for a wire service, you write really, really fast.

Working for a large metropolitan daily published near Times Square, as I do now, would be a breeze by comparison, I thought: Just one or two deadlines each evening. I was wrong about there being only one or two deadlines. And my error taught me a lot.

I learned, first, to ignore *The Deadline*, this great looming responsibility that rattles the nerves and increases the coffee consumption of writers and editors everywhere, and replace it with lots of shorter-term cut-offs. When you have just a single target and survey the one hundred things on your desk that have to be completed by that target, panic is a perfectly appropriate response. But if you think of it as one hundred individual tasks to be spread over a longer period of time, each task does not seem so daunting.

So, herewith, are a few suggestions:

1. Meeting a deadline is all about pacing. At *The New York Times*, for example, *The Deadline* for the first edition is 10:00 p.m. But there is no way physically to hit the "SET" button on 128 pages at 9:55 and expect all 128 pages to get on the presses at ten o'clock. So individual deadlines are set for individual pages, starting at 3:30 in the afternoon, when pages with full-page ads are sent to the presses. Some parts of the paper (the Arts section, some stock market tables, the feature sections) are actually printed and delivered to the news room before the news pages close at 10:00. On the news pages, the rolling deadlines start at 7:30, every fifteen minutes, so by 9:30 most of the foreign, national, metro and sports pages are finished.

Let's say you, the journal editor, have sixteen pages to get to the printer by Feb. 1. Working backward, set earlier deadlines for some pages: four to get ready, say, by Jan. 25, four more by Jan. 20, and four by Jan. 15. Then that looming Feb. 1 deadline will only involve four pages, which is not nearly the kind of nerve-racking thought you had when you had all sixteen pages to do by then.

2. Do the easy stuff first, the stuff that is not likely to change. This takes some getting used to. When you've got a pile of submissions (would that every editor had a pile of submissions), and one of them, the definitive article on the long-lost 7½-cent 1847 United States issue, is a mess—disorganized, badly written, muddly illustrations—the temptation is to tackle that first. Don't. Instead take care of the routine stuff: masthead, letters to the editor, treasurer's report, new issues, calendars, whatever. They

can be used to fill the four early pages. Free your neurons to work on the tougher pieces later.

3. Don't worry about revisions. Hey, this is the electronic age! If a writer sends along a piece with holes in it, they can be filled instantly through the wonders of cut-and-paste. You can still get the rest of the piece in shape, what newspapers call B-matter, which is often prepared even before an event happens and is then revised to reflect the actuality.

4. Build up a library of short evergreen items to plug holes in your layout. Often pages are held beyond their (staggered) deadlines because the editor wants to make use of that little two-inch gap at the bottom. Forget about it. Put in an evergreen: new-issue notes, appeals for help for stamp clubs, notices about relevant new books or reference material, that sort of thing. Get the page closed, i.e., get it off your mind.

5. Now, with your mind newly cleared, you can dig into that troublesome piece on the 7½-cent issue of 1847. Doesn't that feel better? You are not distracted by the fact that you've mislaid the masthead. You do not have to think about all sixteen pages, just the four final ones.

6. Remember this: Editors do not just edit. They also run itty-bitty factories that produce widgets. They have a role as assembly-line supervisors. There is an almost industrial quotient in putting out a publication. It ain't hard. But it does require a different kind of mind set. Once you get into the flow of the widgets, you will find the more focused editorial work, outside the shadow of *The Deadline*, far more satisfying. □

LITERATURE COMPETITION AT COLOPEX 2004

COLOPEX 2004, sponsored by The Columbus Philatelic Club, Inc., is an APS accredited World Series of Philately show with both Philatelic and Literature competition. The show will be held on February 13-15, 2004 at the Greater Columbus Convention Center in downtown Columbus, Ohio. They are now accepting applications.

This is one of the few shows affording exhibitors the opportunity to have their literature judged by an expert panel of American Philatelic Society judges. The Literature Jury for COLOPEX 2004 consists of: Stephen D. Schumann, Chair, Dr. Ruben A. Ramkissoon and Dr. Jason H. Manchester.

The prospectus and entry application is available on their website: www.colopex.com. Further information may be obtained via email: information@colopex.com or COLOPEX 2004 Information, 1068 Medhurst Road, Columbus OH 43220-4038. □

The Unsupported and Unsupportable Statement—A Correction

by Alvin R. Kantor

In the Third Quarter 2003 *The Philatelic Communicator* there appeared an article written by Ron Leshar that brought to mind an error that was made and carried on to this date despite that over nearly four decades have passed since it was first introduced into early United States postal history.

In the *Congress Book* of the thirty-first American Philatelic Congress in 1965, there was an article on “William Giles Goddard—Early Organizer of the United States Postal System” written by me.

A short biography of William Goddard (no Giles) places him very near the top in establishing our present postal system. On October 5, 1774, Goddard presented to the Continental Congress a plan for the establishment of a Constitutional Postal System in place of the Parliamentary System then in operation under the English. He outlined the abuses that would be eliminated. Instead of accepting his plan, since the colonies were not quite ready to break away from England, his one page document was ordered “to lie on the table.”

Lack of scholarship got in the way and the heading of William Giles Goddard was confused with William Goddard. William Goddard, the father, was born in 1740 and through most of his career was a printer. In the early colonial period it must be recalled that many of the printers were not only postmasters but also had much to do with being members of the Committees of Correspondence. William Goddard, not William Giles Goddard, the son, prepared the plan for a postal system. William Giles Goddard was born in 1794 and was primarily an educator and served on the faculty of Brown University. I should have known that the use of a middle name did not come into style until the very late eighteenth century.

If making the error in 1965 was not enough, an article published in 1976 appeared under my byline in “The Posted Letter in Colonial and Revolutionary America 1628-1790” under the editorship of Alex L. ter Braake in which once again William Goddard was listed as William Giles Goddard (the son). Some weeks after the book came out I received a letter from an academician from Brown University calling my attention to the fact that I had confused the two Goddards. Something should have been done at that time to correct the error.

The original document of Goddard’s plus other early postal history, including Franklin’s 1770 postal ledger, is now at the National Postal Museum in Washington, D.C. A

copy of Goddard’s plan is posted for all to see and there it is noted as being written by William Giles Goddard. The unsupported and unsupportable has been further compounded.

Hopefully after thirty-nine years the record has been set straight and let the record also show that confession is good for the soul even after all these years. It was William Goddard who early on helped to organize the early postal system. At the first meeting of the new Congress in 1776 Franklin was selected as the postmaster general. Goddard in spite of all his work was appointed surveyor of the post roads. □

OUTREACH

by Lloyd de Vries

You have to hand it to BALPEX: Every year, the show is listed in the Associated Press’ advance schedule of possibly-newsworthy events that newspapers, stations and other news media might want to cover.

I don’t know of another show that is listed in its local “daybook” so consistently. A listing in the AP’s “daybook” is much more effective, in my experience, than sending press releases to each and every news outlet. Many assignment editors make their decisions from that list; few make their assignments without consulting it.

If you’re handling publicity for a show, see if there’s an Associated Press bureau in your city (state capitals and major cities, usually), and call up and ask for the name and address of the “daybook editor.”

Of course, it’s possible that Baltimore’s daybook editor is a stamp collector and member of the Baltimore Philatelic Society. I still say “nice work.” □

WEB SITE REDESIGNED

The American First Day Cover Society recently announced the redesign of their web site: www.afdcs.org. The web master is Andrew McFarlane. □

There is such an animal as a nonstylist, only they’re not writers—they’re typists.

—Truman Capote

Work Sheets & Cheat Sheets

by Joe Foley

What follows on this and the facing page may make a true professional groan. But I'm not a pro and these are a couple of devices that I've found useful.

To the right is a layout that I use for a sixteen-page issue of *The Philatelic Communicator*. The actual work sheet is centered on an 8½ x 11" sheet of paper. It's set so that I can see at a glance what will be on facing pages. As I progress, I note in pencil where I intend to place the article and where it might be continued. Seldom does this remain unchanged—hence the pencil.

I try to have most, if not all, articles start at the top of the page and use short items to fill in. Along the sides are usually some notes—reminders to do this or that.

As each sheet is printed in final form a big red "C" (and a small sigh of relief) is placed on that position.

On page 11 is a sheet with various standards that I use in preparing the *Collectors Club Philatelist*. I have a similar one for *The Philatelic Communicator*.

I keep this next to my computer. A sheet like this is helpful in maintaining a measure of consistency. It's not cast in stone and some articles may call for a little variation in treatment.

If any of our readers have some aids that they have found useful, please share them. □

1 Circ Duns → p4

2 Check address →

3 Pres. Mca. add photo
Lit Ex Cal

4 Circ out'd →

5 Circ. NADEX newswd Liller

6 Roundtable →
Zoothers

7 Brandt's Quill
Vet Dist Filler Graphic

8 Dead Lion PROJECT

9 Uniq. Us Outreach Liller
weh

10 Work sheets 17 15

11 CCB 1a, out 11

12 Reviews →

13 Reviews → 14 13

14 Rev. 6/27
Cit. 10/10
D.R. 06/10 20

15 Letters 15

16 Top e
Liller Mont.

Collectors Club Philatelist

Set Up Standards

Page Size 10 x 7"

Margins from 10 x 7"

left: 0.75"

right: 0.75"

top: 0.5"

bottom: 0.5" to top
of footer, 0.375"

Margins from 11 x 8½"

left: 1.0"

Right: 2.0"

Top: 1.0"

bottom: 0.875"

Title: *ITC Garamond Book Condensed Italic*, 30

By line: ITC Garamond Book, 14 (Lower case "b" in "by John Doe")

Text: ITC Garamond Book, 11

Sub-title: *ITC Garamond Book, bold italics*, 11

Captions: ITC Garamond Book 10, Figure # in bold, *caption in italics*.

Endnotes: ITC Garamond Book 10, note # normal in note, superscript² in text.

Set off by 2" line flush left.

Notes:

1. John Smith (author), *Title of book in italics* [English translation if title is in foreign language, Roman type in brackets] (City of publication: publisher, year of publication), page reference.
2. John Smith (author), "title of article," *Title of journal in italics*, volume & number (date), page reference.

Footer: ITC Garamond Book 10, COLLECTORS CLUB PHILATELIST bold-all caps, *date-bold italics*

Reviews: Double columns, **publishing info all bold**

Title in bold italics,

author,

publisher,

publisher's address

year of publication

number of pages number + roman numerals

size of page, ex: 8¼ x 5",

binding

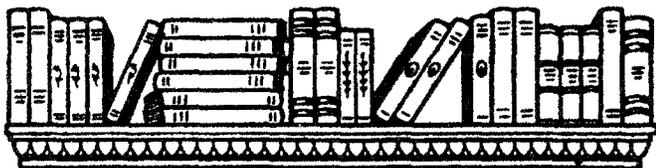
illustrations [note color]

maps, index, bibliography etc.

Price & source if different from publisher

language if other than English

ISBN



REVIEWS

NOTE: Material for review may be sent to the editor at the address noted on the inside front cover. Reviews are also welcomed from others. Reviews from those having an interest in the item such as publishers, distributors, etc., must include a copy of the publication with the review [which, on request, we will return]. *Philatelic Communicator* reviews should be concise and stress those aspects that are helpful examples (positive or negative) for other authors, editors and publishers.

***Australian Philatelic Covers* by Michael Moore, self-published, 2003, 160 pages, 8¼ by 11¾", comb-bound, \$A25 (approximately \$20US) from the author, 47 Curletts Road, Lara, Victoria 3212, Australia.**

This is a collection of the first seven monographs on the private manufacturers of first day, commemorative and souvenir covers of Australia. The original volumes were illustrated in color, resulting in rather high cost. This reprint edition uses black and white and a single binding.

The cover producers described in these monographs are John Gower and Wesley Cover Service; Royal Geographical Society of Australasia; Smyth and Royal; the 1956 Melbourne Olympic Games; Wide World Covers; Wagner, Laker and Menz; and Mitchell, Challis and Guthrie. Most of the monographs are written by Michael Moore, who is also secretary and journal editor of the new Australian Cover Society. He acknowledges the help of many collectors who provided historic information.

Cachet making in Australia dates back to the 1930s. Having the background details on the significant producers along with illustrations, will help collectors to identify their covers. No pricing or valuation of specific cachets is offered.

Each monograph ends with a list of sources and references. The text is clearly laid out in san-serif font and the illustrations are quite acceptable for identification. They show the entire cover, not just the cachet.

The monograph series continues with an eighth volume just released on the covers of Arthur Bergen. In many countries, the details of pioneer cachet making are often lost or unrecorded. This publication on the experience in Australia is a welcome reference.

Alan Warren

***Linn's 2002 U.S. Stamp Yearbook* by George Amick, *Linn's Stamp News*, Amos Hobby Publishing, Box 828, Sidney, OH 45365, (800) 572-6885, 2003, 432 pages, 6**

x 9", both hardbound and softbound editions, illustrations, \$35 hardcover, \$25 softcover plus S&H.

After several years of delayed publications, this annual offering by *Linn's Stamp News*, now in its twentieth edition, is almost back to its normal Spring issue schedule.

Regardless of when they publish it, this book is well worth the wait. Author George Amick has the formula down to a science. He records each of the year's issues, incorporates all the technical data and provides behind the scenes background information you'll find nowhere else.

For 2002, the USPS issued 242 collectible varieties of stamps and postal stationery, breaking the record of 221 set in 2000. The record is mainly due to the Greetings From America 50-stamp pane issued in April as 34¢ stamps and then reissued in October as 37¢ stamps when the first-class postage rate increased. Two other multiple-design commemoratives, the twenty-stamp Masters of American Photography pane (the last of the Classic Collections series that originated with the 1994 Legends of the West) and the ten-stamp Nature of America series pane for the Longleaf Pine Forest.

For each 2002 issue, there are interviews with stamp designers, comments from U.S. Postal Service officials, examples of preliminary designs, coverage of first day ceremonies and much more.

Packed with illustrations to support Amick's easy to read narrative, this is one book that all serious collectors of U.S. stamps must have on their shelves.

Peter Martin

***Kansas Hunting and Fishing* by Neal E. Danielson, D's Enterprise, 673 Lexington, Wichita, KS 67218-2725, 2003, 329 pages plus introduction, 8½ x 11", spiral bound, illustrated, \$80 plus \$8 S&H.**

Kansas, located in the heartland of America, is one of the few states to have significant coverage of its revenue stamps. Kansas state listings were featured in the 1940 *Priced Catalogue of State and City Revenue and Tax Stamps of the United States* by George Cabot and the 1960 *USA State Revenue Catalog* by Bert Hubbard (and its 1992 update). Then, in 1972, Charles Bellinghausen's *Kansas Revenue Stamps* expanded the listings to what remains the definitive revenue catalog for the state.

The Kansas fish and game stamps also received coverage in the 1973 *Handbook of Fish and Game Stamps* by E.L. Vanderford, the 1996 *Specialized Catalog of U.S. Non-pictorial Waterfowl Stamps* by David Torre, *The 2001 Streamside Catalog of Fish and Game Stamps* by Jan Wooton and the very specialized *Kansas Quail Stamps* by David Lucas, in addition to the Scott and Dumaine Catalog listings.

Kansas Hunting and Fishing by Neal E. Danielson adds to the rich history of the field and expands the coverage far beyond the philatelic. Danielson delves into the laws and regulations behind the licenses and the stamps issued by the state, examines state hunting and fishing policies, identifies the key officials involved in the program and summarizes the annual reports.

Danielson breaks down the story into four major segments: The Price Paid, The Licenses and Seasons Years, The Stamp Years and The Law Years and adds seven useful annexes, including permits and forms, stamp prints and commissioners. He uses photographs and postcards to illustrate the early years and shows actual licenses to relate the revenue story.

The book covers all the Kansas wildlife stamps, including quail, upland game bird, waterfowl and trout stamps. License types, costs and numbers sold are provided, along with large color illustrations that make stamp identification simple. *Kansas Hunting and Fishing* is a history book with abundant philatelic details to provide a full story of the development of wildlife administration in Kansas.

The book is a bit pricey, but the illustrations and paper are of high quality, the spiral binding makes it easy to use and the detailed information won't be found anywhere else.

Peter Martin

***The Revenue Stamps of the State of Utah* by Mack E. Matesen, self-published, 2003, 55 pages plus introduction, 8½ x 11", three-ring notebook, illustrated, Color and Black and white editions, \$23 (B&W) or \$44 (color) postpaid from the author Box 304, Lynnwood, WA 98046.**

The state revenue collecting is a specialized area that continues to increase in popularity. Membership in the State Revenue Society (SRS) is at all-time highs and state revenue stamp prices, which are still modest compared with most collecting fields, have seen dramatic increases. The biggest hindrance to collectors of state revenues, one that is currently being addressed by the SRS, is a lack of comprehensive state catalogs.

The only comprehensive state revenue catalog continues to be Bert Hubbard's *U.S.A. State Revenue Stamps* catalog, the last edition of which was published in 1992. It is a basic catalog that covers all fifty states and the District of Columbia. Hunting and Fishing stamps and some other specialized areas are not included.

Catalogs for Kansas, Nebraska, Washington and the New England states (Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island and Vermont) are available, but the last of these was produced in 1984.

So it was with great anticipation that collectors received the announcement of Mack Matesen's *The Revenue Stamps of the State of Utah*, available in color and black and white editions.

Matesen built upon the foundations provided by the 1937 Green and Rordarne Utah catalog, the 1940 Cabot and 1960 and 1992 Hubbard state revenue catalogs, articles appearing in the philatelic media and Utah state records. He has combined them all into a specialized Utah catalog that covers sixteen separate categories. Included are cigarette, beer, liquor, oleo, feed, drug and hunting and fishing stamps. Even federal liquor seals and "bingo" stamps used in Utah are illustrated.

For each category, stamps are listed by number, photo reference, size, denomination, color and value for mint and used stamps. Varieties are given minor letters. Hunting and Fishing stamps also have values for on-license stamps. Matesen is the expert on Utah revenues but I found his values, for the most part, to be conservative.

You'll find much research information as well. Tax rates, meters, federal usages and proofs and specimens are included. An appendix contains a bibliography of Utah reference material.

The color edition has large, clear images that make stamp identification easy. Many of the stamp images appear in print for the first time.

Collectors of Utah will find the listing of the Beer labels with incorporated tax medallions of special interest. The large variety of these colorful issues, used during the 1930s and 1940s, are popular with Utah and Beer collectors and they are illustrated in one place for the first time.

As with most self-published works, the editing could have been tighter and the running header should have included the catalog name, but these do not detract from the usefulness of this work.

The Revenue Stamps of the State of Utah is a wonderful addition to state revenue literature and is highly recommended.

Peter Martin

***Comprehensive Index to the Post Rider, Nos. 1 to 50 (1977-2002)*, compiled by Socrates Bosovitch, The Canadian Society of Russian Philately, Box 5722 Station A, Toronto, Ontario M5W 1P2, Canada, 2003, 100 pages, 8½ by 11 inches, stiff covers, saddle-stitched, \$8 U.S. postpaid anywhere in the world.**

One of the most important tools for philatelic research is the index to a journal. In this case it covers twenty-five years of the journal *The Post-Rider* of the Canadian Society of Russian Philately. It is interesting to note that the indexer, who resides in Greece, is not a member of the society but is a close personal friend for many years of the

journal's editor, Andrew Cronin. Students of Russian philately are indebted to Socrates Bosovitch for his interest and energy in preparing this index.

First is a listing of each of the forty issues with date of publication and number of pages. There are three major indices in this book: subject, geographical, and author listing in detail. Each citation includes the author's name, title of the article, and issue/page number. In the detailed author index where there is more than one entry for many authors, the first entry has the name in bold print so it is easy to locate.

Indexing short pieces that may not even bear a title is often overlooked but Bosovitch includes them with an indication that they are short communications and he includes the subject matter. The book concludes with a concise author index that shows just the issue number and pages for each author.

For each citation, only the first page number is given for multi-page articles, so it is not obvious if the reference is a short discussion or an in-depth study of the subject. The print is easy to read and the price of this index makes it a real bargain for individuals as well as libraries.

Alan Warren □

WU 30 CRITIQUE SERVICE

Past president Charles J. Peterson operates the WU30 Critique Service. There is no charge for the service. Details are:

Periodicals—Submit the four most recent issues. Include postage equivalent to four times the *first* class mailing fee. Any unused amount will be returned. Critiques can be expected in about 30 days.

Books/manuscripts—Inquire before sending, with a brief description of the item. Please include a stamped, addressed envelope for the reply. The time element for a book or manuscript can vary depending on length, other similar requests at hand and other commitments.

All submissions & correspondence should be sent to Charles J. Peterson, Box 5559, Laurel, MD 20726, phone 301 - 776-9822, e-mail: cjp7777@aol.com. □

DOCUMENT RETENTION

Drafts and manuscripts will usually be retained for approximately ninety days after the issue in which the article, etc., appears is published. Correspondence will normally be discarded after approximately six months. □

WU27 (?)

It began with a discussion at STAMPSHOW in Columbus and continued with some e-mails. What is the origin the "--30--" at the end of a manuscript and was it mere coincidence that the name of our organization includes 30?

First to the origin. Most of the following is from Gene Fricks and Dane Claussen. Both advise that there may be some legend as well as fact here.

There's one guess that the first article sent to a press association during the Civil War was 30 words long, and the sender wanted the receiver to be able to tell if he got all of the words that he should have.

A heavy line at the end of an article to show its end is called a 30-bar

Twenty-five years ago, both Ernie Kehr and Dave Lidman said the "--30--" harked back to Linotype hotmetal days.

It might come from Roman numerals XXX, which was the sign off cue used by telegraphers.

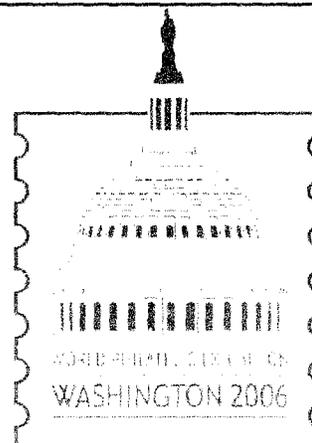
Several dash marks used to show the end of an article is a 30-dash. Similarly, several asterisks used to show the end of an article is a 30-mark.

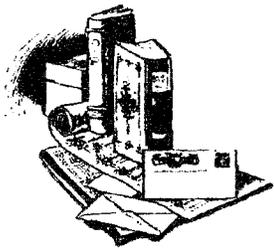
There may be some explanation involving newspaper reporters and/or typesetters.

I wasn't a charter member of the Unit. I joined in 1970 and the Writers Unit was organized in 1967. The November 1967 American Philatelist reported the approval of "six national specialty groups as new Units" (page 122). The groups were then identified by their number, Unit 22, Unit 23, Unit 24, Unit 25, Unit 26 and the APS Writers Unit, Unit 30. Numbers 27-9 followed 30.

In the same issue of the AP on page 130 an article describing the new group noted that it was "assigned the appropriate Unit number of 30." No further explanation, but it certainly appears that coincidence played no part. "APS Writers Unit 30. End of story!" [...or is it?]

JEF □





LETTERS

From Bob de Violini: Interesting issue [Second Quarter 2003]. Found a typo that I was surprised to see, though. See p. 7, col. 1, brief insert about NAPEX and a literature exhibition. It's Charlie Peterson, NOT Charley Peterson. I have never seen his first name rendered as Charley. Either Charles J. Peterson or Charlie Peterson, but never Charley Peterson (except on p. 7, col. 1 of the *PC*).

From James W. Graue: Many thanks for another fine issue of *The Philatelic Communicator*. You do wonders in your basically thankless position.

Knowing very well how nice it to receive some comments on journal content, I thought that this time, rather than just mumbling to myself, I would pass my thought along.

A very informative article on ISBNs. Small wonder, considering the costs, that privately published works simply bypass this. What is to be gained by tossing out more than \$200? Nothing. Thank you for the information, I feel much better about skipping an ISBN for the book John Duggan and I did in 1995.

Ron Leshner advances the question: Can the editor alone be expected to catch unsupportable errors? Not just no, but "hell no." An editor has a responsibility for fact only if he/she knows it to be wrong. There is no editorial responsibility to undertake research aimed at confirming the facts in another's work. It is the rare editor that finds himself in a position to edit *content*. The editor's work is on the editing of *form*, i.e., structure, grammar, punctuation, style, etc. Add to this the responsibility for layout and format plus the refinements like widow elimination and such and the editor's primary tasks and responsibilities are evident. No way can the editor be held responsible for fact of content unless he knows it to be wrong and fails to correct it.

Alan Warren briefly discusses information formats other than literature and finds the guidelines for judging literature inapplicable. He is absolutely right, of course. Audio-visual programs are another medium entirely. Alan also notes that "the new APS judging guidelines do take into account CD-ROM versions of print materials such as catalogs and handbooks." I do not believe this to be true. The major problems encountered in judging CDs is that few of them cite system requirements for use (if your system is not compatible, forget it) and not many are user-friendly. There is much more required than simply placing the document on the CD.

Indexing and search features become extremely important. Not everyone is a computer wizard so automatic loading, introductory guides for use and easy navigation become very important. These critical aspects in evaluation of electronic media are not dealt within the current literature evaluation form. The move by some to reproduce existing books on CDs and seek evaluation of the new medium (not new content) as literature exhibits is not to their advantage when the basics of using the new medium are neglected. Someone with a great deal more "computer smarts" than I needs to develop a guide for the creation of CDs that fulfill all these fundamentals. Then maybe, just maybe, CDs will gain greater acceptance. For now, give me paper!

Passed on by Ben Ramkisson (from the 'net): Acceding to a rscheearch at an Elingsh uinervtisy, it deosn't mtttaer in waht oredr the ltteers in a wrod are, the olny iprmoeent tihng is taht frist and lsat ltteer is at the rghit pclae. The rset can be a toatl mses and you can sitll raed it wouthit porbelm. Tihs is bcuseae we do not raed ervey lteer by it slef but the wrod as a wlohe.

From Ken Trettin: Referring to "The Quill" in the latest issue of *The Philatelic Communicator* (37:3, 2), you mention that according to *The Chicago Manual of Style* angle brackets should not be used to set off URLs (17.10). They state that, "angle brackets (<>), which have specific meaning within some markup languages, including html, should never be used to enclose a URL."

Well, this is an instance where I will deviate from *Chicago* for two reasons. First, my computer equipment and that of my printer use *PostScript* and are not affected by the use of less-than, greater-than brackets. Yes, some of the less sophisticated markup systems may be affected, but I am not, nor am I submitting manuscripts to the University of Chicago Press. Second, the use of the brackets aids in clear, unambiguous communication. And that is the prime purpose for adopting any style for your publication.

In closing, I note that on page 8 of this same issue, you write, "The August 15, 2003 [no comma] issue of *Mekeel's & Stamps* saw the resumption of the 'The United States Reverence Manual' series." -- Let us pray.... [for no more typos? Ed.]

And another from Ken Trettin: Just a little hint I saw that could be helpful when proofreading: Remember "I" before "E," except in Budweiser.

From Alan Warren: In the interest of accuracy, New Address info on member #1877 (page 15 of the last issue) should be for Jerome V.V. Kasper, Not "Terome". I know the guy.

WRITERS UNIT 30, APS
(GEORGE GRIFFENHAGEN)
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There are three reasons for becoming a writer: the first is that you need the money; the second, that you have something to say that you think the world should know; the third is that you can't think what to do with the long winter evenings.

—*Quentin Crisp*

WRITING/LAYOUT MENTORING

Barth Healey, a senior staff editor at *The New York Times* and an accredited national and international literature judge, is ready, willing and able to review society journals and other publications and offer some constructive comments. He has also had extensive writing and layout experience. Send two or three recent issues to him at 86 Bar Beach Road, Port Washington, NY 11050-4029. (Supplying return postage would be a nice gesture.) □