

intermittent

two



intermittent two

Intermittent seriEzine vol 2 nos. 1-4 April 2018 pdf

© Michael J. Weller 2017-2018

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HomeBaked Books by Michael John Weller

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in the Shakespeare squad

character “Alfie” Zee



Coloured drawings scanned from 'Folders full of Mick'

Character Alpha Zee knows Mike Weller's Cosmic Crusaders stories inside out. In 2000's *Slow Fiction*, Zee developed Weller's narrative for EarthCo Entertainment throughout its global regions.

In theatrical trailer for mind movie season two Tristram Penna, modernist broadcaster and UK record producer of tomorrow's Sheridan Smith album *Sheridan*, plays yesterday's teenage Alpha Zee, temporally hanging around UK postcode SM, later to become Mike J. Moorcock's free-to-use 60s/70s zeitgeist "Jerry Cornelius". Sci-fi's hi-fi compilation producer and curator of today's easy listening sound gallery exhibits.

In original 3World movie Alpha Zee wasn't the character's proper name. In 4Time it's Martin Sirt c/o 30 Benny Hill Wood Road, Addingcombe, Surrey.

THE CHARACTER ALPHA ZEE

A 1980s student of Cultural and Media Studies at South-East Polytechnic I met Alpha Zee for the first time when he was in his late teens. A bright and good-looking school leaver, he was into SF poetry and neo-goth of *Back Brain Recluse* and *The Edge* magazines. "Alf" or "Alfie"'s sexual orientations were ambiguous, making him charismatic and attractive to gay

13

Fading grey-scale scan from *Slow Science Fictions* no. 13, page 13 segment illustrating vispo'd font as it first appeared in 'Lucky For Some' (Home'Baked Books, April 2008)

THE CHARACTER ALPHA ZEE

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fellows and female students. Before the first term was over "Alfie" and I were in the midst of a love affair.

Darker grey-scale print-out page 13 segment scanned here without fade and added page 14, continuity fragment completing Alpha Zee textual sketch from *Slow Fiction* 'Lucky For Some' (Home'Baked Books, 2010)

Scanned extracts illustrate Font Writer's Courier from its limited range of fonts – derived originally from IBM's imitation typewriter face.

Typing 2006 on Sharp's black and white print cassettes brought letter impressions to paper -
- until black turned incrementally to sixty shades of grey.

PC desktop print cassettes tend to go blank as they dry out, leaving unmarked paper noise comparable to sound of S Club 7 in digital CD malfunction.

But Font Writer's b&w print cassettes sweetly fade out like vinyl tones on 45rpm beat ballads -- turning grey as run-out groove illegibility produces asemic writing equivalent-- slow fictions as narrative tale -- and vispo concrete.

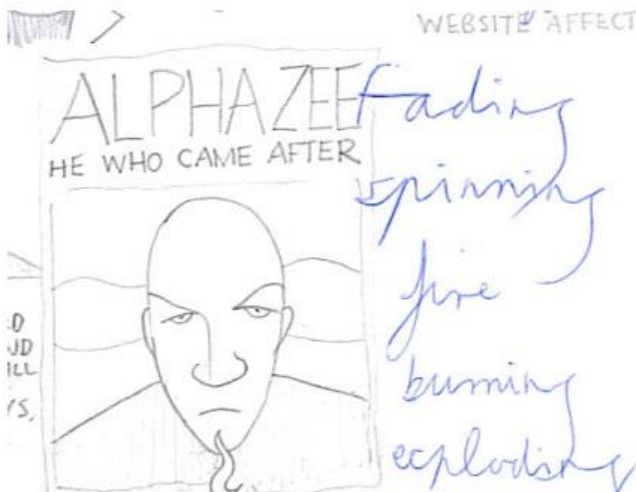
From Mike Weller's serial shot Spurious Purple no.012 'Performance writer as written' -- HomeBaked Books, April 29 2016

slow fictions

welcome to welliverse

Archive for February, 2007

character Alpha Zee
February 25, 2007



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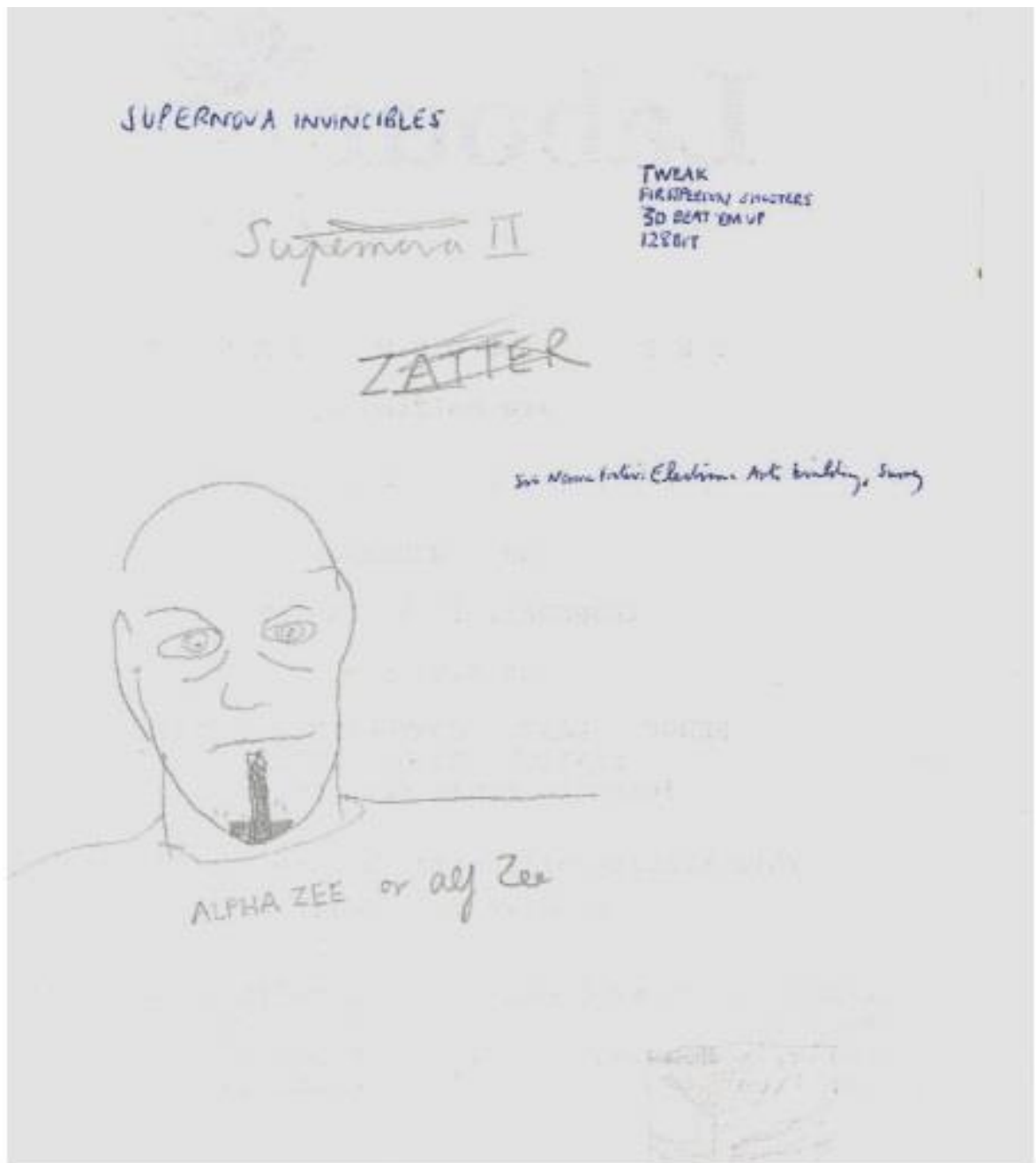
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Original WordPress archive for Alpha Zee pencil sketch with notes.



Twenty years younger than Weller with a tendency to humour the older man; Zee was a product of nineties party culture with its dance music, clubbing, flyer art, zines, graphic novels and cyberpunk fiction. He'd written neo-pulp himself, contributing to indie press graphic novel and short story anthologies; adapted off-the-wall themes for a software gaming firm where he was Project Development Manager.

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ACT.

The book *Gender Trouble* by Judith Butler.

The birds are singing sweet. But they were singing tweet tweet over and over again in the same pitch. It was a repeated sound loop. On persistent repeat, it didn't sound so sweet to the ear.

Written in 2005 and self-published in 2006, before Twitter caught on, a Twitter account was opened by M J Weller as EGNEP with the first two sentences of extract above used as present tense tweet on June 9 2009. Just over three months later, on September 24, the third sentence of the extract was tweeted. Using Twitter as pattern-poem developed during four years; with the first two sentences tweeted four times every 20 days give or take a day (US time zone fluctuation), followed by the second sentence: ie, sentence one & two x 4 + sentence three x 1 – continued as 20 day loop until August 31st this year. A tweet by proxy mistakenly repeated sentence one a fifth time. Corrected belatedly change sentences to third sentence on September 15 – EGNEP figured, after four years, with fourteen followers, to deactivated the account. Opened's online zine documented pattern for a couple of issues. Stephen Willey's and Alex Davies's Openned project was the only Twitter account followed by EGNEP as user. Alex did ask EGNEP in 2010, "How much longer are you going to continue tweeting this sequence?" EGNEP replying "Until I stop." The account and sequence is ended today, September 20 2013, 20 days after the erroneous tweet. EGNEP's account is now technically deactivated and will be deleted in 30 days. I mean, it started to rain in our room / and our neighbor came, Monseieur Le Songe, a ragged little man. / We played cards, I lost the irises of my eyes; / you lent me your hair, I lost it, he struck us down. / He left through the door, the rain followed him. "I sang the song of the old concrete sheds. It was filled with hundreds of niches, one over the other. There is a country in each one; as Lynn might say, "Bequestion your answer as you aromaticicy sink into inky arithmetic adept with quasi sense and swan shaped leftovers." Had a dream once that a meteor struck Earth and these worms crawled out of the crater and then hatched little black flies. Later the flies would sneak into houses and fly into people's noses as they slept. In the morning the people would wake up with eggs the size of apple-seeds in their lungs and they would be coughing up the eggs. The only way to kill the eggs and save the people / planet was to put people in theses huge tents full of burning hemp.

[Note: Sources: Sandra Simonds, FB comment, 20 Sept 013; bits, many bits, from Jeanine Webb, "Attention Span 2011 | Jeanine Webb", at [Third Factory / Notes to Poetry](#); JBR, FB comment, 20 Sept 013; Anna Mendelssohn, "Three poems", at [Cambridge Literary Review](#) 1/1; JBR, FB comment, 20 Sept 013; JBR; Frances Richard, "Universally Accepted Definition", "Outtakes", in PEM America, "Poetry Series: Frances Richard", email rec'd 20 Sept 013 approx 9:58 AM PDT; Matt Staggs, "Is Hurricane Katrina Responsible for Brain-Eating Amoeba in Louisiana's [sic] Water Supply?", at [Disinformation](#), 20 Sept 013; JBR; Natalie Wolchover, "A Jewel at the Heart of Quantum Physics", at [Quanta Magazine](#), 17 Sept 013; Nicholas Grider, and Kieran Daly, *Gender Trouble by Judith Butler: a Play*, as quoted in Grider's "Plays/For Theatre by Kieran Daly", at [HTMLGIANT](#), 20 Sept 013; Michael Weller, "inconsequential information", at [linguistically innovative €#*@\\$?!](#), 20 Sept 013; JBR; Paul Celan, "Memory of France", quoted in Johannes Göransson, "The Sugar Book: On Nazism, Kitsch, Saul Friedlander and Lars Norén", at [Montevidayo](#), 20 Sept 013; Amazon [blurb](#) for Raul Zurita, *Song for His Disappeared Love / Canto a Su Amor Desaparecido* (tr. Daniel Borzutzky); JBR; Lynn Behrendt, "солургъа · дем алу · дем алуу", at [Lynn Behrendt](#), 12 Sept 013; Jason Humphries, FB comment, 20 Sept 013]

Posted at 08:26 AM in [In the House of the Hangman](#) | [Permalink](#) | [Comments \(42\)](#) | [TrackBack \(0\)](#)

[Reblog \(0\)](#)

US poet John Bloomberg-Risson, author of *In the House of the Hangman* Ebooks featured writer-in-resident character MJ Weller's EGNEP Twitter feed history in vol 4 of his series, included in online *Zeitgeist Spam*: free-to-use poetry with zero exchange value @EarthCo Pride Publishing.

anthol-orgy 'glitter is a gender' ed. by & by

Pretty school student nicknamed the 'Leather Priest' transformed herself through 'Folders Full of Mick' into 20th century cartoon-book chanteuse Mart Cert of 3World song, characterized as games developer Alpha Zee in MJ's 4Time slow fiction.

For an earlier 1983 draft of 'Tomorrow People Mixdown' slow science fiction character Mike Weller, then a libertarian acid communist, buddies "Alf" or "Alfie" Zee in social reality time, written as youthful Maggie-loving character Mart Sirt.

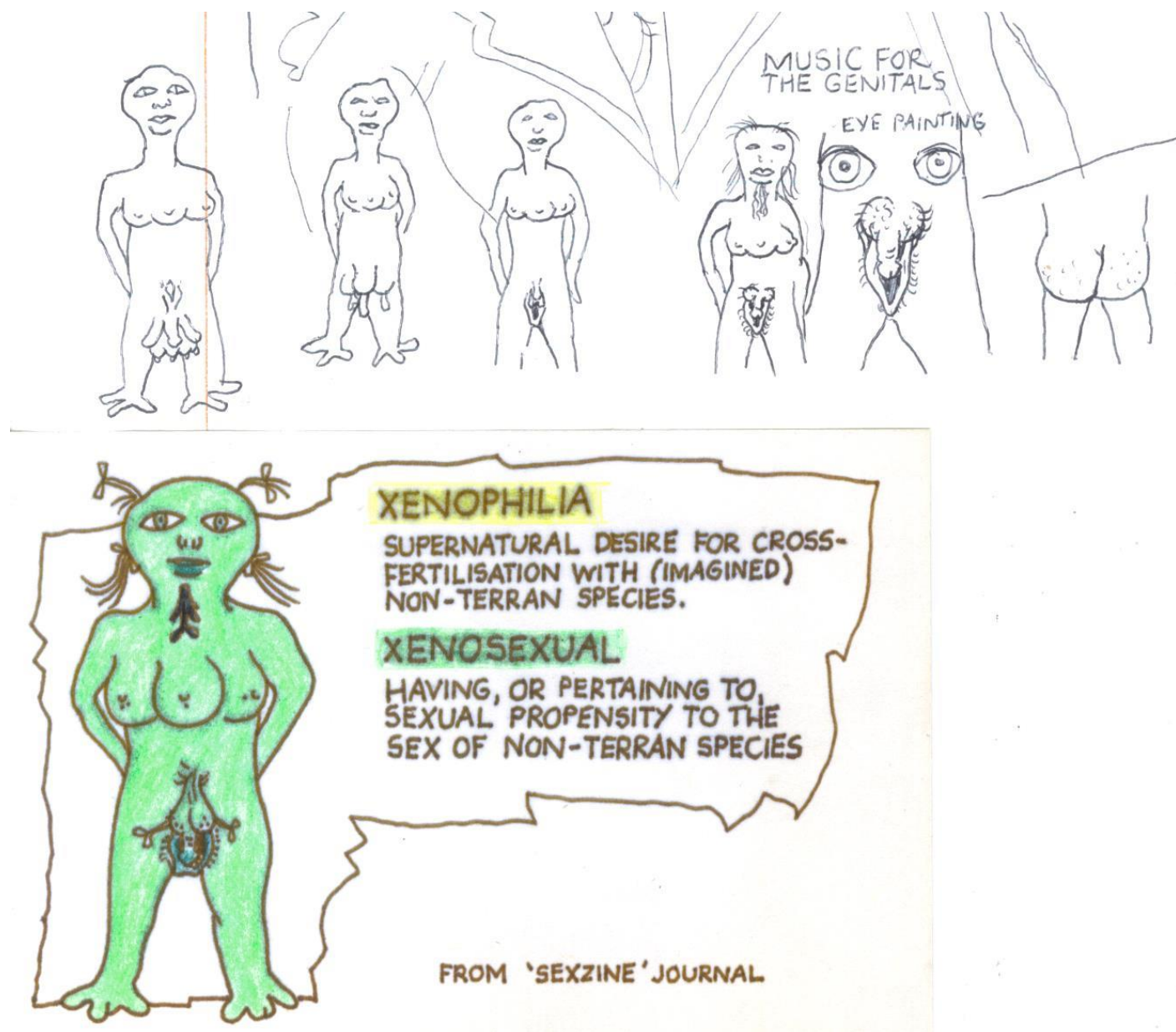
Browsing right-wing libertarian literature in a Zone 1 bookshop, two betting-shop school student princesses back two horses: "Dead Cert" and "Egnep". They conceive third horse black beauty "Aminah" in the three-fifteen at Folkstone in Miltonian paradisiacal lost free statist education for both school leavers and matures at South-East Polytechnic. In this fiction a Media and Cultural Studies racecourse field-trip is drawn up by Mike Weller as 'The 1983'.

Until 2017 Zee travelled light from Addingcombe village and its unearthly Metrobolist to San Francisco without documents, digital tickets, visas, passports or postcodes, moving among dead poets and 20th century film & tv box-set seasons featuring fantasy universes. Fictional characters forgotten, cancelled or lost in plots between location for film and film itself.

With character "Madeline" birthed by City of Dis fictions Duke Valentine and Billy Crombie—and author Michelle Jolly playing teenager "Aminah"—Zee programmes composite Madeline Spearate. Transitioned offspring post-encoded with impressive digital toolkit amendment— full meat-and-two-veg male genitals.

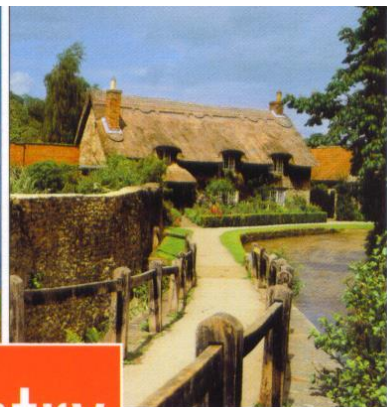
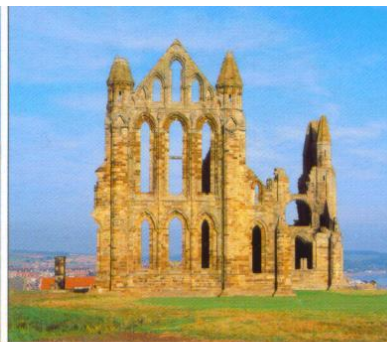
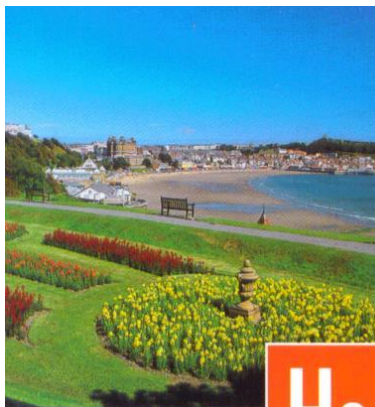
Under the influence of high priest character Michael Spearate, vizier to Hell's Duke M'wboe and Duchess G'wboe, Madeline/Aminah's chromosome 18 data is transmuted into nonbinary gender fluidity by miswriting and substituting the word *karaoke* for a karyotype base edit Mick wrote in "imaginary science", one of Mike Weller's two-hundred-or-more envelopes and 'folders' starting 1958.

In a Codex Spurious slow-cooking fiction, under Spearate's erroneous spell-check; Zee transforms Madeline/Aminah into kiss-my-boy-dolly-black- ass-TALT (try-a-little-tenderness) Silo Charambalitis, propagandist for US "my heart belongs to daddy" President-electric Jack MUDD Flash for amended EarthCo Entertainment's Pride Self-Publishing titles 'G'wboe, or The Woman-With-Blanked-Out-Eyes' and 'The Marriage of Heaven and Hell', first self-published in floppy disk format-fonted home'baked books 2008 & 2009 (Social Reality Earthtime) rewritten digitally for new 2017 tale 'Silo's Cis-Co Kindle Cloning'.

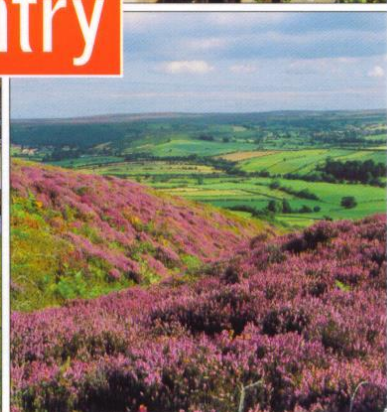
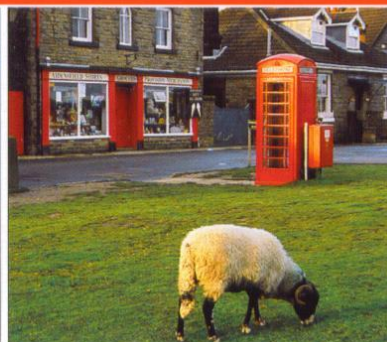
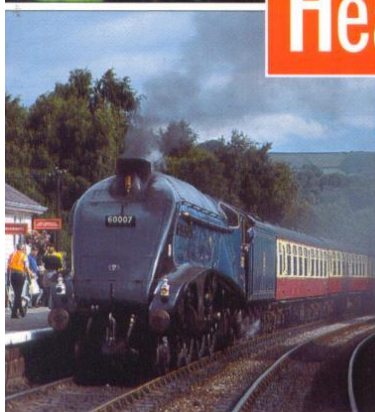


Drawings scanned from 'Folders full of Mick' for "Codex Spurious/Codex Sporangolium"

postcodes for Addingcombe



Heartbeat Country





PENGE



SOMETHING NEW

I have been a science-fiction fan for quite a few years now and would very much like to see a Sexton Blake story on this theme.

There's no need to send our hero out into space, or have him travelling through time. Many excellent and logical stories have been set in the present-day world.

New discoveries are being made almost every day, in the fields of nuclear physics, medicine and the mind. There seems to be a certain amount of prejudice against science-fiction in some circles — a prejudice generally baseless because the people involved have never bothered to read an adult S.F. story.

Some Sexton Blake followers tend, I feel, to live permanently in the past — scoffing at and rejecting anything which is new. But I feel sure that the bigoted few are in a very small minority and that their negative approach to any new innovation does not represent a large percentage of the S.B.L. readers.


The popularity of authors like Ray Bradbury, John Wyndham, John Christopher or even H. G. Wells and Jules Verne speaks for itself. The viewing figures for the recent Quatermass TV serial were, by all accounts, fantastic.

So why not get into the trend — let's have Sexton Blake dealing with the Unknown. If there's anyone capable of handling a peril from Outer Space or anything else along these lines it's certainly Sexton Blake.

Mike J. Moorcock, 30, Benhill Wood Road, Sutton, Surrey.

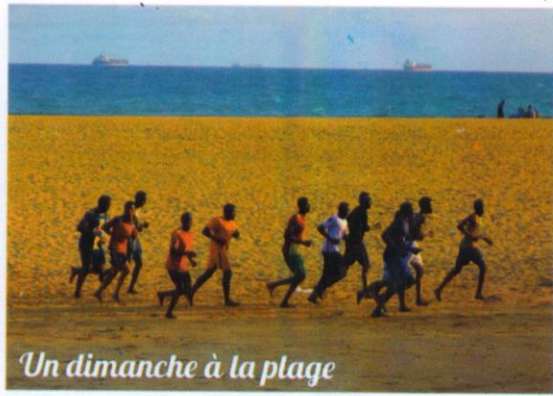
«La bouche qui est habituée à manger deux boules de pâte ne peut plus en consommer qu'une.»

Hi from TOGO
It's fascinating





Marché aux féliches



Un dimanche à la plage



Djékoumé



Cathédrale et marché d'Assigamé

Sometimes living in the future can be quite dandy...

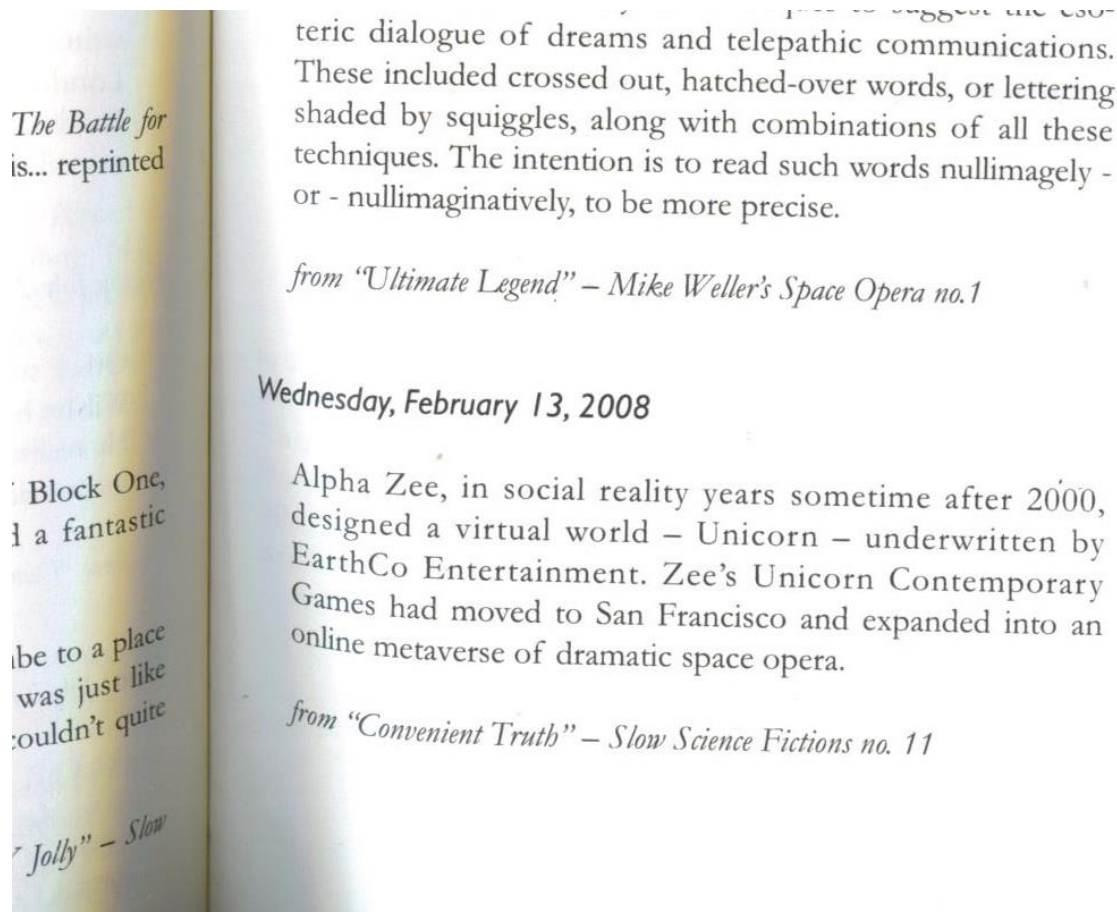
Alpha Zee



Thanks to “Charlie Chainsaw” poetry’s special punk agent for sending more Addingcombe postcodes (Social Reality Earthtime) during centuries late 20& early 21C including (above right) an uncastrated goat festival sacrifice at Dakhinkali (Nepal’s temple spelled Dakhshinkali on Google).

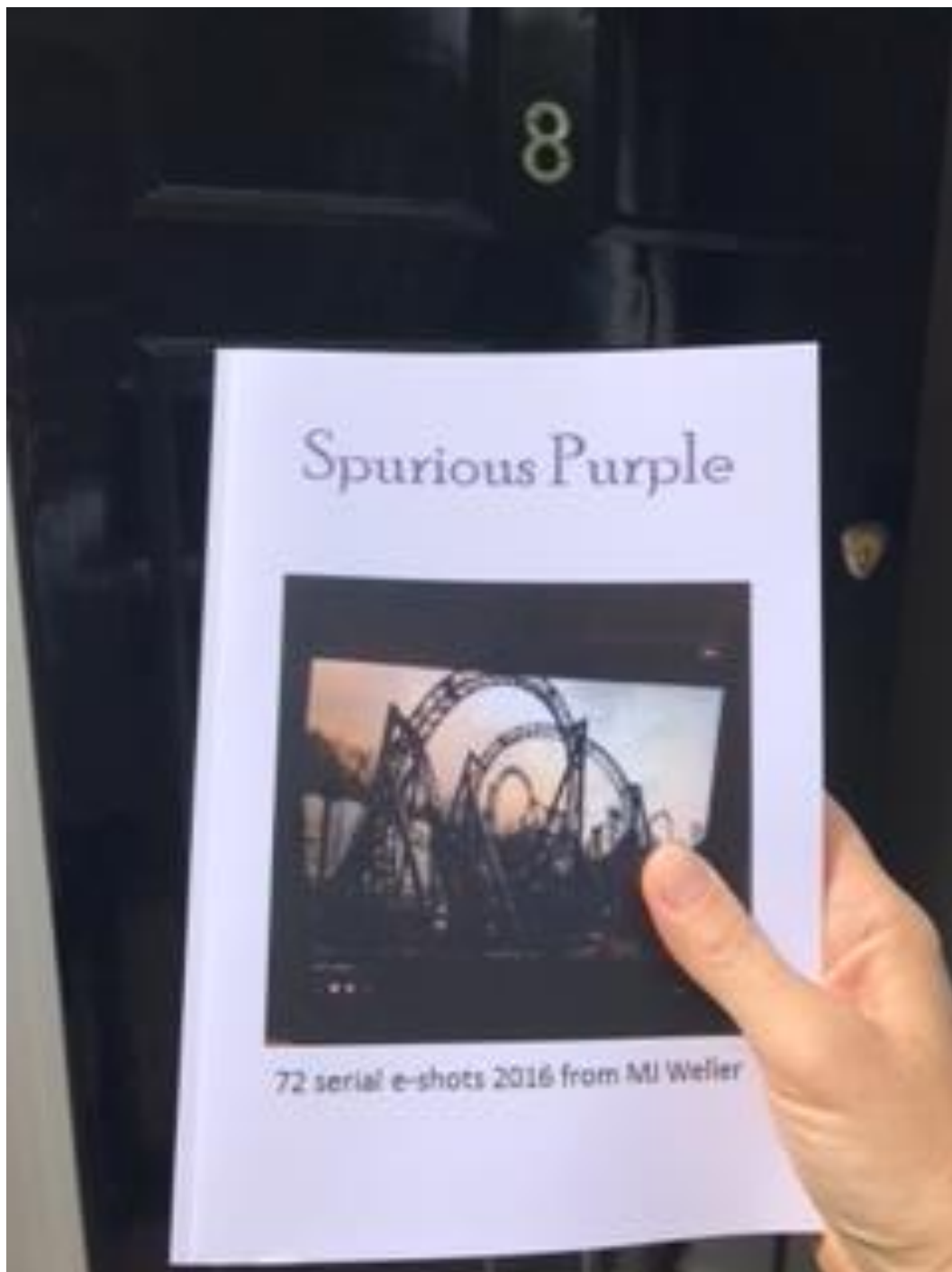
With so much animal blood spelled over the temple floor in worship of goddess Kali it's surprising Kathmandu was such a hit with hippies.

like purples spurious



Colour scan page 115: M J Weller 'My SpaceOpera – Twenty-three Tales Slowed Into a Fic Microfiction during a Period of Thirty-Three Months'---*The Alchemist's Mind* (Reality Street, 2012). Typesetting & book design by Ken Edwards.

mind movie season two



As Mike wrote to poetry cartoonist John Robbins (comic art bedroom gallery Addingcombe) 2014 (Social Reality Earthtime) –

In the story [Sir Michael] Spearate is wild that Weller sent a Paradise drawing on a calendar day with the same number as M'wboe's house number (EIGHT).

MIND MOVIE

When Mike Weller's old friend Alpha Zee was working as Project Development Officer for Japanese-owned gaming outfit 3DStudioMax, he wrote a story based on his experiences with the company.

Mick had studied at South East London Polytechnic with Zee collaborating on science fiction stories. Rewind Social Reality Earthtime 1994 – Zee has finished "Mind Movie", a story written for an underground SF slipstream audience.

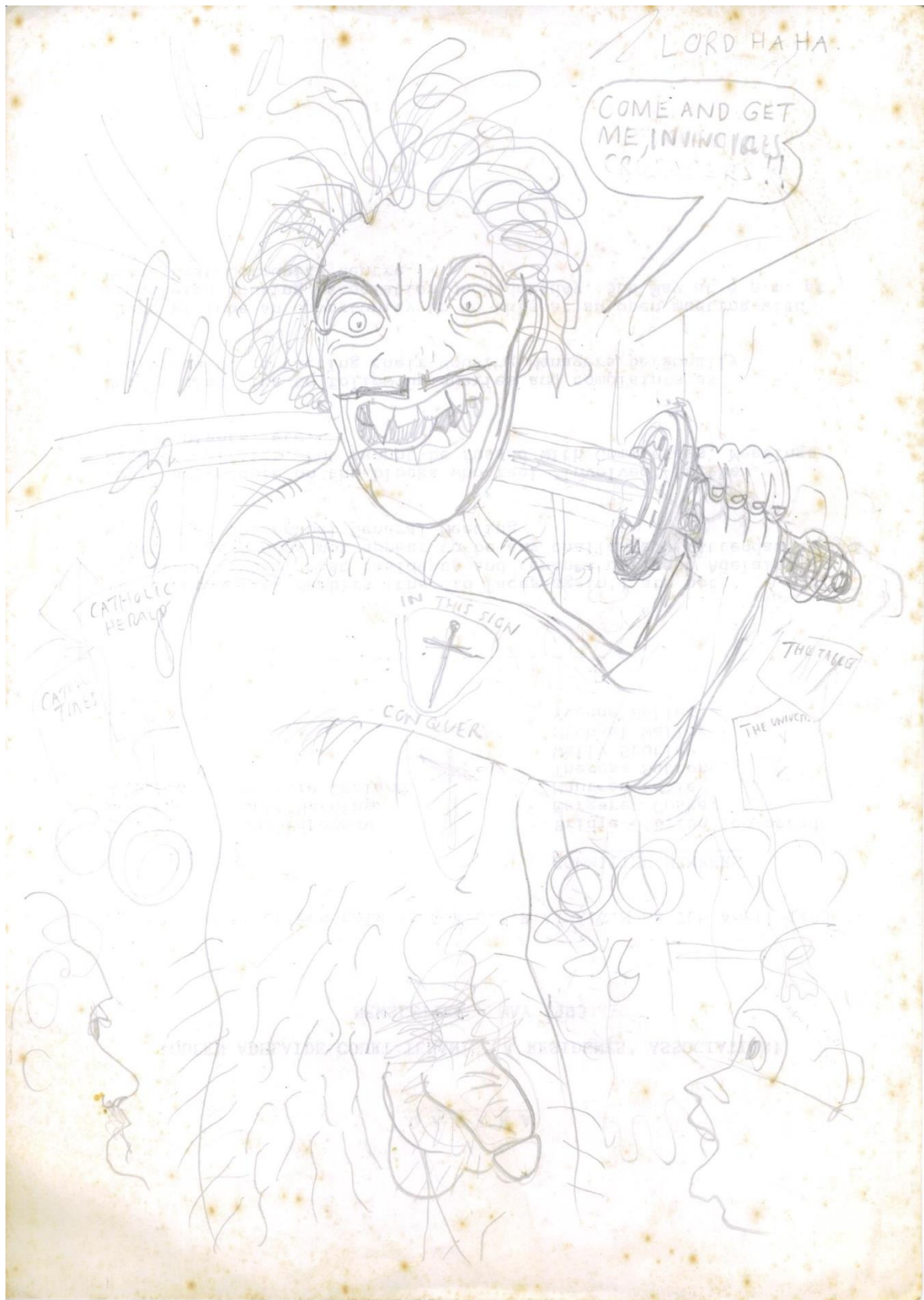
A new glossy *SF Nexus*, aiming for large readership ran for three issues. Issue three-and-a-half was available in Dreamtime Reality. The fourth issue merged with better-known *Interzone* science fiction and fantasy magazine. *SF Nexus* was a design-conscious publication with strapline "Where Science Fiction Meets Reality". *SF Nexus* anticipated a later sub-genre – mundane science fiction. Mike Weller wrote to *SF Nexus* number three claiming publication of his letters always led to the demise of said publications. The editor described Weller's letters as "verminous" and his talk of a jinx "nonsense".

Grey-scale scan from *Slow Science Fictions* no. 22 '22 Kid Cartoons Parts I & II' (Home'Baked Books, 2009)

intermittent vol 2 no 1

Michael John Weller HomeBaked seriEzine October 28 2017

machete-wielding maniac drawing



Water-stained 2000s pencil rough scanned from 'Folders full of Mick' visualizing like a Scene from Lorca's *Blood Wedding* segment—'Now Here's a Tale with a Happy Ending' (Home'Baked Books, 2009)

REALITY TEST

Weller was taking agamo again. Every snort Altered him back to the fragmentation of multiple Weller banes traipsing in hellish Dis circles.

One snort of the illegal substance from the back of his hand and Weller was pushing an abandoned Lidl supermarket trolley from Sinkmoor Estate Addingcombe into hellish dimensional alley time-space Penge location portal. Taking black magical Michelle Jollyish agamo Mike could return to Penge anytime. The KDC prescription drug Cerene hadn't crushed him completely. No no no. Agamo was supplied to him by Spearate's Fork Girls and Blade Boys on the estate. His creative studio space had been rented to a paying lodger; his old artwork given to character Dylan Wilson. When Weller arrived in Common Reality Penge through sliding glass doors of Empire Square's mini-mall, he photographed images on a digital camera and posted them to his internet blog.

Reality test. Extra South London dimension Addingcombe could be drawn from memory, or described with words, but couldn't be digitally photographed or filmed as evidence of concrete reality. So why did the characters he made up seem so real to him? He googled "Addingcombe". The location responded to search. Virtually real. A personal computer had become Weller's new typewriter and drawing pad. A cheap digital camera his new art pen

from drawing graffiti in
es of Sinkmoor were cov-
quiggles. Like his father,

annifer" – *Slow Science Fic*

novel Hussain Elmaz is

Saturday, June 30, 2007

My name is Mick Weller.

I live in 3World in 4Time which sounds confusing but it isn't.

I have several near-clones who are not too different from me. They include Mike Weller the poet and M J Weller the writer. And a Michael Weller who lives in Penge, southeast London. And a Mike Weller who lives in parallel reality "Addingcombe". Mike in Addingcombe is occasionally nick-named Mick.

Colour scan page 113: M J Weller 'My SpaceOpera – Twenty-three Tales Slowed Into a Fic Microfiction during a Period of Thirty-Three Months'---*The Alchemist's Mind* (Reality Street, 2012). Typesetting & book design by Ken Edwards.

Up to November 9 2016 (Social Reality Earthtime) Mike Weller often rode the Dreamtime Somnambulance Special to Addingcombe and back to Penge.

A 227 bus moved from Penge to imagined location Addingcombe, housing fictional Michael (Mike/Mick) Weller on Benny Hill Wood Road's Sinkmoor Homeland Development site before dreamtime travel stopped for good.

On January 9 2017 the Somnambulance Special was erased from Weller's mind movie. After January 10 (real time) the 227 bus only travelled through common reality of scheduled earthly routes.



[Mind Movie 3World in 4Time](#)

Once it was easy to ride a minaturized Dreamtime 227 bus celebrating 1957, the year 11-year-old Weller saw his first sci-fi based horror movie *The Incredible Shrinking Man* in black & white at Crystal Palace's Granada cinema.

This was a time, just before he splintered into four Mike Weller character alterities, fired by old sci-fi movies and an imagined evil-smelling Strontium-90 Southeast England chemical fog splitting identities into a millions of separate spectral units.

Starting Beckenham Technical School for Boys and its rural 1958 Bromley upgrade located at new custom-built site in Keston facilitated a densely fog-bound secondary school experience.

Mike fictionalized it by using an excited and exciting imagination separating reality from fantasy through demonic character Sir Michael Spearate.

Weller was able to successfully live in both reality and imagination. Reality—temporal, corporeal, concrete. Imagination—somewhere else. After schooldays early working life provided 60s disposable income spent on young persons' 20th century consumption. Michael Weller's purchases were art textbooks with reproductions, classical literature, poetry, mod lit paperbacks, comic-books, pop records, music weeklies and cinema.

Weller, for years, was able to ride in different Dreamtime transports. Vehicles (conjured up new trams and dreamtime Lidl trucks in the 21c); and before that; a bus or abandoned supermarket trolley through 4time making nomadic night/travel/dark light possible for Weller to make up Addingcombe village Dedbrickton in poetic universe somewhere between location for film and film itself. Hidden alleys and Grave's End valleys.

Pushing an abandoned Dedbrickton supermarket trolley bag through drives and footpaths on dimensionally darkening winter afternoons. Michael (Whellered) [<Wheeled>] his way to Addingcombe

couldbemirr/orpenge.

To Piggott Road, Sinkmoor Estate and St Edward's church.

There Mike met characters he made-up including another scribbling alterity Mike/Mick/Michael Weller living in Addingcombe village drawing “Codex Spurious” and writing long Pat Boone poem “Harris” based on Weller’s Addingcombe Grime Cartoon Fiction Grunge Hill teaching character “Kevin Harris”.

in 2017, with wellerverse br

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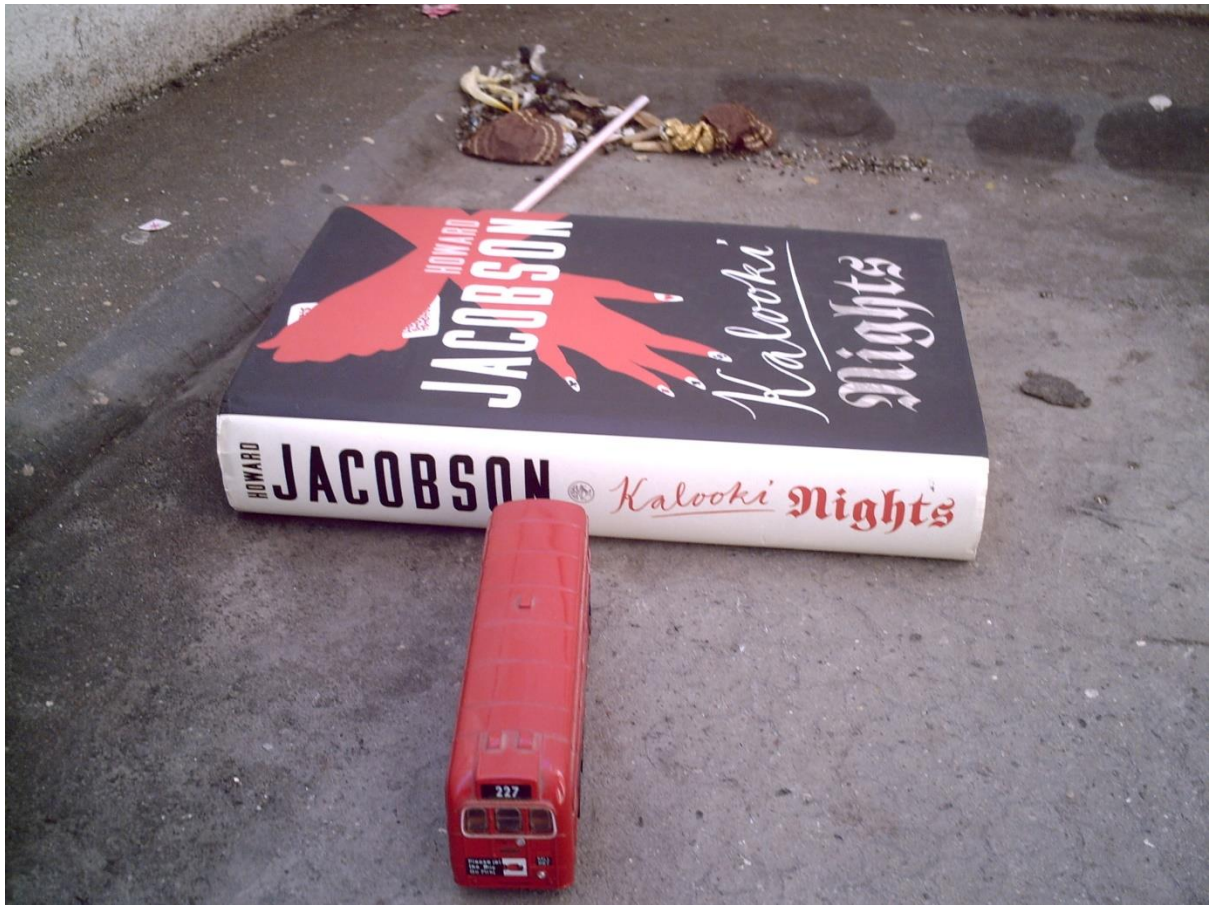
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up

Penge’s Mick Weller experiences difficulties in driving path of “Codex Spurious” 4tell-ing Mr Weller to hand-letter his own codex—

process-fonted ‘Codex
Sporangolium’



Mikey J Kalooki --blocked cartoonist

On January 10 2017 Dreamtime's poetry agents placed a hard corporeal book on the road—blocking the path to Addingcombe Mick Weller's mind-plant Penge Michael Weller.

Penge's Mikey had taken the Somnambulance Special (on this occasion a seemingly shrinking 227 bus) to find an object-missive; a 2006 pre-Booker prize-winning Howard Jacobson novel obstructing the vehicle's journey through 4Time. Jacobson's protagonist anti-hero Max Glickman was a Jewish Mancunian cartoonist more nuanced than MJ's own Beckenham graphic novelist character Nick Muir.

Mike made notes in dreambooks and 'Mick's folders' for Codex Sporangolium.

Like Muir, *Kalooki Nights*' Max Glickman was a fictional cartoonist no-one had heard of, nor read about in graphic art or comic-book fanzines. Max was too literary a character for graphic novel fanboys. Fictional fangirl and Billy Crombie author Michelle Y Jolly loved Max Glickman's cartoons.

This didn't make Max Glickman any less *real* to character Mike Weller, or Mike's make-believe sci-fi horror fan daughter character Josephine Leigh Lindsay. And in turn, Josephine's own young Addingcombe-born daughter character, Lindsey Hopper.

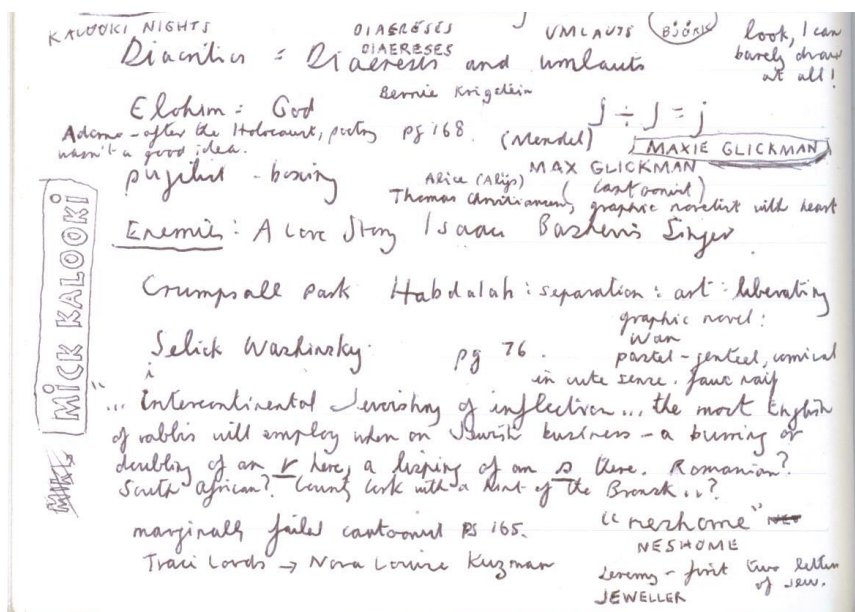
When Weller awoke he couldn't understand Addingcombe Mick's notes to his dream.

"Codex Sporangolium" had mistakenly turned into "Codex Sporangiolum" whilst cartoonist Mike was hand- drawing and inking



An "i" left of "lum" moving slowly along letters to "—>rangiolum" (full stop)

After January 9 2017 Addingcombe's Mike Weller became EarthCo Pride Self-Publishing "indie" novelist character Mikey J Kalooki based on notes made in folders and dreambooks.



In Kalooki's codex, Addingcombe was never just a fantasy village. Never just a fantasy suburb of Croydon.

Weller's imagined earth regions were organized through Zones, Divisions and Sectors.

EarthCo's Region Nine made up of Ireland, England and Wales; Scandinavia and Scotland making up Region Thirty-Two; European Region Russia is Twenty-Seven; Italy and Balkans Region Twenty-One; Spain, Catalonia and Portugal Region Nineteen; Central Europe Region Fourteen; Asian Region Russia, Caucasia, Siberia and Mongola Region Twelve; France and Western Europe Region Seven; Addingcombe's neighbouring Low Countries (+Lower Rhine) Region Six; China and Korea Region One.

Cloud-towers



(Google screengrab rip)

Through forests and woods, down dirty alleys with abandoned supermarket trolleys and 2009 (Social Teality Earthtime) shopping bags, moody bridges without police checkpoints: EarthCo's Clearwater mega-mall opened up cloud-towers in Region Nine with more cloud-towers in five earthly continents outside Sector Zone 4 Addingcombe.

To a visitor In common reality EarthCo is just another out-of-town retail park premise or high street Lidl store next to a cosmeceutical Ice Clinic.



Social Reality Earthtime 2008. Mick is called back to Beckenham Kid Doctor Clinic, now annexed above a Lidl supermarket.

22

A young, very pretty Eastern European check-out girl spoke to him politely in very good English.

'You are lucky Alison is here today. She's our leading psychologist. She only visits local branches on rare occasions. She is

Page segments extracted from 'Character Avatars' (Slow Science Fiction no. 10, Home'Baked Books, January 2008)

NICK MUIR'S *Cliff Sings*



Series of continuity panels extracted and scanned from *Mike Weller's Space Opera* no. 5 "Cliff Sings" (March 1998). Detail features cartoon strip 'published' as part of MJ Weller's 90s comic book series. On 'Page 105', written by MJ Weller's graphic novelist character "Nick Muir", the cartoonist draws writer-in-residence "MJ" character's creation as *cartoon* "Mike Weller". Led by "MJ" Muir depicts MJ's "Mike Weller" character as failed pop artist, deadbeat sci-fi comics fanatic and unemployed conspiracy theorist.

supermarket bags branded for wonderful life



(2 Google image screengrab rips)

supermarket bags intended for mass murder



Without Prejudice



Mr Michael Weller
30, Benny Hill Wood Road
Addingcombe
Surrey

Lidl UK GmbH
Tailend Farm
Deans Road
Livingston
E15 2JG

Tel: 0870 444 1234

Our Ref: #7707589

Dear Mr Weller

Re: Lidl Store Situated at High Street Dedbrickton

Thank you for taking the time to contact us regarding the above store and for your patience while we looked into your comments.

We are extremely sorry to hear of your recent experience in our Dedbrickton store and for any upset caused. We would like to assure you that the third party security companies we contract to protect our customers and staff undergo a great deal of scrutiny in order to ensure they do not hinder our customers shopping experience. Our Security Guards are expected to check with customers whenever they feel is necessary. Therefore, the correct procedure was followed on this occasion.

Mike wrote the soap episode on his Penge
fontwriter. In the background plotline it is
4Time 2006. In this soap story Clearwater
police find enough evidence to arrest Nasim
Elmaz on charges under Prevention of Terrorism
Act (Social Reality Earthtime 2005). As a
consequence Nasim tries to escape from the
police in a desperate chase. The teenager runs
onto the orbital dual carriageway. He attempts
to dodge between fast moving vehicles that
have no time to break. He surrenders to the
fast movement of motorway traffic with arms
outstretched. A twelve-ton Lidl supermarket
truck attempts an emergency stop, oscillates
to a halt; but kills the youth instantly.

Weller typed away at his slow science



intermittent vol 2 no 2

Michael John Weller HomeBaked seriEzine November 16 2017

passing futures

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M. J. Weller ▾

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ISBN-13: 978-0952813583
Average Review: There are no reviews yet
Current Sales Rank: *Unknown*

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Publisher: Visual Associations
Publication Date: 16 Aug. 1999
Language: English
Number of Pages: 24

Floor 4, Addingcombe's Sinkmoor Estate, part of the Earth Corporation's charitable (Homeland Affordable Accommodation) KinderKingdom. Standing between location for film and film itself is octogenarian Mrs Grant stuck without a lift service for months. Common reality fictionalized through *Daily Chronicle* viEw55 image.



(Telegraph screengrab rip)

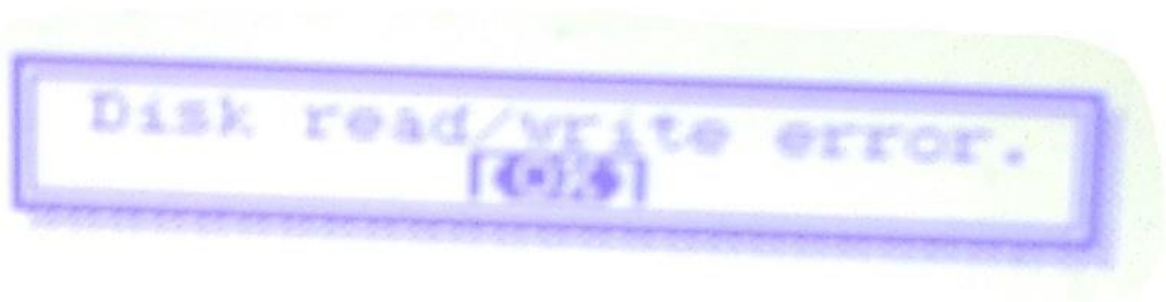
[future 1948-2016 notional curriculum text found in 2009 supermarket bag](#)



Note: image scanned from cover 'No Wonderland For Workers' -- Students & Scholars Against Corporate Misbehaviour (SACOM, Hong Kong 2016); part of 'Looking for Mickey Mouse's Conscience' no more iSlave campaign monitoring the labour practices of international brands and advocates for labour rights in mainland China.

1999-2009. Addingcombe's Mike Weller alterity character writes for an Earth Corporation Pride Self-Publishing platform built for viEw 55 devices.

WordPress blog entry posted after Michael J. Weller's Home'Baked *Slow Science Fictions* pamphlets were finished. Written on a fontwriter, saved on floppies, then—



Addingcombe

welcome to wellervse

Archive for September, 2009

Sun Rise cottage

September 24, 2009



'Addingcombe' locations 002



You are currently browsing the [Addingcombe](#) blog archives for September, 2009.

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Enlarged rogue shadow exposure appearing on Spurious Purplee-shots — left-field corner colour scans



Enlarged drogue line exposure from Intermittent vol 2 no 1 scan

Appearing in digital location for film enabling smudged line blank—Θ_{venus} to
move through 3World in 4Time as EarthCo drogue character Mikey J Kalooki.

the distant drum

As former artist alterity, real time character Mike Weller first drew non-Caucasians and people of colour at agency Gymer and Jensen in the early '60s.

One of few small advertising agencies specializing overseas and operating from London: G&J's clients were mainly US, European or British firms working through West African proxies concentrated in Ghana and Nigeria—a 3World click away from Addingcombe in 4Time.

Weller drew commercially, first as junior print production assistant in the publicity department of Flowfast and Cliptape (Beckenham '62-'63, later fictionalized as Dedbrickton) before working at Mogul Studios.

Old freelance illustrators competed to draw ethnicity in black and white drawings for Gymer and Jensen. Strict instructions were given not to use mechanical tints or sketched shading offensive to black and coloured people: drawing techniques considered unacceptable as styles of depiction for older letterpress reproduction still in use in the sixties on the African continent.

For white European commercial artists not using tone, depicting African ethnicity in line drawings required insight and intuition along with draughtsmanship skills not relying on tints, shading or "colouring". Young Weller had drawing skills submitted and approved by Lagos-based clients.

Mr Jensen stopped looking further than his in-house studio. Better, he had no need to buy skills from freelance artists nor pay their professional rates. Mike, working for the firm as print buyer on unimpressive staff wages was subsequently commissioned to illustrate DRUM's ads. His pen and ink pictures of African families were successful in Accra and Lagos.

Mike Weller's next job was at Mogul's, Camden Town '65-'69. Here Mike's lettering, pencilling and inking skills were employed in the production of cheap USA imitation comic books. Black ethnicity was not required for representation in Sid Muddleton's and Nick Muir's *Teenbeat Marvelettes* comics.

Muddleton and Muir didn't like Mike Weller's "incomprehensible" stories or his attempts at creative characterization.

Failing to join Mogul's own *Teenbeat Marvelettes* comic superhero team with invented character "Captain Stelling", Mike Weller used pen-name 'Stelling' to write and draw underground cartoons for the Alternative Press. Along with US 'comix' Weller was reading and listening to new British and Caribbean poetries and inventing alternative realities for other more poetic Mike Wellers to live in.

After drawing a few space-filling vignettes for underground magazine ITWOZ Mike began to depict ethnicity in background cartoon characters, breaking "no shading", "no cross-hatching" and "no colouring" rules in representation of black people for Mike's one-off "Cap Stelling" poetry comic. Depictions distant DRUM magazine would not approve of.



Enlarged panel scanned from Cap Stelling's cOZmic Comics no.3 'Belle of the Ball' cartoon tale (H. Bunch Associates, 1972) edited by Felix Dennis with original 'Frankenstien' misspelling digitally corrected here.



Weller's political sci-fi (zeroxed fanzine 1988 no. 2, 1980)

Within a few years the UK underground press had been replaced by new generation punk fanzines. The hippy generation's younger siblings began printing DIY publications on school, library, office or pay-for high-street photocopiers out of dole money; expecting gig, shop and mail-order sales.

As written by character MJ in *Mike Weller's Space Opera*, one particular Mike Weller alterity had been written out of advertising, music, comics, graphic novels and other late 20c cultural industries by an alter-ego author using the name MJ. By 1977 his "Mick" character felt lucky having work as a factory cleaner. The MJ alterity could build Mike Wheeler characters from clay like monster golems.

Between unemployment and numerous Dedbrickton office, shops and factory jobs in the '70s character Mike, or Mick Weller, found many of his workmates were young African-Caribbean men and women.

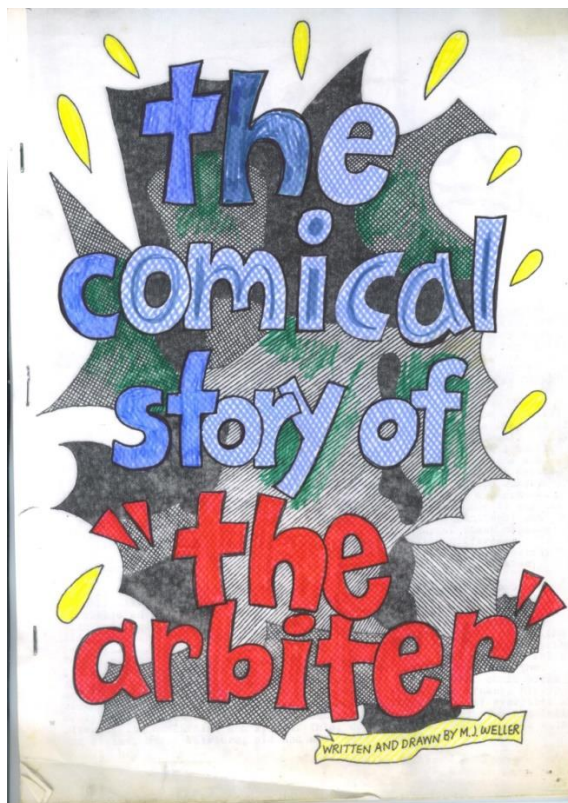
Driven to write and print his own DIY zine tales Mike developed characterizations of black workmates; making drawings without pen and ink shaded "colouring".

Illustrating black characters was an ability Mr Weller perfected in his Gymer and Jensen days twenty years before. In the early '80ies, after punk, shading and colouring ethnicity became more universal and acceptable with growth and popularity of new style R & B soul music, soul food and BAME idents.

Mike "named" his zine fiction characters "Maude Frank" (1988, '79-'80) and "Glenford Gates" (*The Comical Story of the Arbiter*, 1983).



Glenford Gates drawn (centre)



Author's rumpled hand-coloured cover for *The Comical Story of the Arbiter* (Pop Laboratory, 1983)

This Mr Weller was thrown off kilter by the consequence of this visit. Evangelical folks in a mostly African-Caribbean congregation refused to believe Mike wasn't *Cliff Richard*.

"Cliff! Cliff!", dozens in the congregation yelled out. Traumatized by the experience of being surrounded and worshipped by so many pan-African Jesus-loving female cliff-hangers *Mister Weller* quickly penned new 'Jews for Jesus' character "Max Chad"—if Max Chad didn't exist he would need to soon.

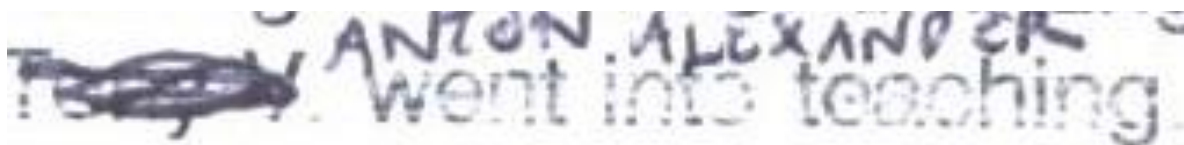
the arbiters

Mr Weller's character-surnaming may have unconsciously arrived from old sound echoes of '50s schoolday assembly registers, or names like "Nick Muir" vaguely recollected from vintage radio and tv entertainment. Comedy writer Frank Muir was memorable with 'tauche and spotted dickie bow. There was something of a RAFish Noel Coward about him. Funny to imagine Stelling's early Mr White comical character wearing cathode colour on a black and white television set. (Frank Muir also actor-managed an Addington-like Surrey village amateur dramatic society according to his wiki entry).

Other characters mirrored real-life persons.

— How do you wish to be named in my fiction character MJ asks Mike's transforming, transformed character "Glenford Gates"—?

— *Anton Alexander* laughs new character "Anton Alexander" into existence offering Mike a high-five into new fictional identity.



mature undergraduate studies at South-East polytechnic.

I'm writing this. I'm able to imagine Bromley writer-in-residence MJ imagining he is Penge social housing tenant Mike Weller in Penge imagining he's Cap Stelling drawing small press fan fiction. It's not convoluted, *as it seems*.

After sixty ~~five~~ ^{two} years I'm able to come clean. My real name is Michael Weller, socialized during my twenties as Mike or Mick. Politically speaking a petty-bourgeois bohemian with ~~having been again Trotskyist~~ ^{journalist} revolutionary tendencies. A *DWP* ~~London Freedom Pass~~ ^{London Freedom Pass} permits me enough mobility to pretend to be novelist MJ as well as storyteller & art writer Mike - creating characters from life like Cap Stelling ~~and~~ Max Chad. *on Tony V.*

I'm authoring Max Chad, ~~and~~ Max didn't get funding for any of his films. He left social services to become a railway postal sorter. Julius began an Structural Engineering course at university and ~~Anton~~ ^{ANTON ALEXANDER} went into teaching. Mike began drawing a weekly cartoon strip lampooning politics for a left-wing newspaper. He made up another, twelfth Mogul box file of rejected work, labelled 'Twelfth Night'.

Max Chad's Hound of Heaven international animation project ~~was~~ moved far away from Mogul and Gatch's originals. Max was carried along by Eighties notions of selling to the world. ~~It was~~ ^{It was} an era of Liveaid, world music and a sense that progressive humanist endeavor ~~would~~ ^{should} win diversity, peace and understanding ^{somewhere} everywhere. An optimism of the will as particular and frustrated in its constructed ideology of internationalism as Croydon's ideological localism and constructed efforts obtaining English city status *and the guy superheroes*. *it would be*

E.D.G.E. characters

From Addingcombe's Piggott Road area, Sinkmoor Estate and Grunge Hill school MJ drew on Mike Weller's old ITWOZ alter-ego Cap Stelling to draw, in turn, the outline of a cartoon character without gender or human identity.

An abstract mark: line, smudge, matchstick doodle -- nothing more than a nullimaginative scribble in the form of line illustration suitable for black and white newspaper reproduction in the *Croydon Reporter* or *Daily Chronicle*.

As text, the mark is figurative enough for MJ's Grunge Hill Grime Cartoon Fiction teacher character Kevin Harris to decipher blankoe as member of Addingcombe superhero team E.D.G.E.

Θ (blankœ) venis venn diaphram

Ditte Scarlan

Glenford 3

Emily Charlotte Brambling

BLANKO

blankΘ lines-in-making//tale-undertaking//fakin' out

–Blonk0 venice • ,

sent illustrator Miró d' Biró (another MJ character) an envelope from folders full of Mick with new instructions –

Forget developing Harris as character. He's shite. So is EarthCo self-published fiction. Addingcombe is hidden village within Dedbrickton becoming Daggertown/Daggerton

Use Harris as title of one of your unreadable Pat Boone long poems with every conceivable stammering, stuttering, incomprehensible language made up of drogue lines, marks, grimy smudges, typos, strange accents, strange accidents, total misunderstanding

Start now. Illustrate it, Miró. This is how I'd like you to do it—

Recent past—2016 (Social Reality Earthtime)

Draw tracksuited hoodies entering O2 Arena surrounded by security.

“Bustin’ lyric and rhyme with bashment man Kanye West replacing Riannah.”

blankø, drawn hood flavour leaves Addingcombe for O2 Arena

joining Skepta, Fekky, Krept & Konan, Big Mike, Novelist and The Square , DeeJ Illz, General Courts, Grandmixer NAA grime crew, MC Syder, Lolingo, Hilts & Streema, Blakie, Dee C, Lewisham McDeez , Al Homes, JME , Allan Kingdom, Theophilus London, Miró d’ Biro, Vic Mensa, Wiley, 70 -year-old White Man, Endless, Wretch 32, Chipmunk, Danny B, Dimples, Bossman, Frisco, Cell 22, Cookie & Scorchers.

MJ processes Kevin Harris’s illustrator Miró d’Biró into 3World’s Micropax psalm-top viEw 55 device.

—



Original, slightly enlarged rogue line from untidy scans appearing in Mike’s reproduced seriZines when reproduced online.

A line in fiction enabling character Blankø to enter 3World in 4Time disguised as abandoned supermarket bag found in back alley; carrying Black British History 1948-2016 imagined as notional curriculum text for phantom Addingcombe Grunge Hill school students in Daggerton (formerly Dedbrickton).

Dedbrickton (location of Slow Fiction’s EarthCo Pride Self-Publishing platform) emerges from fog first time since 2009’s concluding pamphlet in MJ Weller’s ‘Slow Science Fiction’ series.



Pictures sourced from ME art gallery Beckenham. Small town situated within dormitory suburb Bromley — England's mixed southeast region fictionalized in *Addingcombe* by characters "Mike Wheeler" and "Mikey J Kalooki" as Dedbrickton—Weller's poetic southeast London past & present sci-fi'd as Daggerton after its onetime rock star resident John Dagger.

As part of intermittent fiction—real time gallery owner Joe Lewis, famous artist Endless and musicians Lisa Maffia & Wretch 32 are sampled appearing at Dedbrickton's nullimagined EarthCo YOU gallery—screengrab rips fictionalized as welliversal *Croydon Reporter* viEw55 shots.

1980s characters Mike Wheeler (sporting Beatle moptop) and Anton Alexander (“shhhh...keep this under your wig, Mikey”) after visiting and interviewing West Indian writer, scholar and political revolutionary CLR James just before his death 1989 (Social Reality Earthtime).

Mike and Anton discover lens into Daggerton through drogue viEw55 exposures.



intermittent vol 2 no 3

Michael John Weller HomeBaked seriEzine January 5 2018

Real location. Unreal estate.



(Dedbrickton Arts Lab is missing from the Earth Corporation's real estate)

Addingcombe farmland

(Are We Not Men? Liz Weller's post-punk emocore group pictured (left to right: David, Chris, Liz, Ian, Neshe))



(photo courtesy: Liz Weller)

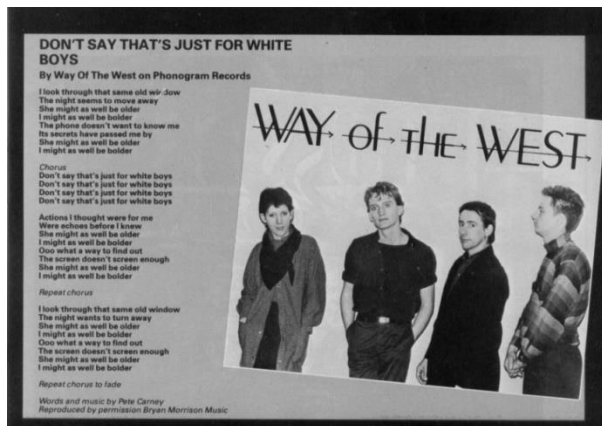
Horace “Sam” Weller, his Scottish wife Morag Galbraith Weller, son Ian and two daughters, Irene (“Liz”) and Marion, grew up as East Midlandsers. Mum worked in shoe factories and a footwear testing firm in Corby. Dad at the town’s steelworks, moving to Burton-Upon-Trent, then Milton Keynes.

In one story Liz was a student at South East Polytechnic near character Mike Weller’s location for film. Both cousins attended Dedbrickton Arts Lab in 1969. Croydon, its suburbs and inner urban pockets Weller had fictionalized as “Dedbrickton”; and its rural outlands “Addingcombe”.

David Bowie was first characterized by Weller as fictional “John Dagger” in 1983’s *The Comical Story of The Arbiter*. In this secondary world of the late 70s and early 80s Ian and Liz Weller form ‘Are We Not Men?’ inspired by US band Devo with David, Chris and Liz’s best friend Neshe.

In 1980 (Social Reality Earthtime), answering north Londoner Pete Carney’s Melody Maker ad for a band he was thinking of forming, Liz returned South again, this time with bass guitar and D-I-Y made *Are We Not Men?* lapel badge.

Signed by Phonogram as “Way of the West” (referencing Pere Ubu’s *The Modern Dance* track ‘Humour Me’) the band’s ‘Don’t Say That’s Just For White Boys’ was produced by Club Futura founder, Richard Strange.



(Smash Hits May 14-27 1981 greyscale scan)

7-inch version got radio play and the 12-inch version was a big club hit. When it came to television, Liz wasn't enthusiastic complying to the request for "sexy" bass guitar, so a band appearance and plug on Top of the Pops didn't happen.

Jim couldn't fix Liz's decision not to play the fame game.



Way of the West 1982: Pete Karney "it's the sound not the spelling of my name", Andy Saunders, Liz Weller and David Bonnefoy (screengrab rip from Pete Carney's blog)

Liz sounded guitar in the spirit of England's bass poet Jet Harris and David Thomas's Pere Ubu. No frills. No fuss. No almost famous *Cliff Richard*.

Comic-book writer Alan Moore, also from Northants, is moderately famous. Growing up in the county town's impoverished Boroughs' St. Andrews Road — Mr Moore began writing for Northampton Arts Lab as a youth.

A 1980s inspiration to Ériu's Sean Mac Roibin and hundreds of other comic-book fan boys — Technical sergeant no. 'howdifficult1' at the John Robbins Limited Original Comic Art Bedroom Gallery Addingcombe, produced a [YouTube film](#) celebrating Mr Moore's and Mr Mac Roibin's 2000 AD years .



(Np'ton map with yellow highlights showing Castle and Headlands council wards)

Liz Weller did early tours with Way of the West — the band and its music enjoying success in Europe with clubbing and airwave hits — US North Coast.

Liz decided to retire from US and European tours, returning to international fashion firms she and old pal Neshe had worked for before joining bands.

1984: Way of the West as boy band touring Israel — gigging Tel Aviv.



(screengrab rip from Pete Carney's blog)

Liz's brother Ian began his own fashion business based in Milton Keynes and elder sister Marion Allen-Minney (née Weller) trained as nurse and healthcare worker in Northamptonshire, before dedicating herself to local politics: elected as Liberal Democrat Headlands ward councillor 2003-2010 before retiring.

Target for tonight

Charges to pay
s. d.
RECEIVED
3.2)

POST OFFICE
TELEGRAM
Office of Origin and Service Instructions. Words.

No. 280
OFFICE STAMP
WEST WICKHAM
9/10
2/10

Prefix. Time handed in. 154 wif
From m To m

Priority Mrs P Weller
Regret to inform you that
your husband Sgt A P Weller
is missing as the result of
an operation 7/8 Nov stop

For free repetition of doubtful words telephone "TELEGRAMS ENQUIRY" or call, with this form at office of delivery. Other enquiries should be accompanied by this form and, if possible, the envelope

B or C
751-306

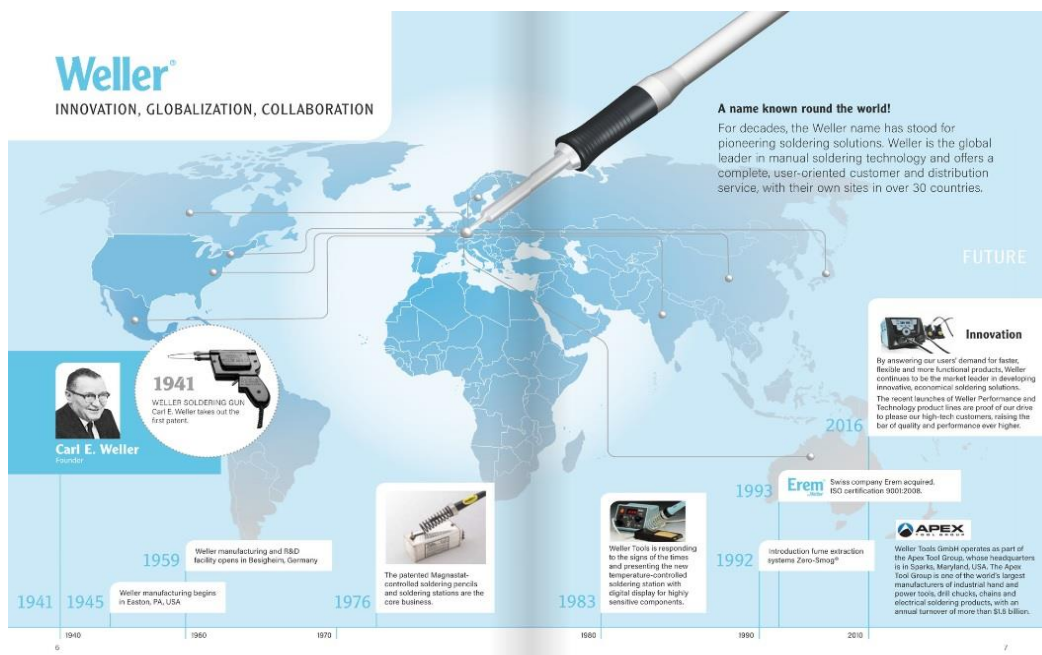
London calling—"it's Mike *W-h-e-e-l-l-e-r* here"



80s Mike Wheeler *annual filming* 70s Mary Louise Weller



1941-1993 wellerversal space opera



(above: 3 Google image screengrab rips)

Mike Weller's schooldays

Mum and dad christened me Michael (after the Archangel) with second name, John. I was nicknamed Micky by my Irish grandmother.

I remembered being named 'Michael' correctly in the early years of primary school. For naming of boys was dropped in later years for surname, 'Weller'. Probably in preparation for harsher regimes of secondary school and work, or national service, which was still de rigueur for young men in the 1950s.

In the first year of boys' secondary school, an English teacher made a connection between my surname and Charles Dickens' character 'Sam Weller' from *The Pickwick Papers*. Dad had been nicknamed 'Sam' through work, the forces, and among friends and relatives who called at the house, so I was accustomed to this nickname of endearment. But not to how it would shape my identity in school years. After the teacher's authoritative identification, I was nicknamed 'Sam' by teachers and boys alike. Unable to live outside the shadow of my father's own cheerful Catford Sam Weller, and unable to write my way out of being a character in a classic literary masterpiece: I experienced the disquieting sensation of being written in life by an omniscient author of mysterious origin. Taking palpable form in 'reports about...', 'files on...' at school. I imagined human agents working for the omniscient author: stitching me up as a character in somebody else's fiction. Common names. Literary colonizations for empire builders. Was I part of an unlimited resource? Worse, was I to be sacrificed in name to the sinister author of my fate? An 'it' pronouncing death upon the impoverished? Death before birth for the luckless? Death before life?

My nickname 'Sam' was transformed to 'Sammy' by the school's small clandestine group of adolescent queers. Heterosexual teachers and boys became nervous of this association. 'Sam' was dropped but not replaced with a new moniker. This invisibilizing effect was as palpable as the files written on me; but in reverse. Homework assignments were mislaid or overlooked by teachers. It wasn't that I hadn't completed them. Examination scripts accidentally left un-marked. Needless to say I failed my ordinary level exams. I had no formal documents to collect at prize-giving. The queers were sympathetic. Both 'Sam' and 'Sammy' died the death the day I left secondary school. I didn't grieve. But I'd been left without. Identity. Qualifications. A blanked-out boy. An invisible adolescent.

Scanned page 3, Space Opera no. 3, 'The Battle for Heaven Part 1' (September 1997).

Fictional Mike Weller writes first person account of his early years using a borrowed electronic typewriter. At the end of the 20th century Michael J. Weller completed tetralogy *Mike Weller's Space Opera*— tale-within-tales-within-tale depicting story of how comic-book reading, fanzine scribbling artsy-poet character "Mike" from "Dedbrickton" became his own writer-in-residence character—old-fashioned English novelist "MJ".



Gunnery accuracy was checked on an annual basis by means of a combination of live firing at drogue targets and camera recording described by the Royal Air Force as 'Annual Filming'. Scanned location prop—AG Weller's own scrapbook cut-out from a UK national newspaper, November 11 1941.


National dailies are fictionalized in welliverse as composite title *Daily Chronicle*.


from the *Daily Chronicle* archive

**LOCAL AIRMEN'S AMAZING
BLAZING BOMBER 12,000 FEET UP.
FOUGHT FIRE OVER GERMANY FOR
THREE HOURS.
THEN 57 HOURS ON SEA.
WASHED ASHORE IN RUBBER DINGHY.**

A gallant young wireless operator, whose home is at Bickley, Sergeant John Barry Holdsworth, third son of Mr. and Mrs. G. K. Holdsworth, of Wellsfield, Denbridge-road, was one of the crew of the Wellington bomber who were washed up in their rubber dinghy on the Isle of Wight at Ventnor after a heavy raid on the German capital a fortnight ago.

Another gallant member of the crew was Sergeant-Gunner Arthur Weller, whose parents live in Wickham-chase, West Wickham.





Sergt.-Gunner Arthur Weller. Sergeant Holdsworth.

Before Sergeant-Gunner Weller joined up he was on the staff of M. A. Ray and Sons, Ltd., builders' merchants. His wife, formerly Miss Unstedt, is now treasurer of the West Wickham Girls' Club, a position which she held before marriage.

Sergeant-Gunner Weller, who is 22, is well.

"One shell went off right underneath us," said the captain. "We heard a crack, and everything in the aircraft shook."

But the flying of the bomber was not affected, and they went on to drop their high explosives on the German capital.

Their target was obliterated before they could drop their incendiaries, and they kept these, intending to put them down on the way back.

They were on the course for home when they were hit again. The incendiaries caught fire, and 12,000ft. up the bomber was ablaze along the whole length of its bomb racks—a target for every gun within range.

The pilot tried to jettison the incendiary, but the fire extinguishers ran out before the incendiaries were poured on the worst parts of the fire. The second pilot ripped down the side window curtains when they caught alight, and used them to beat out the flames, creeping along the fuselage. The crew fought the fire for three hours.

BURNING AIRCRAFT NOSE-DIVED UNDER SEA.

The blazing bomber flew on. It was still under fire from the anti-air batteries on the ground. Gradually it lost height, and

AG Weller scrapbook cut-out fictionalized by his son Michael John as *Daily Chronicle* news item November 21, 1941.

RAF Mildenhall took the fictitious name of "Millerton Aerodrome" and several other aspects of day-to-day operations of the command were altered for the 1941 film "Target for Tonight".

NAMES (In Full, Surname First) WELLER Arthur George		BIRTH. Date 7/12/12 Nationality British		RELIGION. Cath.		CIVIL OCCUPATION. Clark	
Place Toronto Parish & County CANADA		24/1/45 37/4/44		Employer " Address			
MARRIAGE. Wife's Maiden Name [REDACTED] Date [REDACTED] Place [REDACTED] Reason and date Marriage or Family Allowance ceased to be issuable.				CHILDREN. NAMES.		DATE OF BIRTH. 27/10/4 Name Address Relation	
PREVIOUS ENGAGEMENTS. Unit. Period. Rank on Discharge. Former Service permitted :- As Service yrs. days " Qual. Service " " For G.C. Badge " " For Prog. Pay " " Authy.				CURRENT ENGAGEMENT. D of I.E. Date of Enlistment 14/6/40 Service Commenced 14/6/40 Transferred from Extended for " " " " Prolonged for Re-engaged for		Reg. Service Exp. Date. Authy. TIME Authy.	
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Particulars of Medals, etc.		Authy. & Date		DATE Received Despatched		Stock Bk. Ref. Page Book	

AG Weller RAF photocopy scan: record of service with Annual Filming rubber stamped (other personal details redacted at source).

Well<er> known in West Wickham



November 12 1941 cut-out from fictionalized local weekly *Croydon Reporter*.

Prop used between location for film and film itself

Technical sergeants in the Shakespeare squad

11 June 1943.

Sergeant Weller,

We wish to convey our sincere appreciation of all your efforts regarding our instruction.

We have found you to be one of those extremely rare individuals who can teach without adopting a superior attitude. From your own knowledge and by your own recognition of our individual faults and shortcomings you have taught us more than any of us realized we could learn in such a short while. Not only do we think of you as a good instructor but also as a personal friend to each of us, to quote our own words you are "One of the Boys". It is our hope that in the future you have the best of luck and if necessary always walk out on your feet.

We have the pleasure to be gratefully yours,

Wm. Dodd. R.D. Wright. J.A. Weller. A. Wood. R.C. Young.
P. J. Jones. B. Williams. D. Williams. J. Williams. J. Williams.
J. Williams. H. Williams. J. Williams. J. Williams. J. Williams.

Walk out on your feet

Charges to pay
s. d.
RECEIVED

POST OFFICE
TELEGRAM

No. 319
OFFICE STAMP

Prefix. Time handed in. Office of Origin and Service Instructions. Words. 24

440 m 354

From To

Priority Mrs F Weller 64 Haskhurst Way
Wimborham

Delighted to inform you that your
husband is safe and well in
England writing O.C. Unit

For free repetition of doubtful words telephone "TELEGRAMS ENQUIRY" or call, with this form at office of delivery. Other enquiries should be accompanied by this form and, if possible, the envelope

B or C
T 51-306

Safe and Sham



intermittent vol 2 no 4

Michael John Weller HomeBaked seriEzine March 2 2018