

CANFAPA

THE CANADIAN FANZINE APA

DEVOTED TO:

PROMOTING AWARENESS OF CANADIAN SF FANZINES

&

PRESERVING CANADA'S SF FANZINE HERITAGE

MAY 1998

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CONDITIONS OF MEMBERSHIP:

- No money required. The entire cost of printing and distributing contributions will be borne by myself. All you have to pay for is the envelope and the postage stamp you use to send in your contribution.

- The MINIMUM contribution is one page per issue (every three months).

- The MAXIMUM contribution is two pages per issue (every three months).

- At most, one double-sided sheet suitable for reproduction is all you have to send in!

THE PURPOSE OF CANFAPA?

First and foremost to ensure that the practice of producing Canadian SF Fanzines ON PAPER survives into the 21st century. How to do this? In part by generating discussion on how to generate interest in zinedom. My ultimate goal is to encourage numerous fans to launch their own zines. All suggestions and ideas on how this might be accomplished are most welcome.

The Graeme

DEADLINES:

- June 30th, 1998 for the July edition (#3).
- Sept 30th, 1998 for the October edition (#4).
- Dec 31st, 1998 for the January edition (#5).
- March 31st, 1999 for the April edition (#6).

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- LOC by Chester Cuthbert.
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- SCIENCE FICTION NOW IS BULKY FACT
Winnipeg Free Press
- FANTIQUARIAN CHRONICLER #4 by R. Graeme Cameron.

A TINY EDITORIAL

I am pleased by the response to the first issue. It's a good start which bodes well.

CANFAPA is meant to be more than a 'closed-shop' discussion. I see it as a whirling dynamo sparking renewed interest in Cdn. zinedom. I want to reach as many potential converts as possible. Thus extra copies will be available for the usual, subject only to my personal financial limitations.

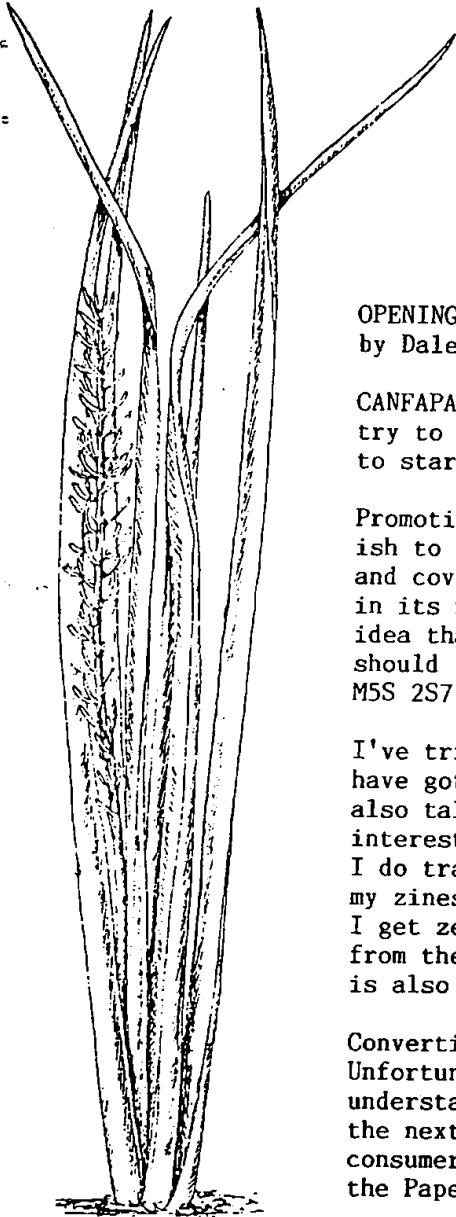
The Graeme

SANSEVIERIA

March 1998

Issue #9

for CANFAPA



OPENING REMARKS by Dale Speirs

CANFAPA #1 received and read with interest. It certainly is worth a try to get such an apa going, and I'm willing to try in my part. So to start off, some mailing comments on #1.

Promoting awareness of Canadian SF fanzines: For starters, send your ish to BROKEN PENCIL. This is a Canadian version of FACTSHEET FIVE, and covers a wide range of zines, not just SF fanzines. Its value is in its newsagents distribution, where it can reach people who had no idea that one could publish a magazine by one's self. Review copies should be sent to Broken Pencil, Box 203, Station P, Toronto, Ontario M5S 2S7.

I've tried leaving copies of OPUNTIA on freebie tables at SF cons, but have gotten zero response even though they are all taken up. I've also talked to con-goers in person, exchanged addresses, tried to interest the local Trekkies in zine trades, and gotten zero response. I do trade with a number of clubzines but have to wonder how many of my zines ever go past the editor. Other than the zine trade itself, I get zero response. The poor response has led me to try recruiting from the non-SF zine community, and there I get better results. This is also less like preaching to the choir.

Converting Canadian SF fans into faneds: Can it be done? See above. Unfortunately many of the potential zines I might trade with do not understand the idea of The Usual. They seem to have visions of becoming the next Conrad Black and will not trade. Media fans, brought up in a consumerist milieu, in general do not seem to appreciate the idea of the Papernet.

Preserving Canada's SF fanzine heritage: I have an ISSN for OPUNTIA and deposit copies in the National Library of Canada. I only wish that other zinesters had done so. Issuing a checklist of zines and potential prices might encourage more collecting of them and make them available for posterity.

Will there be a viable Canadian SF zinedom in the 21st Century? Technically yes, because paper zines will still be published in the year 2001. I think the ones to survive in the long run will be the journals of record. The Internet is much better at spreading news,

and I expect the pure newszine to vanish. Zines which take a detailed look will still have a place. An analogy is that fast-breaking news is best covered by television and radio, but people still buy newspapers and magazines for the details. One thing I do like about the Internet is that all the crudzines and fan feuds seem to be locating there, leaving the quality stuff to the Papernet.

Dale Speirs

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CUFF: I am opposed to changing it into a cash contest for zine pubbers. People should be publishing for the love of it and the egoboost. The ones who are only in it for what they can get out of it are not the ones who will keep zinedom going in the long run. Judging is another problem, of course, and too easily stacked, as witness the Aurora Awards. (Witness the Canlit crowd the year after the Winnipeg WorldCon, when a minor functionary in a minor con beat out John Mansfield for the Organizational award, when he should have had it for putting on one of the best WorldCons in memory.) Leave money and judging contests out of it, as there is too much possibility of sharp practice when the two are mixed.

Other things to discuss in CANFAPA:

Mailing practices: I mail my zines in dribs and drabs over several days to avoid the post office losing the entire print run. I've discovered too that in big cities such as Calgary where the mail is processed in automated plants, they seldom notice a slightly overweight zine envelope. Also, I find it better to mix up the envelopes rather than face them in one direction in a neat stack. That way, when they go through the facer machine they will be split into separate streams and mixed up with other mail. If a postie sees a hundred identical items in a row, he/she will pick one out, check the postage, and apply the results to all the others in the batch. But if the zines are dribbling through a few at a time with other mail, they will not attract attention.

Small but frequent is better than large but stillborn: I think what kills most zines, and the enthusiasm of the editors, is that they grow too big. A FOSFAXian zine is too much work for one person, but a few-pages zine is quick and easy. That is why, for example, OPUNTIA is limited to 16 pages on four sheets of paper. Easy to do monthly, and cheap to mail at the first increment of postage. Faster response time makes for more reader interest and keeps the Papernet livelier.

Publishing schedules are deadly: OPUNTIA appears monthly but it is officially an irregular. I thus feel no shame or guilt if I am late getting an issue out. Trying to keep a fixed deadline becomes a chore to many zine editors and kills the joy. As a zine is supposed to be published for fun, joy is important.

If you don't know where you're going, how will you know when you get there?: I have specific purposes and goals for OPUNTIA. I did this because I saw that many zines fail when the editors become tired of publishing for the sake of publishing. Finding a niche is probably the best method for long-term survival of a zine.

The Graeme remarked: "Dale Speirs wrote me that he didn't want to be nominated for CUFF because he was a fanzine fan rather than a con fan. My first reaction was that he had misinterpreted my publicity for CUFF. But then I realised he was saying, or at least hinting, that imitating TAFF and DUFF might no longer be valid, that it wasn't worth the money and effort to fly someone across the country to meet a demand which in fact did not exist."

Actually I was responding to your cover letter asking me to consider being a candidate. As I mentioned, I am not a con fan, and if I did intend to go, I can afford to pay my own way, thus the money should go to someone who needs it more. You are the best CUFF administrator yet, and I hope you can revive it to the glory days it never had from the beginning. But myself, I'm not interested.

MY THEORY WHICH IS MINE AND BELONGS TO ME

#1 (March 1998) from Garth Spencer, Box 15335, V.M.P.O.,
Vancouver, B.C. CANADA V6B 5B1, also getatable at hrothgar@vcn.bc.ca

Dear Graeme,

I see we have several points of agreement and disagreement.

Some of the zines you listed in F.C. #3 were not new in 1994, but were continuations of fanzines from years before, and they continue to this day. I cite in evidence BCSFazine, Con-TRACT, SOL Rising and the Ottawa SF Statement (since retitled Conrunner). It should be noted that, strictly speaking, the last and the first are clubzines, the second is one man's listing of upcoming conventions, and the third is actually the newsletter of the Friends of the Merril Collection. Some purists would exclude each of them from the class of "fanzine".

But I take your point; there seems to have been a net reduction in paper zine titles, in recent months or years, and there may have been a shift to online fanpubbing, for those who have Internet access. (The last few issues of Con-TRACT I received, early last year, only appeared online. I have been presenting my zine both online and on paper.) *UPDATE: I have recently received a current e-mail edition.*

If you embark on an index of Canadian fanzine titles, you may recapitulate the work that Taral Wayne and Michael Hall had nearly finished about a decade ago. Or, no, wasn't that an actual index of every issue of every Canadian zine, and aren't you rather listing and describing titles?

I don't expect hardcopy amateur publishing to disappear entirely. Probably there will still be some in the 21st century, the way there are still letterpress and, maybe, mimeo hobbyists. As I understand it, any obsolete technology hangs on and on this way. It becomes a folk craft.

And I suppose some of this publishing will fall under the heading of fanzine publishing. We really ought to define that term somewhere along the line, shouldn't we; something about the content, or leitmotifs, I think ...

A question for you: has any version of fandom ever quite died out? Well, several activities have. Playing ghoddminton, say, or tracing sexual-relationship networks, or guessing who sawed up Courtney's boat. As to members of any version of fandom, I guess there are still some sercon fans about; you could say fannish fandom never ended, it just got ... diversified.

But again, I take your point. The centre of fandom's general attention seems to have shifted. Certainly fanzine fandom is far from the be-all and end-all of fandom ... if in fact it once was; I just got that impression in the late 1970s, from reading a club's fanzine library. It should be noted that, by some standards, I came in on this

fandom kind of late, almost a decade after the glory days had passed.

My theory, which is mine and belongs to me, is that SF -- or the fandom that grew up around it -- is a product of mass media and of demographic shifts. Graeme, the kind of fandom you and I encountered was shaped by the kind of fans who were often precocious, socially unskilled, powerless and put-upon males. They had a strong shared motivation toward communication and community.

We also entered during (and after) the famous baby boom, when more college-age people in the industrialized world entered every enterprise -- including fandom -- than ever before. Just on statistical grounds, you could expect a massive growth in the number of fanzines produced, from the late 1960s and early 1970s onward. That is what your titles-by-decade list seems to bear out.

My point is, this is not the fandom ^{of today}, and these are not the kind of fans who are coming in today. One result of this is that the New Fans' stakes and motivations and goals are not the same. (Not the same as the boomers', and not the same as each others' -- I think there is far less to unite existing fans, or incoming New Fans, than there ever was in fandom before the Star Trek Influx.)

I come back to that nebulous undefined fanpubbing mystique. We have now to ask, explicitly, what are fanzines for? What makes fanpubbing worthwhile to the people who spend money and effort and lifespan on it?

For the past several fannish generations you didn't have to answer this question. It sufficed that fanzines offered an outlet for self-expression, self-publication -- for whatever agendas and obsessions an individual had.

And the New Fans? They want to know what they'll get out of it.

It seems clear that a lot of New Fans are turned off by blocks of unbroken text.

If we ignore people who simply don't like to read or write, let alone wade through fanzines that read like Atlantic Monthly or Saturday Night wannabes ... who, and how many, are the potential fanzine fans among the New Fans? Where and how do we find them? (By trolling on the World Wide Web?)

A closing thought: Your plan to make CUFF more of a competitive prize could work ... if only it gets more

ADVERTISING!!

That (in my opinion) has been the *downfall of the fan fund,*
and of the awards, from the beginning.

Gard

fistiCUFFs Bulletin #2 - April 1998

CUFF = THE CANADIAN UNITY FAN FUND

by R. Graeme Cameron (1997 CUFF Winner, 1998 CUFF Administrator)

FIRST THE GOOD NEWS:

We have a winner, or rather, two winners! The husband and wife team of LLOYD and YVONNE PENNEY are the 1998 CUFF winners (and the 1999 CUFF administrators). They will be attending Con*Cept '98/Convention 18 in Montreal in October.

(NOTE: Normally only one person is permitted to win. But because nominations were open Canada wide this year, and the cost of sending two people from Toronto to Montreal is probably less than, say, sending one person from Vancouver to Montreal, I ruled that a nominee duo was permissible. The circumstances are unique to this year's contest however, and my ruling should not be considered a precedent for CUFF under normal conditions.)

By March 31st 1998 (the nominations deadline announced in my January 'Call For 1998 CUFF Nominations'), the following nominations had been received:

- one each for John Mansfield, Garth Spencer, Karl Johanson, Benoit Girard, & Dale Sproule.

- Nine for Lloyd & Yvonne, consisting of: From the West: Steve George (Winnipeg), Cath Jackel (Edmonton), Steve Forty (Vancouver), Garth Spencer (Vancouver), Karl Johanson (Victoria), and from the East: Rene Walling (Montreal), Carolyn Clink (Toronto), Robert J. Sawyer (Toronto) & Murray Moore (Midlands).

CUFF FUNDS: The Vancouver account currently holds \$539.29, of which \$10 was donated by Jean-Pierre Normand, \$20 by the Ottawa SF Society, \$55 by the VCON 21 Fanzine auction, \$70 by the LAcon III Fan Lounge via Don Fitch, \$190 by NonCon XX via Cath Jackel, and \$194.29 by my efforts. The Montreal account holds \$537.43 (approx), & the Fran Skene account \$209.00 (approx). Total = about \$1,285.72

This is adequate to cover 1998 expenses and provide seed money for 1999.

AND NOW THE BAD NEWS:

The following article appeared in the Vol 10#2 Mar-Apr 98 issue of John Mansfield's ConTRACT:

"CUFF FOR THE TRUE FANS"

"R. Graeme Cameron, THE current CUFF administrator, has decided that THE only people who should be allowed to be nominated for CUFF, would be those who are either fanzine editors or contributors. This decision was given with no if's an's or but's. When Linda talked about closing CUFF, the IDEA was talked about it for two years. Like those who worked his recent positioning as CUFF administrator, we were just told after THE fact."

"I stand against this, against Robert Runte's ideas that THE only True SF Fan was those who write THE stuff, and THE coup of who runs CUFF. I am not one and I hope you are not one, who accepts that others should be deciding what's good for t/h/e/m/us."

"BTW, Graeme Cameron has written a historian view of CUFF in his SPACE CADET #9. While some of us were there when CUFF started, attended two day meetings where CUFF caused massive discussions, and been at the Convention biz meetings for the last ten years, yet this will be the official history. This travesty of lies, is proof that if Winston Churchill ever came back from the dead, the historians would line up to kill him."

Let me make it perfectly clear that John has every right to hold his opinions, to share and express his opinions, and to expect that his opinions be taken seriously, for as a long-time Fan and former Chair of one of the rare Canadian Worldcons (Conadian '94) his views carry considerable weight. I do not object to John opposing my policy as administrator, or opposing my being a CUFF winner. What upsets me is the implication that my actions and efforts are somehow malignant in intent, as if I'm part of some evil conspiracy to pervert the purpose of CUFF and falsify its history. He doesn't give me any credit at all for trying to publicize CUFF and enhance its prestige and reputation.

In the letter accompanying my January 'Call For CUFF Nominations' I stated "I have redefined the purpose of CUFF" and "narrowed the nominee focus to Fanzine Fandom." I neglected to make the point that in the course of my research on the history of CUFF I had come to believe that CUFF was originally meant to be a sub-genre SF award specifically aimed at promoting Fanzine Fandom very much in the tradition (as I see it) of TAFF, after which CUFF was patterned. Certainly the first three CUFF winners (Michael Hall, Taral Wayne & Robert Runte) were chosen because of their fanzine fanaticism. But if you take the contrary viewpoint, as John evidently does, that if CUFF is to remain relevant it must be a Fandom-wide award open to any active Fan at all, a well-known and appreciated costumer for instance, or a highly successful con organizer, then you might want to communicate this to Lloyd & Yvonne since, after October, they will be the administrators of CUFF and free to take it in any direction a consensus of Canadian Fandom would appear to desire.

As for myself, I will continue to advocate what I believe to be the true and useful purpose of CUFF. And NOT because of "...Robert Runte's ideas that *THE only True SF Fan was those who write THE stuff...*" Runte never said any such thing as far as I am aware. The truth is ANYONE IN FANDOM IS A TRUE FAN! If you love SF comics, or SF illustrations, or SF film media, or happen to be a voracious reader of SF literature, you are absolutely every bit as much a fan as somebody who puts out a fanzine. Probably more so, in fact. I deeply resent the implication that my attempt to restore CUFF to its roots is a heinous manipulative elitist plot on the part of snobby old me to give the finger to everyone else in Fandom. Anyone who knows me knows that that is not true, that it could not possibly be true.

It all boils down to the fact that there is no standing sub-committee of CUFF experts, no Star Chamber of CUFF SMOFs guarding and preserving the rules and regulations, hardly any rules and regulations in fact, and no organization at all. My promotional efforts have been like shouting into a vast void and not even hearing an echo. In spite of this near total vacuum of fannish input I dare to make decisions. As 1998 administrator I have every right to do so. I feel no need to apologize for doing my job.

"...yet this will be the official history. This travesty of lies..." I utilized as sources some 56 fanzine articles, no less than 17 of which were written either by John or his wife Linda. In the six pages devoted to CUFF under Linda's administration I quote both Linda and John for an (approximate) total of 127 sentences, including extensive quotes from her proposed CUFF Guidelines. Consequently, I haven't got a clue what John is going on about when he accuses me of being a liar.

"...if Winston Churchill ever came back from the dead, the historians would line up to kill him." Actually, I'd be the first to line up to shake his hand and ask him what he'd been up to while he was dead.

SO WHAT DO I DO NOW?

Since I had intended the CUFF history printed in SPACE CADET to be a PRELIMINARY version inviting further material, the way I see it I have 2 options:

1) Reprint the history with such revisions from others as I chance to get, leaving the "Linda years" as is, with myself continuing to insist that my account of her efforts, if it is anything at all, is a TRIBUTE to her skill and determination as a CUFF administrator, or:

2) If I hear from Linda or John, or both, incorporate their additional information and corrections into the revised manuscript, either by inserting and altering the MS paragraph by paragraph, or if length of contribution dictates, adding their comments in the form of an appendix as a sort of rebuttal essay to the history.

Consequently I will go with option #1, unless they provide me with detailed additions and corrections, in which case I will go with option #2. And that's the way it will be.

I forgot to include your apartment number.

Murray Moore 377 Manly Street, Midland, Ontario L4R 3E2
murray.moore@encode.com

Canada:
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March 6, 1998

Dear Graeme,

Graeme, Graeme, Graeme...you obviously are a fan with too much time on his hands. I wish I had more time. What do I mean?

This week --fast disappearing, alas-- is a break in the Information Technology course I am taking. My major goal was to catch up reading and locating fanzines. I am typing this first thing Friday morning, 8:55 a.m. I have written, in the past week, locs to Steve Davies and Alison Scott (PLOKTA), William M. "Bill" Danner (STEFANTASY), Garth Spencer (ROYAL SWISS NAVY GAZETTE), Terry Hornsby (LETTERSUB), Claire Brialey and Mark Plummer (BANANA WINGS). I hastily cast my ballot for the FAAn Awards. My output would have been greater if too much of my time had not been occupied by improvement of our family room.

I returned shortly past midnight, from the March First Thursday fannish social gathering in Toronto, press ganged volunteered to do the newsletter for the April First Thursday. From the street I could see a large, brown, thick mailing envelope sticking out of our mail box. It can only be! it must be! it is! the February FAPA mailing (372 pages). Plus OPUNTIA 36 (16 pages), THYME 119 (36 pages), DEMI-TAFF AMERICAIN (four pages), a letter from Rutherford "Bill" Morse, plus your CANFAPA invitation. This volume of Harry Warner, Jr.-level fanmail in a day, I should point out, is rare.

In light of the above, and a deadline of Mar. 31, what else can I do but jump you to the head of the queue and keep typing?

I second Mike Glicksohn's comment, looking at your list of Canadian sf fanzines: "I didn't know there were so many." You don't specify whether a title is an apazine or general distribution. Can all of these 1970's and 1980's titles be genzines?

I support written fanac over electronic fanac. The fan who takes the time to collate, staple, envelope stuff, address, and mail a zine to me, and pay the associated costs, gets my attention first. And, yes, I prefer the physical result, the artifact, the object which I can read anywhere, anytime.

Graeme, you realize, of course, you will be the perfect person to edit THE GREAT BIG FANTHOLOGY OF TWENTIETH CENTURY CANADIAN FANWRITING?

How did I come to fanzines? I discovered comic book fanzines through an ad in a Marvel comic book in the late 1960's, which might have led me to sf fanzines. I read about sf fandom in Lin Carter's column in *WORLDS OF IF*, also in the 1960's. I know that some of the earliest, if not the earliest, fanzines which I obtained, I learned about by reading the revived fanzine review column in *Amazing* under Ted

White's editorship.

In the 1990's I became a letterhack, but my foray into written fanac was through apazines for Canadapa, in the early 1970's. My first thought when I saw the title CANFAPA was that you are trying to start another Canadian apa.

My understanding of the point of the Trans Atlantic Fan Fund (TAFF) and the younger fan funds, is to select a fan who otherwise could not afford to make the trip, to meet fans who want to meet that fan, a fan whom the host fans know only on paper.

The benefit of fan funds for the rest of us, in theory if not always in practice, is that the honoured fan fund trip winner writes about the experience, sharing the trip, the geographical sights, and anecdotes about, and impressions of, the fans in the host country.

What is CUFF's role in promoting fanzines, beyond springing out of a culture of creating and responding to fanzines? I want the trips to continue. I would have much enjoyed meeting you, for instance, when you came to Toronto. I now kick myself for my inertia. Subsidizing fanzine production in lieu of, or in addition to, a trip? The only way to find out is to try it.

Leading by example, which you certainly are doing, promotes the idea that fanpubbing is interesting and fun. I have settled into a role as a letterhack, as opposed to being a faned. My publishing since my return to active fanac in the 1990's consists of a zine for FAPA.

Can a fanzine fan be made? Maybe. I suggest that fanzine fans have to be found, and encouraged. The Katzes in Las Vegas started a social group, gradually led the new fans into neofanhood by starting a group apa, which led to a genzine... which only comes out if Joyce and Arnie put their shoulders behind it. Yes, new fanzine fans have been created. Tom Forman, for example, is OE of FAPA. Personal contact, slow introduction of the fun of fanning, is the Vegas way. In my case, I read about fandom and fanzines, I was mentally and spiritually hungry for that experience, and I went to the effort of getting fanzines and locing.

Fanzine fandom is not designed for the person with a short attention span. (I almost resist muttering that Rec.Arts.Sf.Fandom is their natural home.) You have to want to be a part of fanzine fandom. You have to ask for a sample of a fanzine, once you know a fanzine exists. Yes, promote Canfanzines in SPACE CADET GAZETTE, and-or refer readers to Dale Speir's regular, comprehensive listings of fanzines in OPUNTIA, the most significant and consistently worthwhile Canfanzine of this decade.

My one complaint about Dale is that he skimps on locs. A very small percentage of OPUNTIA is locs, a fact which discourages loc writing. My egoboo is seeing my letter printed, and how much of it is printed. Letters of comment are the life's blood of fanzines. Otherwise, all you have is readers, and that isn't fanzine fandom.

MURPHY

March 3, 1998

Dear Graeme:

Thanks for the CUFF Special edition of the Aging Old Fart Time Waster Gazette. I found it quite amusing.

Sadly, the more time I spend in SFandom, the more confusing I find it. One would think that the opposite would be true. But rather than rail against mythological things I can not understand, such as 'the usual' and fanzine editors distribution policies, I am going to try and accept that I can get some of these goodies in the mail for free, basically. Enjoy it and shuddup.

It is not, however, hard to understand why there is so much difficulty getting nominees for CUFF. Hell, a person could get nominated for the leadership of the Liberal Party and thence Prime Minister easier than one could get nominated for CUFF. I mean, ...

first, one must decide he or she wishes this 'honor'. Next, said person has to unabashedly praise herself (guys wouldn't do so, would they?) to the skies. Then, said person has to beg, bribe and somehow coerce not only three of his neighbours into writing a letter of recommendation (a monumental task in and of itself; getting a fan to write a letter) but also has to find three people clear on the other side of the country who will do so. Not only that but one must send you documentation of his fannishness AND all the nominators, all six, need to supply evidence and REFERENCES as to their fannish activities.

Good God, Ghod and Ghu. It's amazing that anyone ever is nominated, much less wins.

I also noted that although you emphasize that fanzine activity is the prime requisite, many winners appear, at least to me, to be mainly con attendees. I was kind of intrigued that.. although you didn't send me a copy of the eligible nominees list, I did receive a copy. I'm not on it ... BWAAA... I had only heard of about 15 or so of your potential nominees but even moreso that many of those I had heard of would not, if I were administrator of such a fund, be eligible. Looks like you're desperate for names.

I had an idea for a substitute program. Wanta hear it?

Instead of paying someone to attend a convention, why not set up a program in which the winning person would travel to the homes of 5 or 10 fanzine editors?

The first step would be to discover all the faneds across Canada. Next would be to contact them and learn how many of them would be willing to suffer the presence in their home of a fanzine fan for 2 to 4 days. Once a list of masochistic fanzine editors was compiled, a plan to raise funds would be entered into. Once sufficient funds were raised, elections could be run, just like you're now doing.

To be eligible to win, a person must be somewhat active within Canadian fanzine fandom. Said person must have demonstrated an ability to compose a readable 2 to 4 page article, trip report thing. Said person must faithfully promise to invade the fanzine production facilities of each editor s/he visits and to produce a 2 to 4 page report on the latest portion of his trip while trying valiantly to learn all the secrets possessed by the editor but not to trash TOO many computer programs. Winner will agree to travel in the most cost effective manner and to work with the administrator and the editors to arrange a schedule which is acceptable to everyone.

Editors will agree to put up with the winner for 2 to 4 days. Editors will show the winner the sights of their area; talk the winner's ear off and allow/assist the winner to/in use/using their complicated fanzine machinery to produce an article concerning the stage of their trip from the point of the end of the previous article (or home, in the case of the first one) to the point at which this one is composed(halfway through the visit). Editors agree to publish said report in their fanzine within a reasonable time. I was thinking 6 months but since this is fandom, let's say one year. Editors agree not to publish the report of the visit to them until the previous one has been published and to mercilessly harass the previous editor(s) until they publish their reports.

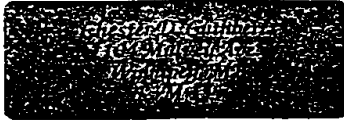
All parties agree to cooperate in finding a time table and travel plan which is acceptable to all. The fund provides money for travel costs ...with winners trying to use cars, trains and buses where possible...and en route food and lodging costs. Winners agree to eat out if editors can not or wish not to feed them.

Only fanzine editors, contributors and super loccers would be eligible.

Sound like a good idea?

Chow





March 24, 1998

Dear The Graeme,

Since I wrote you on March 1 I have received your invitation to join CANFAPA and I have spent most of two days investigating the situation. You listed ZOSMA by Steve George, but did you know that the first three issues were entitled UNIVERSE? I telephoned to Steve to ask him about even earlier fanzines he had published, and he told me that he no longer possesses copies of some, and is asking an old friend if he still has copies; no word yet.

You probably know that Andris Taskans edits PRAIRIE FIRE and produced a special issue which was distributed to those attending ConAdian. He and Joe Krolik, who now operates STYX Comic Service, when they were high school students published a mimeographed fanzine, also entitled UNIVERSE, of which I have seven issues, some with as many as 35 pages and illustrated; they called their club The Science Fiction Fans and Comic Collectors of Winnipeg and the entire seven issues came out in 1967. Joe published STYX #1 in 1970 and STYX #2 in 1973. This latter was a glossy magazine which he retailed at \$1.25 per copy, but he claimed to have lost \$250.00 on the project. I contributed stories and articles to both fanzines so I phoned Andy and asked him if he had copies still; he did not know where they might be, but said he would look: no word yet.

Randy Reichardt of Edmonton published seven issues of his fanzine WINDING NUMBERS, the earliest before he left Winnipeg is dated FALL, 1975. Earlier, he had sent me a copy of ODDSNENDS. Volume 1 Number 1 dated Winter-Spring, 1969 with a note: "Chester, Here is a copy of my first fanzine. It is TERRIBLE. Please don't show it to anyone else. Thanx. Randy" What can you do about this kind of thing?

In addition to COMPOUND FRACTURE, Georges G published THE UNKNOWN APA and another apparently untitled fanzine which seems to join with it under a generic title Dadapa, but I'm not sure.

I corresponded with Howard Lyons for years; in addition to the two titles you list he published PRE-APA, two issues at least of HARD LINES, and he sent me a copy of a single page Canfantator published by Ned McKeown in Windsor, Ontario.

This is just a sampling, almost at random, of my discoveries and I suspect that almost any city in Canada had fans who may have produced limited issues now untraceable. Andy and Joe told me that only 20 copies of the first issue of UNIVERSE were issued.

Is your project not hopeless?

All good wishes,

(Please see separate P. S.)

Chester

'March 24, 1998

P. S. I was about to close the envelope when I remembered that one of Joe and Andy's school friends had also issued a mimeographed fanzine: ZIMRHA by Wayne Bourgeois, almost 40 pages, unreadable because of poor mimeograph, but also illustrated, in March, 1969.

Also, that Joe Krolik published OPEN YAWN, Volume 1 Number 1 on May 4, 1973, which was a trip report of his attendance at Mini-con 10 in Minneapolis.

Also, Howard Lyons published issues of GUANO (I have #2 & #3) and KAPAI ONI, February 28, 1956, and IMPOSSIBLE CONDITIONS #1 in November, 1966.

As most of my fanzines are filed under the names of their publishers, I have no idea how long it would take me to trace the Canadian fanzines. I realize that you probably have all issued in the past two decades, but you list only one by Art Hayes and my impression is that he published voluminously, especially for the NFFF.

All good wishes,

Chester

Mike Glicksohn, 508 Windermere Avenue, Toronto, Ontario, M6S 3L6, Canada.

March 25, 1998

Dear Graeme,

Thanks for considering me for the inauguration of your new APA. The fact that I am going to decline your thoughtful invitation has absolutely nothing to do with your omitting XENIUM from your list of Canadian fanzines. Hell, I won't even ask you to return the issue or issues I sent you!

I've never been much of an APA fan, even though I helped found CANADAPA 'way back when and was in FAPA and FLAP for a while. The fact that your costs and requirements are totally minimal has nothing to do with it. I've never been a big fan of apas and there's no point in my pretending otherwise.

I do wish you luck and hope you are successful. But I'll pass on being a part of this piece of fannish history even though I still love fanzines and still consider myself a part of fanzine fandom and still enjoy looking through my fanzine collection and will buy any decent fanzines I find that I can afford.

I just don't really like apas!

Sorry about that, and all good wishes,

Mike

Science fiction now is bulky fact

"The catastrophe of the atomic bombs which shook men out of cities and businesses and economic relations, shook them also out of their old-established habits of thought, and out of the lightly held beliefs and prejudices that came down to them from the past."

from *The World Set Free*
by Herbert George Wells

When H. G. Wells wrote that in 1914 it was science fiction. He lived to see it become scientific fact 31 years later.

The atom bomb marked the end of a dubious period in science fiction, said Chester Cuthbert, who remembers "when readers of *Weird Tales* (a sci-fi and fantasy periodical) would tear the cover off the magazines before getting on public transportation."

"From then on it became respectable."

That respect was reinforced with Sputnik. By the time Neil Armstrong took his giant step for humanity, technology had surpassed what science fiction had fantasized as early as Cyrano de Bergerac's writings in the 1650s about moon voyages. And that's not even counting Greeks who forecast flight with wax-winged Icarus, Cuthbert added.

Cuthbert — a founder and the librarian of the 27-year-old Winnipeg Science Fiction Society which will hold its first annual science fiction convention Saturday in the Manitoba Museum of Man and Nature — has been gathering this kind of inventive literature "since before it was called science fiction."

His collection is formidable. He and his wife Muriel are slowly being edged out of their bungalow on Mulvey Avenue by about 30,000 volumes and magazines.

Cuthbert has invaluable first editions including several by different publishers of his all-time favorite, *The Ship of Istar*, a fantastic adventure based on Babylonian myth by Abraham Merritt — who "became my favorite author in 1924 and remains unsurpassed."

Cuthbert's close encounter of the first kind with fantasy reading came in childhood in the 1920s. "I just came across the Tom Swift books in one of the school libraries. It was one of these little schools where the teacher taught four grades in one classroom so I had three reading

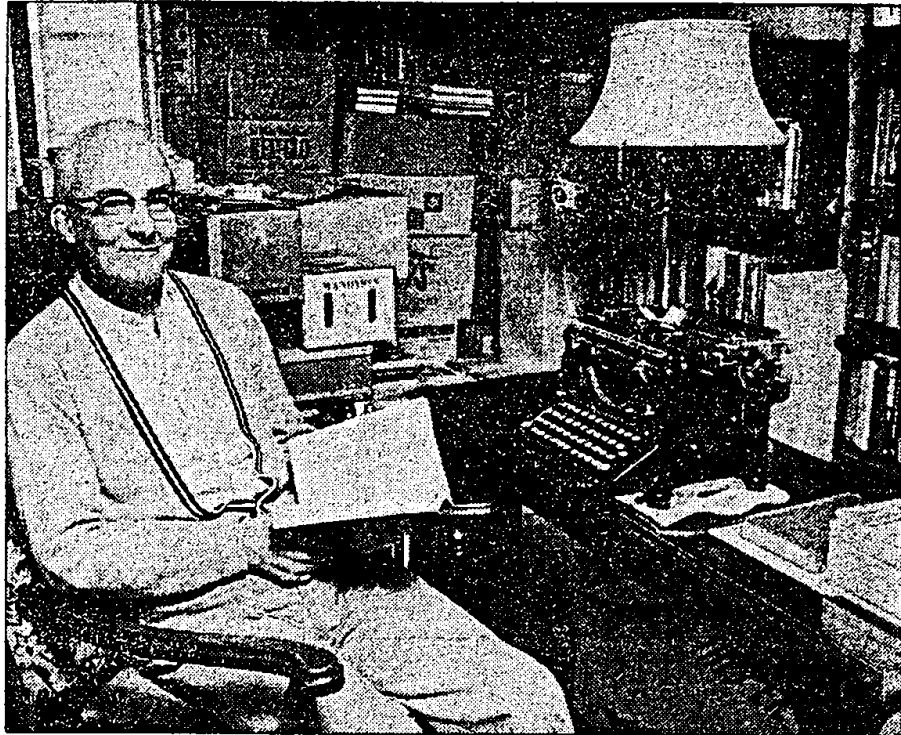


Photo by Paul Deheske

Chester Cuthbert in the midst of his formidable collection.

periods. I did most of my boyhood reading in school and got very little (formal) education."

Next came Tarzan's adventures, fairy tales and mythologies — Norse more so than Greek. "More blood and thunder, less cunning and intrigue."

In the '30s science fiction, billed as "different stories" could be found in *Argosy All Story*, a weekly pulp fiction magazine which eventually became the true adventure "man's mag".

Astounding Fiction (now *Analog*), *Weird Tales*, *Amazing* and *Fantastic* magazines followed and in the 1940s the first paperbacks devoted entirely to science fiction came out.

Cuthbert was more interested in reading fantasy than science fiction but his collection of both grew rapidly. But when he married in 1944, he sold all but one bookcase full.

Seven years later with the formation of the society he bought out the stocks of two bookshops. Although working fulltime in in-

surance he opened "Winnipeg's first science fiction library," also selling or renting books from what had been the Better 'Ole Bookshop on Ellice Avenue.

Duplicates from those years are now in the University of Winnipeg library's predominantly fantasy collection. Of the 2,000 titles from 1890 to 1960, about half came from Cuthbert.

While the work years cut into reading time, collecting never stopped. Only last year now-retired Cuthbert finally read a magazine collection he bought in the '50s.

There was always time, however, for the small but earnest society which in its peak years never attracted more than 25 members. "There's really only a small core who are seriously interested in science fiction."

Initially stiff, formal meetings quickly turned into informal discussions, ending up as "open house at my place" first in St. Vital, then on Mulvey, Cuthbert said. The Saturday afternoon

open houses continue so he'll miss the society's first convention because "people expect to find me here on a Saturday."

When not reading or discussing the literature, he classifies it. For the last 12 years he's been compiling a bibliography of Canadian science fiction and fantasy and has more than 300 book titles dating back to 1823.

A life member of the London, England organization, *A Society For Psychical Research* — "because a lot of *Weird Tales* are based on psychic phenomena" — Cuthbert is also fascinated by unidentified flying objects "but I can't find the time to keep up with science fiction."

At one point in the '30s he approached the subject from the other side — two of his science fiction stories were published. He still writes letters and articles but has since stayed away from fiction. "For me writing is a chore," he said. "I much prefer reading."

THE FANTIQUARIAN CHRONICLER #4

Is brought to you by R. Graeme Cameron for the May 98 Mailing of CANFAPA #2. The first two issues of FC appeared in FHAPA #1&2. The Graeme is a former editor of BCSFAzine (#193 -- #268), a six times Aurora nominee, the 1997 C.U.F.F. winner, and is currently Anti-Archivist of the WCSFA/BCSFA Archive, 1998 C.U.F.F. Administrator, Editor of THE SPACE CADET GAZETTE, Administrator of the BCSFA/WCSFA Press, and O.E. of CANFAPA.

What is Fandom? I have to come up with a good answer soon because I am booked (along with Donna McMahon) to lecture the Kiwanis Club of North Vancouver on the subject come May 20th, 1998.

One thing I will NOT be telling them is that Fandom is a wimpy escape from the real world, and yet.... and yet....

The real world quite frequently sucks. My mother's mental condition deteriorated recently to the point where it was decided she need to go through another round of shock therapy. I had high hopes this would bring her out of her intense depression, as it did with three previous bouts of treatment over the last 10 years, but thus far the fourth attempt has proven only partially successful. Suspecting an organic problem inhibiting the effect of the treatment, they gave my mother a physical and discovered she had developed cancer of the breast. Normally fearful at the best of times, now my mother has something to focus on and justify her irrational fears. It's as if her mind and body are conspiring to bring her down. Fortunately I was visiting when the Doctor came in to give her the bad news, so I was able to help her through the initial shock. But this meant putting off my own coping with the situation for a few hours.

Fandom as therapy. Yes, Fandom, or rather, Fanac, has a soothing influence, a calming effect. Despite the fact I am almost frantic with worry pending the results of further tests to determine whether my mother's cancer has spread or is still localized, I've been able to keep busy, incredibly busy, and this has kept my thoughts from dwelling on the negative. VCON 23 is less than a week away, and I'm committed to reprising the SEX LIFE OF GODZILLA lecture with Stan G. Hyde, a panel on FACISM IN SF MOVIES with Michael Walsh and Stan, a lecture (with video clips) on the con's theme of 'Infestation', and also to yet again present the infamous ELRON awards. Plus I'm in charge of the Dealers Room, and will be manning a table on behalf of C.U.F.F. selling duplicate fanzines from the BCSFA/WCSFA Archives as well as assorted donated materials. Not to mention the fact I'm rushing to produce a dozen or so extra copies of all BCSFA/WCSFA PRESS Publications to date, including both issues of CANFAPA, along with the first part of my BCSFA history, a BCSFAzine index, and a reprint of Murray Moore's HARRY WARNER JR., FAN OF LETTERS, all to be flogged at the C.U.F.F. table.

Yup, I'm keeping busy. Even though I'm taking the week off work prior to the con in order to rest up for the

coming excitement. This outburst of Fanac is doing me good, keeping my mental state balanced. And my physical state is pretty good. My doctor wants me to lose weight in order to reduce the stress on my heart, and over the last 3 months I've dropped from 208 lbs to 184 lbs, which is not bad. The pills I take daily to prevent atrial fib seem to work. So all in all, I'm making progress and keeping reasonably well.

But as to my Zinedom Fanac... Well, I tell myself that the BCSFA/WCSFA Press stuff furthers the cause. Particularly Murray Moore's tribute to Harry Warner Jr. Mind you, strictly speaking, you might say Harry represents American Zinedom rather than Canadian Fandom, but that's not quite true. Harry's locs are ubiquitous. He and his influence are as much an aspect of Canadian Zinedom as Taral Wayne's art is for American Zinedom (I am thinking of his frequent, wonderful FILE 770 covers). Both help define zinedom as a whole, as did, for example, William Rotsler. Surely no national zine ever turned down a Rotsler fillo because he wasn't Canadian! By stressing and promoting Canadian Zinedom, I am not in any way being anti-American, or anti-British, or anti-any -other-zinedom, I'm simply hoping to 'pump up' Canadian Zinedom Fanac so that we can all have fun contributing to the world-wide phenomenon of literate SF fans communicating through their own publications. Yes, this is done on the net, but what I want to do is keep alive the paper zine tradition.

Though, as we all know, Fandom isn't all sunshine and flowers. John Mansfield's comments in 'ConTRACT' constitute the biggest slap in the face I've received so far in my Fan experience. I was particularly confused because I had come away from our hours-long conversation at PRIMEDIA thinking he supported my views. After reading his article I was so upset that my first version of the fistiCUFFs Bulletin #2 ran to 10 pages!

But maybe he's right. Maybe C.U.F.F. hasn't a hope in hell of surviving unless it appeals to general Fandom. I still think going back to its roots and stressing Zinedom is a good idea though. C.U.F.F. can and should be used to promote Cd, Zinedom, and vice versa. I see a mutually reinforcing supportive relationship between the two. It's my vision and I'm sticking to it. And that's why I included my bulletin in CANFAPA.

But maybe Canadian fans will follow John's lead and stir out of their apathy to tell me to piss off, and to tell Lloyd and Yvonne what the majority of Canadian fans (if there

The Fantiquarian Chronicler' continued

is such a thing) prefer. And of course, I'm sure Lloyd and Yvonne have their own innovative ideas on the subject. Anything which kindles Fannish interest in C.U.F.F., even controversy, maybe especially controversy, is worthwhile.

I continue to insist my motives in writing my C.U.F.F. history are pure. I researched the written material on hand and wrote it up. If the information is incomplete, or worse, misleading, well, that's what exists in the written record. Any 'lies' involved are in the source material. After all, I gave fair warning, declaring in the 'Statement of Intent' that I figured "a brief, misinformed and wildly inaccurate history" of C.U.F.F. was in order. And I several times asked within the body of the work for previous winners to send me their view of events. In short, my SPACE CADET version of C.U.F.F. was but a preliminary account, I wanted input and more info before printing a 'definitive' version via the BCSFA/WCSFA Press.

John seems to imply that EVERYTHING in my C.U.F.F. history is a lie. I certainly doubt that, for it would mean an entire generation of Cdn. Zine writers deliberately spread misinformation. What is actually the case, I suspect, is that John is ticked off about a) my attitude, b) my restricting eligibility to Zinesters, and c) a number of quotes which, from the benefit of his own experience, are inaccurate, incomplete, or just plain wrong, at least in his view.

What I want John to do is send me what he believes to be 'THE TRUTH' and I will incorporate it into my revised history in the manner I describe in the bulletin, either by altering my text or adding his text as an addenda. This is what I would like him to do. This is what I am asking him to do.

For it is not my intention to write a 'closed' history of C.U.F.F. I created my first version to stimulate response. Well I certainly got that, but what I need is CONSTRUCTIVE RESPONSE. I need information, comments, corrections, facts and figures.

I wish John would at least respect my motives and help me set the record straight. This is his opportunity to do so. I hope he responds.

This whole episode is illustrative of the difficulties facing anyone who attempts Fannish history. I know Harry Warner, Jr. prefers to rely on contemporary written sources, and he has been criticized for this. On the other hand, I have myself discovered that sometimes people's vivid recollections can be proven to be faulty, which shows you can't always trust 'oral history'. Then again, written sources reflect the bias of the writer. What it all boils down to are the words of Pontius Pilate, "What is truth?"

Well, so much for trying to provide comment hooks for you guys. You'll probably find the other contributions more fertile a field for such. I will now respond to the articles:

MAILING COMMENTS

DALE SPEIRS:

Both BROKEN PENCIL and an ISSN number are good ideas. I keep meaning to apply for an ISSN for SPACE CADET, and for BCSFAzine as well, plus the assorted BCSFA/WCSFA Press publications, but this is one of a long list of Fanac to be done soonest. I find (maybe because I'm getting older every day) I can only concentrate on one project at a time.

The lack of response to OPUNTIA despite face to face promotion at cons is sad but typical. Hoping to convert a fan to zinedom is like hoping to win a lottery. It's possible, but the odds are against us. Still, I figure there must be some fans like myself out there, people who enjoy reading so much they have a yearning to see their own words on the printed page. Since breaking into professional markets of any kind involves so much time and heart ache, I figure pointing out the immediate egoboo to be gained from receiving more or less immediate loc response to one's own amateur press publication is a good selling point. In fact, zinedom might best be promoted as a great hobby.

There is a huge roadblock in the way of starting up a zine though. When I produced my oneshot of ENTROPY BLUES back in 1986, I had no idea who to send it to. Of the 40 copies I printed, I mailed just one, and that to Garth Spencer. All the rest I handed out to friends and relatives and a few members of BCSFA (I had just rejoined the club). I got a small number of comments, and Garth sent me a loc, but basically it felt like a wasted effort and I gave up. It wasn't till I became 'God-Editor' of BCSFAzine that I discovered the weird and wonderful world of Zines. My point is that people won't convert to Faneds unless they know they are about to enter a Fannish community with rich traditions where fun, egoboo and a sense of accomplishment make for a heck of a good hobby. To this end I've been thinking of writing a little monograph on 'HOW TO BE A FANED' which would include a list of recommended zines to trade with. Zinedom isn't a cold vacuum, but a warm and welcoming refuge. This needs to be stressed.

I like your view paper journals of record will tend to survive. At work, whenever I glance at a paper I find in the lunch room, someone usually says, "Hey man, that's yesterday's paper. What are you reading that for?" And I always reply, "So? I like reading history too." "Huh?" They don't get it. Today there's too much emphasis on reading for the sake of 'keeping up to date'. But for some of us there still exists the art of reading for pleasure. 'INCIDENTS OF TRAVEL IN THE YUCATAN' by John L. Stephens may have been published more than 150 years ago, and may no longer be valid as a tour guide, but it remains one of my favourite travel books. The best Fannish writing is timeless, and nothing beats the relaxed pleasure of turning the pages

'The Fantiquarian Chronicler' continued

of an actual book or zine in one's hands, so I have high hopes zines will survive. The good ones anyway.

I see your point about turning C.U.F.F. into a cash contest. Too impractical an idea. Better to win the trip and acquire egoboo. And if John Mansfield is right a bout C.U.F.F., it will rarely have anything to do with zinesters. So what about my idea for the FROME AWARDS? Not as a cash grant incentive program, but a write-in poll like the FAAn Awards? Albeit restricted to Canadian pubbers, writers, loccers, artists, etc? Of course, there's scarcely enough such at the moment to justify it, but perhaps the mere act of starting up an annual poll will promote interest and bring more people into the fold? It's a thought.

I agree, fixed deadlines are bad. Pub your ish whenever it feels good is the best motto, or so I keep telling myself while SC #10 awaits....

I'm "the best CUFF administrator yet"? I would like to think so, but I'm sure that's a bit of an exaggeration. Still, I appreciate the comment. Can't get enough egoboo!

GARTH SPENCER:

Just a minor correction, the OTTAWA SF STATEMENT was renamed INFORUNNER, beginning with #237 (Mar 1997), but reverted back to OTTAWA SF STATEMENT with #247 (Jan 1998).

I agree the rise and fall of the baby boomers explains darn near everything. Once there were a lot of young people keen on entering Fandom, now there isn't. But, just as I, a certified baby boomer, still love and cherish my 1950s and 1960s view of SF, there must still be a lot of boomers hanging around the periphery for old times sake, reluctant to entirely let go of a phenomenon they were once so active in. Going back to my idea of presenting zinedom as a wonderful hobby (and relatively cheap at that, compared to, say, collecting Lydian gold coins), I figure there are a mass of people approaching retirement looking for an intellectually challenging yet not too strenuous hobby.

So to answer your question "What are fanzines for?" I would say it's a hobby. The average hobbieist, spends \$1,000 a year and invests about ten hours a week on his or her hobby, no matter what type of hobby it is. Hobbieists tend to fit into a consistent pattern. They make a choice, get more and more involved, contact others with the same interest, become a bit of an expert as time goes by and experience builds, and wind up being respected by their peers, even though the general public could care less. Fandom is a hobby in itself. But Zinedom is a more relaxed subset of Fandom, ideal for retirement years.

What the Zine pubber gets out of his Fanac is a sense of accomplishment, a hundred or more pen pal peers, lots and

lots of stuff to read, and with any luck, plenteous egoboo. An ideal hobby, better than many in my opinion.

To put it another way, I see two populations to target for conversion to Zinedom. First, baby boomers casting about for an interesting way to fill their time in their later years, and second, the rare individual of today's generation who loves the printed word. These are the potential Faneds of the near future.

So, if we are to promote Zinedom, we've got to shift the emphasis from what Faneds can do for Fandom (being 'politically' active, carrying on traditions, serving the cause, etc.) to what Fandom can do for Faneds. We have to stress the fun part, the fulfilling part, the satisfying part. What are fanzines for? They make life interesting and fun. This is what we have to get across to people, methinks.

LLOYD PENNEY:

The BCSFA/WCSFA archive has a complete set of TORUS. It really was a great zine. I particularly value the article by Sam Moskowitz in TORUS #6 in which he discusses problems in Fannish historical research & the life of Nils H. Frome, Canada's first Faned.

I envy your letterback status. I really do want to loc the zines I receive, but have managed only 3 so far this year. I never seem to find the time. I must do it. I will do it! Gotta promote zinedom!

LOCUS is indeed more regular, but Charlie Brown seems to have a policy of NEVER mentioning fan news. I guess he wants to remain 'legit' in the eyes of publishers, editors & professional writers, many of whom regard 'Fandom' as a nuisance (organized Fandom being but an insignificant percentage of the number of people out there who actually purchase and read SF). Andrew Porter remains closer to his roots, as it were. Myself, I buy every issue of both LOCUS and SCIENCE FICTION CHRONICLE. They're both essential reading. But I think only SFC merits receiving copies of CANFAPA, since LOCUS is unlikely to find us of any interest. Besides, Porter goes out of his way (from a business perspective) to keep track of what's going on in Fandom, so I think he deserves a copy even if he can't make use of it. Likewise Mike Glyer of FILE 770.

Andrew Murdoch... Hmm, even though ZX is an Ezine now, he might be intrigued by CANFAPA, contribute a loc or two from the Ezine perspective, maybe even a regular column. I'll send him a copy of this issue and see how he responds.

I think there are potential neo-faneds lurking about somewhere. If we can make zinedom sound like something worth joining and spread the word as far and wide as possible, we might get new zines started. Half a dozen would be fine.

'The Fantiquarian Chronicler' continued

And by the way, congrats to you and Yvonne on becoming the 1998 C.U.F.F. winners!

MURRAY MOORE:

Yes, most of the titles in my list of Cdn. zines were genzines as opposed to APAs. My INCOMPLEAT GUIDE will describe each zine more or less in detail, I hope.

Hmm, THE GREAT BIG FANTHOLOGY OF TWENTIETH CENTURY CANADIAN FANWRITING sounds like a plan. I intend to publish a number of BEST OF reprints, and a Fanthology could be feasible. Might have to win a lottery first though.

The Katzes' scheme sounds excellent. I love their WILD HEIRS and HEIRLOOMS zines, but round about WILDHEIRS #14 they stopped trading with me even though I continue to send SPACE CADET. As far as I can figure, maybe Arnie heard about my botched attempt to sell copies of his TRUFAN ADVISOR at VCON 21 to raise money for C.U.F.F. He stated in his intro "*I encourage fans in other countries to produce versions of THE TRUFAN'S ADVISOR customized to meet the needs of those fandoms. I hope you'll send copies to me...*" I didn't have time to modify it. I simply took the zine to a commercial printer the day before the convention and asked him to make 50 copies. Unforgivably, the idiot photocopied the whole set with alternate pages upside down! I had no choice but to flog them as is. Didn't dare send a copy to Arnie. So I guess he heard about this and has been mad at me ever since. At any rate, no response to the queries I've sent him. Sigh. But his TRUFAN'S ADVISOR truly is an excellent guide to Fanzine Fandom. I'll be selling more copies, done properly this time, at VCON 23 to raise money for C.U.F.F. And someday I'd like to combine it with articles on Canadian Fandom and include it on the BCSFA/WCSFA PRESS catalogue as a Classic Reprint.

As for my C.U.F.F. trip report, I will print it in my next issue of SPACE CADET by mid summer, then issue it separately as a BCSFA/WCSFA PRESS monograph.

RODNEY LEIGHTON:

Re: the C.U.F.F. eligibility list, I did consider putting you on it, but because of your previous comment to the effect you generally don't read articles, only the loc columns, I concluded you weren't particularly interested in zinedom and so there was no point in including you. Obviously I was completely wrong. For one thing, on reflection, I realize I frequently see your locs in zines from all over, so you're obvious deep in letterhack fanac at least. As for being desperate for names, yes indeed. Though I did not know, myself, the majority of the people I put in the list, they all wrote for or to zines, edited and published them, or created fan art for zines. All criteria for being a candidate in my view. I admit I screwed up by not including you. Sorry.

As for your proposed travel program, it puts me in mind of Forrest J Ackerman's car trip across North America (circa early 1960s) promoting FAMOUS MONSTERS OF FILMLAND. In each city he stayed overnight in the home of a subscriber. Your proposal captures something of the flavour of that jaunt.

Certainly I like the idea of the winner travelling to meet as many other Faneds as possible, but the timing logistics would be formidable. Furthermore, if this is done every year, the same Faneds are likely to wind up hosting C.U.F.F. winners year after year, and this might prove to be a tiresome burden after a time. Done once, it could prove quite exhilarating, but done repeatedly, it could quickly become boring. How many times could the same Faned's computer system be described with fresh wit and insight?

And yet, and yet... when they brought Walt Willis to America in 1952, he didn't just attend the Worldcon in Chicago, he hitched rides with fans and travelled to places as diverse as Salt Lake City and the Okefenokee swamp in search of other fen. So in terms of Fannish tradition, your proposal is undeniably sound. Hmmm. Hmmm....

At any rate, I hope you will become a regular contributor to CANFAPA.

CHESTER CUTHBERT:

Thank you for the zine information in your loc. This is precisely the kind of detail I'm looking for.

"Is your project not hopeless?" It's a Fannish project. Of course it's hopeless. But loads of fun. It's on hold at the moment, but I hope to get back to it after VCON 23 is over.

The BCSFA/WCSFA archive has a photocopy of a single issue of CANFANATOR by McKeown, which by internal evidence, seems to have been printed circa late 1948. It was sent to us by Taral Wayne. Probably the same issue you have. Must be, if it was a oneshot.

Thanks again for the info. Always cager for more.

MIKE GLICKSOHN:

Arrgh! Many apologies! But the list of zines, which I compiled long before I received XENIUM from you, was something I dredged out of my computer at the last moment to use as filler, albeit informative filler.

I am very pleased to inform you that Garth Spencer donated a copy of ENERGUMEN #16 to the BCSFA/WCSFA archive. And a magnificent zine it is too.

Sorry about this being an APA. At least it's an open APA, a sort of psuedo-zine. Hope to hear from you anyway.

