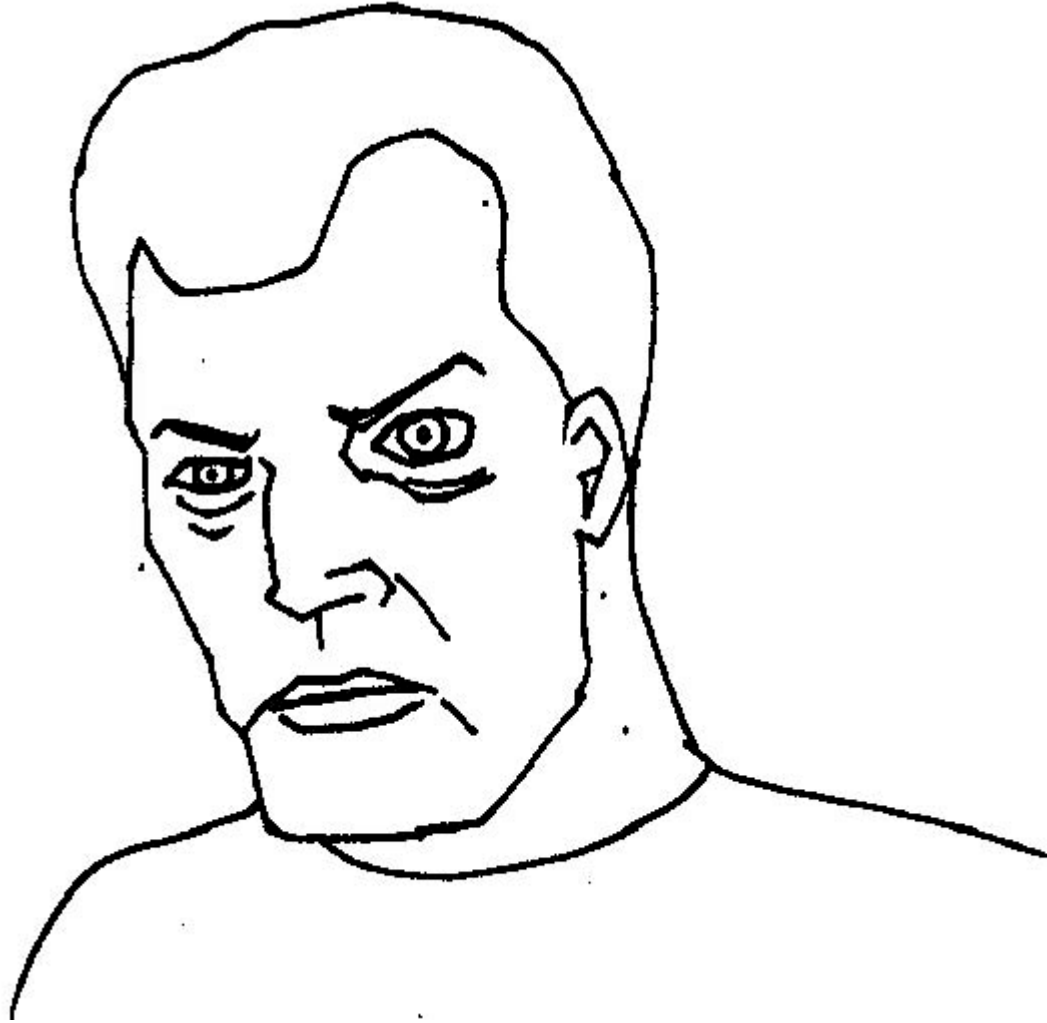


BCSFAzine #353

Vol. 30 No. 10

October, 2002



(Mel Gibson in *Signs*, imitating an old pulp magazine cover)

In this issue:

SIGNS REVIEWED, AND FANZINES REVIEWED, AND MOTHER GOOSE OUTED, AND THE NEW CIVIC "DANCE PARTY PARTY", AND WHO GOT THIS YEAR'S HUGOS, AND GARTH'S SECRET CHILI RECIPE, AND THE GROWING UNREST IN FANZINE FANDOM, AND JUST A WHOLE BUNCH OF STUFF FROM MY MAIL

Colophon

BCSFAzine

-- *Something to ~~offend~~ interest everyone!*

BCSFAzine © October 2002, Volume 30, #10, Issue #353 is the club newsletter published by the B.C. Science Fiction Association, a social organization. Single copies \$3.00 each. For comments, subscriptions, suggestions, and/or submissions, write to: *BCSFAzine*, c/o Box 15335, VMPO, Vancouver, B.C. CANADA V6B 5B1, or email hrothgar@vcn.bc.ca.

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The shortcut URL to this list is <http://www.yahoo.com/community/BCSFA>

F.R.E.D., the weekly gathering of BCSFAns and all others interested in coming, **now happens every Friday at 8:00 p.m. at the Jolly Alderman Pub, 500 West 12th Avenue (entrance on Cambie Street, just south of 12th Avenue), in the ground floor of the Plaza 500 Hotel (diagonally across from Vancouver City Hall).**

The V-Con Society Web page may be viewed at <http://www3.telus.net/dh2/vconsociety/>

Vcon 27's Web page may be viewed at <http://www.v-con.ca>
(Webmistress: Lorna Appleby, lorna@shadowydreamer.com)

Graeme's **Canfancylopedia** page can be viewed at <http://members.shaw.ca/rgrame/home.html>.

Andrew Murdoch's **Canfandom** page can be viewed at www.fandom.ca.

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New Family (2 votes): \$32.00

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BCSFAzine is also available by e-mail; please email the editor at hrothgar@vcn.bc.ca if you wish to receive our newsletter this way.

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Art Credits

Michael Morse: cover, p. 10

Plain Speaking

I should solicit your fanzines for Orycon's fanzine room, or for sale thereat to raise funds for CUFF, or touting my dealer's table at Vcon; or I should be comparing my records of BCSFA memberships/subscriptions with the facts as you know them.

Instead, since I realized something while writing a chapbook on fanzine fandom for Orycon ... I'm going to talk about resentment. A blend of resentment and contempt is one of the most corrosive of emotions, and it's all too prevalent in fandom.

In the Before Time, it sometimes seemed as if *all* fans resented the alleged real world. This is not too surprising; until recent years, and in fact up to the present day, fandom and science fiction itself were ignored or looked down on. In fact any sign of imagination or intelligence was apparently resented by mundane people.

Different members of our club have different things to resent, some of them within fandom. Not to put too fine a point on it, but some days I think every special interest group in fandom looks down on every other group, and resents being looked down on, whether they just imagine it or not.

Most of us, I think, resent the way film series and TV productions, and even a lot of written SF, insults our intelligence.

As a fanzine fan, I resent the way fanzines get *ignored*. As an editor, I resent the low level of response to *BCSFAzine*, although rationally I know I'm getting even more positive feedback than, say, your average spammer should expect.

Mostly, though ... I resent something in fandom that I don't have a word for. If I wanted to be insulting I would call it a bait-and-switch; I mean my experience that I was led to expect a community of satiric, educated, active minds, something called *fannish* fandom, and instead I got ... well, a variety of other fandoms; and not the brightest or best-educated friends I might have looked for.

To be honest with you, I suppose a lot of you have cause to resent me: my impatient, deprecating attitude, or my mood swings when I'm drunk, or the times I creep out women at cons.

Every so often ... say, every month or so ... I think, "Why, this is Hell, nor am I out of it."

After a week or two of lethargy and despondency I start a new project, or make up a whole lot of manic Royal Swiss Navy crank theories, and I feel all right again.

So: what do *you* do when your frustration with fandom (or the real world) gets to be too much?

LoCs

Michael Morse, "BCSFAzine 1:1.352" <morbius@vcn.bc.ca>, Sept. 2002

"Bosman's": The last time we went to Bosman's the waitress was mean. Her objection to fans showing up and not buying anything is theoretically valid, but she also accused FRED of peeing in the bathroom sink. Matt tipped her before he left, telling her, "Thank you for making sure I never come here again." Some of us were talking about looking for somewhere else to do FRED on long weekends - the Denny's on Davie was suggested, since it has good food and good service, and it does serve beer.

(Editor responds: Granted that the waitress had lost her manners at that point, still she was within her rights to expect people in a restaurant/bar to order something. The same issue is liable to crop up at the Jolly Alderman, since the Vcon committee and now the weekly FRED gathering will be meeting there.

(What you're running into is the fact that fans like us want a public space, where we can just sit down and spend time together. There aren't a whole lot of the public spaces we need in North American cities. Meanwhile, I would not be at all surprised if Denny's and Bosman's alike get tired of fans like us occupying their space while giving them minimum revenue.

(We simply must get real about these conflicts, and I swear that fandom at large never has. Here in Vancouver, we may have to either resign ourselves to spending \$20 a head at FRED, or commandeer a whole community rec. centre to get the space we need, for some purposes or events.)

"Plain Speaking": "Should we abolish television?" No. "Should we outlaw the film industry?" No. Despite Sturgeon's Law, there are too many things I enjoy from those media. "Our popular myth about alien abduction seems to be conditioned by widely-known images ... people seem to build their version of reality on the images broadcast repeatedly by popular media, not by reading and research." In some cases, people believe these things because they've really lived them.

(Or lived something. The odd thing about out-of-context experiences is that people who have them, tend to tailor their accounts, over time, to conform to the Accepted Model of abduction experiences.

Which is why I think the out-of-context experiences have less to do with the Virgin Mary, or unlikely airships, or Alien Flying Saucers than with something totally new, that we just can't identify, like a first orgasm or first drunk or first hangover; and then we compulsively force the remembered experience into a recognized form.)

"Personally I'd like to embroider a paranoid fantasy about the alleged Free Trade acts, multinational corporations, the evil sinister globalist movement and the Chicago School of Economics ..." You're not alone.

(And now you have the gist of my Secret Sacred Wars between the Royal Swiss Navy and the evil sinister multinational corporate Circle Jerks!)

"It is as if movie screens and TV screens were hypnotic mind control instruments." You should see *They Live*.

"So why do more than a very few people take seriously notions like ... Alien Reptoid Rulers ...?" I guess you had to be there.

(We are there.)

Lloyd Penney, 1706-24 Eva Rd., Etobicoke, ON, M9C 2B2, penneys@netcom.ca, September 12, 2002

BCSFazine 352 is here, and with this e-mail, off goes some comments on that issue. One day after the September 11th anniversary, and just over a week since the San Jose Worldcon ... it's gotten quiet, and time finally allows for a loc.

American paranoia is getting a thorough workout these days with the Bush administration passing bills that puts limits on liberty and civil rights for some, and takes them entirely away from others. Some call these measures undemocratic and fascist; perhaps they are right. Paranoia will keep opposition to Bush and his cronies in office, removing rights while making the American public believe they are more secure. A very popular movie these days is *Signs*, with Mel Gibson, who tries to figure out who or what is making all those strange geometric patterns in his cornfields. This movie plays on American paranoia of anything alien, in spite of some British pranksters admitting years ago that they were behind the same patterns in Britain. ...

(See the movie review later this issue. Just remember: Paranoia is a Communist terrorist plot!)

Some interesting commentary on fanzines online recently ... at the San José Worldcon, the WSFS Business Meeting decided to split the Best Dramatic Presentation Hugo into two Hugos, short form and long form, or basically, television and movies. (Torcon will be the first Worldcon to present these two new Hugos.) A few complained that there were too many Hugos as it was, and someone made the comment that she knew how to reduce the Hugo count by two, by eliminating Best Fan Writer and Best Fanzine. She felt that fanzines and writing for them were obsolete forms of fanac, now superseded by listservs, Usenet areas and the relatively new weblogs. Why should there be a Hugo award for such a small interest in fandom? I know she's not alone feeling that way. Even so, I see more and more zines coming my way. Perhaps Michael Morbius might be encouraged to try a regular zine, and reassure the rest of us that fanzines are still a vital part of fandom. (Well...isn't it? Hm? Please?)

(Michael Morse's loc to BCSFAzine is itself a letterzine.

(This alienation of fanzine fandom from everyone else is not what I got into fandom for, it's what I wanted relief from.

(Quite apart from my working the fanzine room at Orycon, I'm planning a chapbook on fanzines, and a draft of the article is appended to this issue. At least in the electronic version.)

Word on the Street has been a great literary festival, and Yvonne and I have attended the original Toronto edition for most of the 10+ years it's been in existence. SFWA will have a booth there. A few years ago, I proposed that Ad Astra might take a similar booth, but the idea was given short shrift. Also, the booths are expensive, and they didn't feel they'd make enough money to offset the cost.

(Or someone on the concom just didn't buy the concept.)

Glad to hear this year's Convention was a real event. Too many Conventions out here are simply the host convention with the Auroras tacked on to the schedule at the last minute.

(Editor responds: Well, there were no panels on the Con-Version program about Canadian SF and fantasy, or about Canadian fandom, or about the Aurora Awards, Conventions and CUFF delegates past.)

Julian Warner, this year's DUFF delegate, spent a little drinking time with us before heading on his way to the Worldcon, hanging out with Catherine Crockett, Colin Hinz, Mike Glicksohn, Murray Moore and me and Yvonne. Tonight, the same group will be sharing some more time with Tobes Valois, the TAFF delegate, as he visits a few more places in North America before heading back home to the Isle of Jersey. So, with this in mind, I shall wind this up, fire it off into the ether in your general direction, and prepare for a fun evening with a legendary British fannish party animal. Take care, and see you next issue.

(Editor responds: I have just received a fanzine with some explanation of who Tobes Valois is, as far as Britfans are concerned. With an illo of Tobes as Paddington Bear. Makes you wonder what kind of stuffed toys would represent each of us?)

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Media News

Hitchhiker Gets Thumbs Up

"Screenwriter Karey Kirkpatrick (*Chicken Run*) has come onboard to co-adapt the screenplay of Douglas Adams' satiric SF story *The Hitchhikers' Guide to the Galaxy*, *Variety* reported.

"Adams wrote his own feature adaptation before he died last May and will receive a posthumous producing credit on the proposed film, the trade paper reported.

"Jay Roach (the *Austin Powers* franchise) is attached to direct and will produce with Spyglass Entertainment partners Roger Birnbaum and Gary Barber, the trade paper reported.

"Hitchhikers, which started out as a BBC radio series, has previously been adapted as a novel, TV series and video game. It centers on Arthur Dent, who discovers that Earth is meant to be flattened for a hyperspace freeway bypass and is whisked away by an undercover alien."

(SCIFIWIRE, Michael Morse)

Farscape Cancelled

"Farscape has been cancelled by the Sci-Fi Channel, NO MORE SEASONS, and David Kemper has asked us ALL to help, we need you to storm USA Networks with calls and letters. (NOT emails, they don't work under these circumstances.) ...

"Send urgent letters requesting a season 5 to:

USA
USA NETWORKS
SCIFI CHANNEL AUDIENCE SERVICES
1230 AVENUE OF THE AMERICAS, F115
NEW YORK, NY 10020-1513

The Scifi Channel:
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NEW YORK, NY 10185

AND CALL
212-413-5000
OR 212-413-5821
OR 212-413-5577
EMAIL programming@scifi.com 413-5821
EMAIL programming@scifi.com
(forwarded by E A Aldridge
darkmoon@speakeasy.org
to Northwest Con League listserv,
Sept. 11/02)

Other Media Happenings

"New Line Cinema has given the go-ahead to a meeting of the slashers: *Freddy vs. Jason*. Shooting begins in Vancouver in September. Hong Kong director Ronny Yu, previously responsible for *Bride of Chucky*, will direct.

"Rob Zombie's long-completed *House of 1000 Corpses*, rumoured to be off-the-charts gory, has finally acquired a studio and distributor intent on releasing it. Lions Gate Films has announced it will release the film in the first quarter of 2003. The purchase includes both the R-rated and Unrated versions, with the former being released theatrically, the latter coming out on DVD.

"Roland Emmerich's SF movie *The Day After Tomorrow* will begin shooting this fall in Montreal and New York. Digital Domain has won the contract to provide visual effects.

"Publisher Avatar Press says it has acquired the comic-book rights to three MGM properties: *RoboCop*, *Stargate SG-1* and *Species*. The comics should reach stores in 2003."

(Don Bassie, *Made in Canada* newsletter,
Aug. 2002)

Our Calendar of Events

October 2002

Oct. 6: Arthur Conan Doyle's *The Lost World* (no, not the TV series, an original TV movie) on A&E, with Bob Hoskins and Peter Falk.

Oct. 4-6: **Conifur Northwest 2002** at the Sheraton Tacoma in Fife, Washington; a furry-fandom convention. This year's theme: "Furries in Seattle!" GoH: Marci McAdam (a professional illustrator and furry artist). The charity for 2002 is the Washington State Ferret Rescue & Shelter. Write to 1911 SW Campus Drive, PMB 380, Federal Way, WA 98023, U.S.A.

Oct. 4-6: **Anglicon XV** (a British media convention - benefit: KBTC) at the Holiday Inn, Everett, WA. GoH: Terry English. The Holiday Inn's rates for the convention start at \$89/nite for 1-4 people; call (425) 337-2900 or fax (425) 337-0709. Memberships are \$50 at the door. Write to POBox 75536, Seattle, WA 98125, U.S.A., telephone (206) 789-BRIT, email anglicon@rocketmail.com, or see the website at www.anglicon.com.

Oct. 11-13: **VCon 27** at the Plaza 500 Hotel, 500 West 12th Avenue, Vancouver, B.C. GoHs: Tim Powers, James Blaylock, Gary Gyax, Alan Lee. Other guests include Ryan Nicholson, John Gajdecki, Don DeBrandt, Matt Hughes, Spider and Jeanne Robinson, and Jonathan Tweet. VCon features a wide range of gaming, artshow, dealers' room, anime, video room, writers' workshop programming. For room reservations call Plaza 500 Hotel: (604) 873-1811 or toll free: (1-800) 473-1811; See URL www.plaza500.com. Memberships are US\$30, C\$45 at the door, and children under 12 are half-price. Write: VCon 27, c/o Main Floor, 2116 Macdonald, Vancouver, B.C. CANADA V6K 3Y4, email vcon@shaw.ca, or see <http://www.v-con.ca/index.html>.

Oct. 11-12: **Sci-Fan** - An SF modeling contest and demo event, involving fantasy figures, spacecraft and robots, at Galaxy Hobby, 196th & Hwy. 99, in Lynnwood, Washington. Telephone (425) 670-0454 or email info@galaxyhobby.com.

Oct. 18-20: **Con-Fusion** at the Clearihue Building on the University of Victoria grounds, Victoria, B.C.; a gaming convention

hosted by the University of Victoria Gaming Club. The website recommends the Travellers Inn downtown. For more information, see www.spikyfishing.com/con-fusion.

Oct. 18-20: **Hero's Gambit 2002** in Saskatoon, Saskatchewan; a gaming convention. Write Hero's Gambit 2002, c/o William Hughes, 2509 Albert Avenue, Saskatoon, Saskatchewan S7J 1K7.

Oct. 18-20: **Ditto 15**, Days Inn Toronto Downtown, 30 Carlton Street, Toronto, ON. 15th annual gathering of SF fanzine fans, returns to the city of its 1988 founding. Memberships: Can\$45/US\$30, supporting memberships \$10CDN/\$10US. Make cheques payable to Ditto 15. For more info, write Murray Moore, Murray Moore, 1065 Henley Road, Mississauga, ON, L4Y 1C8, CANADA; phone: (905) 281-8540 home or (905) 206-1296 ext. 287 work; email mmoore@pathcom.com; or visit the Ditto web site at www.ditto15.efanzines.com.

Oct. 27: **Toy, Model & Collectables Show**. 11 AM to 4 PM at the Heritage Hall, 3102 Main Street (Main & 15th Ave.), Vancouver, BC. Buy, sell, and trade character toys, action figures, Beanie Babies, Hot Wheels, Star Wars, model kits, trading cards, comic books, Barbies, games, and more! Special Event: OF HORRORS AND HEROES #3 The Halloween Monster Model Show and Model Contest, presented by MONSTER ATTACK TEAM CANADA. Come out and be amazed by Garage kit figures and movie props that form a history of monster movies and fantasy films. Enjoy panel discussions about how to create your own figures of fact and fantasy, as well as video updates on the latest kits. Best of all, enter your own figures in the show for big prizes!!! No ENTRY FEE for the model contest! Qualifying Themes: Classic Monsters (1902 - 1970), Modern Monsters (1970 - 2002), Japanese Giant Monsters, Dinosaurs Themes, Fantasy Figures, Miniature Figures (90mm or smaller), Robots, Mecha, Anime, SF Vehicles, Space Vehicles (real or imaginary), Dioramas featuring any of the above. Admission: \$3.00 (\$1.00 for kids under 14). Dealers' tables: \$35.00/\$40.00. For information about any of these shows, please call 604-322-6412 or e-mail lswong@uniserve.com. For information about the model contest at the toy show, please e-mail stanhyde@shaw.ca. For more information, please call 604-322-6412 or e-mail lswong@uniserve.com; also see

<http://mypages.uniserve.com/~lswong/Comicon.html>

Oct. 31-Nov. 3: **28th World Fantasy Convention**. Minneapolis, Minnesota, Minneapolis Hilton (1-800-HILTON; mention WFC for \$129 single/double). Guests: Dennis Etchison, Jonathan Carroll, Kathe Koja, Dave McKean, and Stephen Jones; many Canadian authors attend. Membership: \$150. 1000 member limit. For more info, write: Greg Ketter, World Fantasy Convention, c/o Dreamhaven Books, 912 West Lake Street, Minneapolis, Minnesota USA 55408; or phone: (612) 823-6161; visit their web site at: 2002.worldfantasy.org; or email: dream@dreamhavenbooks.com.

November 2002

Nov. 1: Garth's deadline for fanzine submissions to **the Orycon fanzine room**; *The Core* opens in movie theatres.

Nov. 9: **InCon** (a one-day version) at the Spokane Valley Doubletree; Write Incon, POBox 9112, Spokane, WA 99209-9112, U.S.A.

Nov. 15: *Harry Potter and the Chamber of Secrets* opens in movie theatres.

Nov. 17: **Vancouver Comicon** at the Heritage Hall, 3102 Main Street (Main & 15th Ave.), Vancouver, BC. For information, please call 604-322-6412 or e-mail lswong@uniserve.com; also see <http://mypages.uniserve.com/~lswong/Comicon.html>

Nov. 22-24 (NOT the usual date): **Orycon 24** at the Doubletree Hotel Columbia River in Portland, Oregon; a large regional general SF convention. Writer GoH: Susan R. Matthews; ArtGoH: Lee Seed; Editor GoH: Martin H. Greenberg. Things to Know About Orycon: Orycon, advertised as Portland's premiere SF convention, has to limit its membership to 1600; by policy it is a weaponless convention, and smoking is limited to designated areas only. There is a membership form online at the website. Memberships: US\$40 to October 31, \$50 up to the door, half-price for children 6 to 12, free to children 5 and under, as long as the children are accompanied at all times by adults. Write Orycon 24, P.O. Box 5703, Portland, OR 97228-5703, tel. (360) 696-3821 (James) or (503) 620-3441 (Lacey), or email all.wilsonsage@attbi.com or

laceyax@bigfoot.com. You can also get on the ORYCON-L mailing list.

December 2002

Dec. 6-8: **Smof Diego / Smofcon 20** at the Hacienda Hotel, Old Town, San Diego, CA, USA. the original conrunners' convention, at least in North America. The Smof Diego theme is Networking. Please contact us if you have ideas or topics you'd like to see discussed. Room rates: \$89 single/double, \$10 per extra person, plus 10.5% tax. (A \$3 energy surcharge may also still be in effect.). The con rate is available from the Monday before thru the Wednesday after. Please reserve your room by November 5th - after that date, the con rate may not be available. The hotel has free parking for guests. Memberships: \$60 or £40 after 30 SEP 02. Write: Smof Diego, 3118 Via Valesco, Escondido, CA 92029 USA, or email: smofdiego@fopaws.com

Dec. 13: *Star Trek: Nemesis* opens in movie theatres.

Dec. 18: *The Lord of the Rings: The Two Towers* opens in movie theatres.

January 2003

Jan. 10-12: **Rustycon 20** in Bellevue, Washington at the DoubleTree Hotel, Bellevue, WA; a large general SF convention. Writer GoH: Dave Duncan, Artist GoH: Gail Butler, Fan GoH: Not Yet Determined, Special Media Guest: Larry Bagby, Fan Group GoH: KnightHawks. Membership Rates: Pre-registration US\$40 to November 30, 2002; at the door rates \$55 full weekend, \$25 Friday only, \$35 Saturday only, \$20 Sunday; Children under 6 Free; Children 6 to 12 are 1/2 the current rate. Rustycon 20, P.O. Box 84291, Seattle, WA 98124-5591, USA. See www.rustycon.com

Jan. 17-19: **Pandemonium 20**, Inn on the Park, Toronto, ON. Gaming convention. Memberships: Can\$30 pre-registration, Can\$40 at the door. For more information, www.realmsquest.org.

February 2003

Feb. 14-16: **Radcon 3C** in Pasco, Washington; a general SF convention, with a gaming emphasis. GoH: tentatively R.A. Salvatore; guest, NeNe Thomas. Radcon 3C is sponsoring a Westercon 52 bailout fund. See www.radcon.org.

March 2003

March 21 - 23: **Anime Oasis 2003** - Boise, Idaho (Anime)

March 21-24: **Ad Astra XXII**, Toronto Colony Hotel, Toronto, ON. SF convention. Guests: Michael Moorcock, Robert Gould, Alan Lee. Memberships: Can\$40 to December 31, 2002, Can\$45 to March 7, 2003, Can\$50 at the door. For more information, see www.ad-astra.org.

(June 2003 - ConComCon in Bellingham?)

News

Club Business

FRED Moves

As many of you know by now, FRED is now meeting at the Jolly Alderman pub; while their official address is 500 West 12th Avenue, the entrance is on Cambie Street, on one side of the Plaza 500 Hotel.

More Trades

Your Humble Editor has unilaterally arranged to trade *BCSFAzine* with three more fanzines:
- *Voyageur*, the clubzine of USS Hudson Bay (which created some controversy about Auroras nomination procedure),
- *Impulse*, the monthly newsletter of the Montreal SF and Fantasy Association;
- and *Challenger*, the genzine produced by Guy Lillian in New Orleans.

Now What's He Up To

GARTH IS SOLICITING FANZINES for the Orycon 24 fanzine room. If you have fanzines for display, sale, or free distribution, or if you want to donate something for sale to benefit a fan fund, contact Ye Ed by *November 1, 2002*; write him at P.O. Box 15335, VMPO, Vancouver, BC V6B 5B1, call him at 604-325-7314, or email garthspencer@shaw.ca.

Also he's selling a hunk of his library at Vcon, at a dealers' table even. (But you wouldn't be interested in helping him man the table, now would you?? He has a spare membership!)

Out of Town and Across the Nation News

Author Robert J. Sawyer will host an SF radio magazine show, *Faster Than Light*, on Canada's CBC Radio One's Sunday Showcase. The show began on Sept. 22 (10:05 p.m. Toronto time) and was repeated Sept. 23 on Radio Two's Monday Night Playhouse (9:05 p.m.)
(from CBC and member Michael Morse)

Recently Released Books by Canadians

Blood Follows by Stephen Erickson
Witches of Willowmere by Alison Baird
The Isle of Battle by Sean Russell (U.S Release)
To Trade the Stars by Julie E. Czerneda
Dorsai Spirit by Gordon R. Dickson
Spirit Singer by Edward Willett
Everyone in Silico by Jim Munroe
Mindworlds by Phyllis Gotlieb
Permanence by Karl Schroeder
Hominids by Robert J. Sawyer
The DeadWalk by Stephanie Bedwell-Grime
Green Music by Ursula Pflug
Warchild by Karin Lowachee
Orbis by Scott MacKay
A Dragon's Ascension by Ed Greenwood
The Isle of Battle by Sean Russell, (U.K)
The DeadWalk by Stephanie Bedwell-Grime
The Better Part of Valor by Tanya Huff
The Black Chalice by Marie Jakober (US release)
Tales from the Wonder Zone: Explorer edited by Julie E. Czerneda
Martyrs by Edo van Belkom
Iterations by Robert J. Sawyer

Upcoming Book Releases by Canadians

Tales from the Wonder Zone: Orbiter edited by Julie E. Czerneda (any day now)
Approximately Infinite: The Essential A.E. van Vogt by A.E. van Vogt (Sept 2002)
Be Very Afraid! by Edo van Belkom (Oct 2002)
Down and Out in the Magic Kingdom by Cory Doctorow (Oct 2002)
Trapped by James Alan Gardner (Oct 2002)
Angel of Darkness by Charles de Lint (Nov 2002)
Tapping the Dream Tree by Charles de Lint (Nov 2002)
The Birds and the Bees by Sephera Giron (Nov 2002)
A Handful of Coppers by Charles de Lint (2002)
Seven Wild Sisters by Charles de Lint (2002)
Wolf Moon by Charles de Lint (2002)
Earthbound by John Clute (Dec 2002) (U.K.)
Only Call Us Faithful by Marie Jakober (Dec 2002)
House of Chains by Steven Erikson (Dec 2002) (U.K.)
West of January (Bakka reprint) by Dave Duncan (2002?)
Humans by Robert J. Sawyer (Feb 2003)
Scream Queen by Edo van Belkom (Mar 2003)
Hidden in Sight by Julie E. Czerneda (2003)
The Darkness that Comes Before by Scott Bakker (Apr 2003)
Hybrids by Robert J. Sawyer (Dec 2003)
Species Imperative - Survival by Julie E. Czerneda (May 2004)
ReVisions edited by Isaac Szpindel, Julie E. Czerneda & Martin H. Greenberg (2004)
Species Imperative - Migration by Julie E. Czerneda (May 2005)
(Don Bassie, Made in Canada newsletter, Aug. 2002)

John Clute (an expatriate Canadian writer in Britain) is contributing to the upcoming anthology *Conjunctions 39: The New Wave*

Fabulists edited by Peter Straub. For details and other contributors visit the info page at Artbook.com.

(Don Bassie, Made in Canada newsletter, Aug. 2002)

Jean-Pierre Normand has contributed to the Eddie Murphy sci-fi comedy, *Pluto Nash*. Because of his experience in SF illustration, he was hired to do modifications of the look of some the sets and give ideas for some exterior lunar construction. Click the links below for some samples of his work on *Pluto Nash*.

(source - Jean-Pierre Normand)
(Don Bassie, Made in Canada newsletter, Aug. 2002)

Can Market News

NFG, The Magazine

[E-mail: mrspeabody@nfg.ca; URL www.nfg.ca].
NOTE: "Submissions *only* accepted through this Web site."

"a new magazine based in Toronto, Canada, with staff and distribution throughout the world. Our goal is to showcase the works of great, new artists with curved, edge-of-your-seat fiction, poetry that pushes the limits of human nature, art, comics/strips, articles, and interviews. A group of artists seeking artists of the 21st century. Are you driven to make your mark in the wet cement, with the ability and persistence to see it harden? Please—step here."

Fiction: "Original, unpublished fiction in any genre that provokes, disturbs, awakens and shakes up the minds and emotions of those who read it. Fantasy, horror, slipstream, sf, historical fiction, character-driven stories you can't stop thinking about." **To 7500 wds.** No multiple, simultaneous subs." Also looking for poetry, articles and interviews, art and comics.

Pays **2cC/wd, minimum \$50C** (fiction), **\$35C** (articles), **\$25C** (nonfiction reviews), **\$30C** (poetry), **\$25C** (one-cell comics), **\$50C** (strips), **\$150C** (series and feature strips/illustrations/art), **\$30C** (filler art), **\$60C** (involved b&w story illustrations), **\$150C** (front covers), on acceptance.

Kathy Ptacek, Gila Queen #107

Regional News

Incon Cancelled

INCON 2002 HAS BEEN CANCELED as a full three-day weekend event. A one-day event will be held instead this October. For the next three years, Incon has a stable contract at another hotel.

The restaurateur subcontractor at the Shilo Spokane apparently objected mightily to the hotel hosting Incon, as (John Dalmas reports) she has objected to other events, thus costing the hotel significant losses of revenue. Edgar Lincoln reports, "due to an inability to reach terms with the new franchisee at Melina's (the restaurant in the Shilo Spokane) Incon has been canceled this year. It is too late to find full space for a weekend event."

"So, there will be a MiniCon ... at the Spokane Valley Doubletree on November 9, 2002. Current plans include panels, an art show, most of 24 hour gaming, Anime, a computer gaming room, and at least one room party. Room rates are \$59/night Saturday, the ph# for the hotel is (509) 924-9000. ... [membership] is free if you are in costume, otherwise \$5 or \$10 dollars."

John Bartley, Edgar Lincoln and John Dalmas, on the SF Northwest listserv, C-Cubed listserv and INWfen message board, respectively, September 24, 2002

A Request from Rustycon:

"I am hoping you can help me track down some of the early attendees and con-runners for Rustycon. Rusty has unfortunately lost track of many of our old friends and now seems a good time to renew the connections! So if you would please go through your contacts and send this off to your lists I would greatly appreciate your help.

"I am looking for short anecdotes from folks who attended or ran early Rustycons. This short quips will be added to our program calendar. I would also like to encourage all those still with us that worked on the Con Com for Rusty 1-5 to contact me about joining us at our 20th Rustycon.

"Prior GOHs for Rustycon always have a membership waiting as do our lifetime members but if you were a prior pro at an early Rusty and would be interested in attending this year please contact me.

"Please pass this on to those you feel appropriate - Early filkers and fanzine writers are especially welcome."

Bobbie DuFault (Sept. 16, 2002)
www.rustycon.com / www.seattle2005.org

Of Local Concern

Frank Denton has alarming news: 'I thought that I had a lesion on my hand formed around a sliver. I found out instead that it was a very aggressive malignant melanoma. Will have my right index finger removed on Aug 26 and hope we stop the beast there.'

(Ansible 182)

There are rumours that ConComCon in June 2003 may be held in Bellingham. We await further news with baited (sic) breath.

ConComCon is a Northwest conrunners' convention, hosted and attended largely by members of the Northwest Con League; it is a sort of regional version of SMOFCon, which is hosted and attended largely by the kind of people who bid for and run Worldcons.

Question: Since the SMOFCon people worked up a roleplaying game based on bidding and holding a Worldcon, can the NCL work up an educational game based on what it takes to hold local and regional conventions?

(Garth Spencer)

Losing the Ackermansion

The Ackermansion, the famous collection of SF memorabilia accumulated by **Forrest Ackerman** in Los Angeles, is being sold; 4E is also selling his house to pay the legal expenses of his fight with former partner Ray Ferry. He is 85.

A number of prominent figures in Hollywood - e.g. film director Frank Darabont, and filmmakers John Landis and Steven Spielberg - have regretted the breakup and loss of an institution that inspired them. (No offers of financial help have been recorded.)

*Joyce Scrivner kscriv@EARTHLINK.NET
TIMEBINDERS Digest September 11, 2002*

Of General Concern

Robert L. Forward was recently diagnosed with an inoperable, terminal brain cancer, and died Sept. 21, 2002.

<http://www.locusmag.com/2002/News/News09Log2.html>
<http://www.sfwaweb.org/News/forward.htm>

Charles Sheffield had surgery on 14 August for the brain tumour mentioned in *Ansible* 181, but needs follow-up chemo and radiation therapy. We wish him lots of luck.

(Ansible 182)

Indy Comic News:

Julie McGalliard's comic *Goth House* Part 4 of *The 7 Deadly Sins* (Vegas style), or *Lust*, "is still out, although, even if every single one of them sold RIGHT NOW it still wouldn't be enough money for me to quit my day job." See

http://www.gothhouse.org/gh_stuff/gh4.html .

Part 5 is at http://www.gothhouse.org/gh_online/vegas_05.html: "Wrath, this time. Otherwise known as anger."

(Julie McGalliard, Goth House Newsletter, Sept. 7/02)

News from Away

HUGO AWARDS GIVEN AT CONJOSE:

NOVEL Neil Gaiman, *American Gods*.

NOVELLA Vernor Vinge, 'Fast Times at Fairmont High'.

NOVELETTE Ted Chiang, 'Hell is the Absence of God'.

SHORT Michael Swanwick, 'The Dog Said Bow-Wow'.

RELATED BOOK Ron Miller & Frederick C. Durant III, *The Art of Chesley Bonestell*.

DRAMATIC *The Lord of the Rings: The Fellowship of the Ring*.

PRO EDITOR Ellen Datlow.

PRO ARTIST Michael Whelan.

SEMIPROZINE *Locus*.

WEBSITE *Locus Online*.

FANZINE *Ansible*.

FAN WRITER Dave Langford.

FAN ARTIST Teddy Harvia.

JOHN W. CAMPBELL AWARD Jo Walton.

(Ansible 182)

AS OTHERS SEE US.

"Steven Bochco on the *NYPD 2069* TV series pilot: 'It's an interesting notion to envision a major urban centre like New York 65 years down the road ... This is not science fiction. This is trying to conceptualise a relatively near-term future that's logically a function of the world we know today.'

(*Ansible* 182)

Fanzines

by Ted White

Fanzines are a basic part of science fiction fandom, having been in existence as long as fandom itself – the past 70 years. Fanzines are a reflection of many fans' interest in the printed word and amateur publishing. The publication you are reading this in is a fanzine, but a specialized one. A variety of other fanzines are also available – many of them by request – and this column will cover some of them each issue.

All fanzines are published as a hobby and lose money. Their editors appreciate money to defray their expenses and sometimes list single-copy or subscription prices, but they appreciate even more your written response – a Letter of Comment, or LoC. Feedback – better known in fandom as "egoboo" – is what fanzine publishing is all about.

Check out the fanzine below and broaden your participation in fandom.

::

CHUNGA #1, Summer, 2002 (Andy Hooper, publisher; Randy Byers, editor; Carl Juarez, designer; no price listed, but send a buck for postage; mail to Byers at 1013 North 36th St., Seattle WA 98103; e-mail to fanmailaph@aol.com or rbyers@u.washington.edu or cjuarez@myrealbox.com.)

Chunga – the name comes from the Frank Zappa album of 1970 – is a solidly edited fanzine in the tradition of "genzines" (general fanzines, unspecialized in nature) which does not feel like a typical first issue. This is undoubtedly because the three fans involved in putting it out have, between them, decades of experience with fanzines. Andy Hooper's *Apparatchik* was a major fanzine of the mid-'90s. At times he drew upon the assistance of Carl Juarez. And Randy Byers has been making his name as an important fanwriter since he wrote and

published *Travels With The Wild Child* more than a decade ago. Byers has also had his hand in several collaborative fanzines, but this is his first stint as editor of an ongoing genzine – the next issue of which is predicted to appear "sometime after the 31st of October, 2002."

Within 26 pages Hooper, Byers and Juarez have done pretty much everything right – down to the little delights tucked away in the fanzine's nicks and crannies. In addition to a page of editorials, there are eight articles and three facetious "Fanzine Reviews from Planet X."

In her "Helicon Fanzine Blues," a brilliant, multi-dimensional piece, Claire Brialey remarks on fellow British fan Lillian Edwards' "theory ... that good fanwriting has to be by people you know; or, rather, that you appreciate an article far more when you know the writer, or you know where they fit in to your map of fandom, or when it enables you to get to know more about them. Sometimes, in fact, it makes you want to get to know them better in person. I think the main contention here is that good fanwriting is not only intrinsically part of the fannish community but that it also fosters a sense of community in its audience." Claire subsequently offers "two qualms about accepting this," but she has summed up an important aspect of fanwriting.

Chunga is full of good fanwriting – which, although doubtless enhanced by an acquaintance or familiarity with its authors, is good enough to stand on its own and covers a broad range. Lesley Reece rings the changes on an old Dr. Pepper commercial with "Wouldn't You Like To Be A Latte, Too?" Randy Byers talks about fear of two different kinds in "Cliff Hangers." Max (voted Best New Fan in this year's FAAN Awards) contributes "Tobes for TAFF – What *Have* We Done?" Luke McGuff gives us two editions of "Skiffy Corner," in each of which he idiosyncratically reviews a SF book (by James White and by Samuel Delany). Hal O'Brien and Andy Hooper collaborate on "A Brief Interview" (political humor, which I cared for least). I've already mentioned "Helicon Fanzine Blues." And Andy Hooper closes the issue out with "Never Forgets," a reflection on zoo elephants.

Chunga is off to an impressive start and I look forward with some eagerness to its second issue.

Film Review

NO SIGNS OF INTELLIGENT LIFE: A Review of *Signs*

by Taral Wayne, August 4, 2002

Just saw *Signs*, the third of the "Philadelphia" trilogy that started with *The Sixth Sense*, and *Unbroken (sic)*. I've heard it suggested that it's not as good as the first, but better than the second. I'm afraid it was the weakest of the three for me. Not that the performances weren't very good, and the camera work interesting. It's refreshing, too, seeing Mel Gibson doing something different from libelling the British Empire. But the story is a claustrophobic one, concerning the reactions of a rather tight little family in corn-country, Pennsylvania, during the invasion of earth by flying saucers. Virtually no-one else figures in the film. The family winces, moans, cries, startles, shouts, wheezes, chokes, and barricades itself finally in the basement during the height of invasion -- and that's about all you see.

But barring only *Plan Nine From Outer Space*, the alien invasion is the stupidest every filmed. The aliens have giant invisible spaceships, but leave the lights on at night so they can be seen. They can cross interstellar space, but apparently haven't invented the crowbar yet, since they have insurmountable difficulties breaking down a wooden door. They have no weapons apart from a wimpy spray from a spine in their wrist which is inadequate to poison even one unconscious asthmatic child. To navigate they cut crop circles all over Earth. While they seem to communicate with radio signals, for some reason it never occurred to them to use the same radio signals as a navigational aid. They have one vulnerability (aside from having no credible weapons). Water burns them like acid. This is discovered in the Middle East; oddly, by people in shorter supply of that commodity than most. Unfortunately, no one knew the word for water in Arabic, so the news about this convenient *deus ex machina* spreads slowly around the world. Leaving aside the issue of whether a humanoid life-form could be that allergic to something as universal as water, it's far more surprising that no one aboard ship thought of taking a spectrograph of Earth before landing. Had it been a human invasion of an alien planet, would we have picked as prime target a world saturated with sulphuric acid? At the very least, we would have worn space suits.

Not the aliens in *Signs*, who don't seem to have even invented a tool belt for the tools they also don't seem to have invented. In fact, their actions are rarely logical, arguably not the behaviour of anything but unthinking brutes. Why rattle doorknobs and bang on roofs of lonely farmhouses in rural Pennsylvania at all? Particularly unintelligible was the injured alien left behind. He not only tracks down Mel Gibson, the man who cut off two of his claws, he then breaks into the place for no better reason, it seems, than to hiss over Mel's asthmatic son and act menacingly. Further straining believability, the room was full of the daughter's drinking glasses, each half full of water and just waiting to scald some incautious alien intruder.

The upshot of all this? Mel Gibson regains his faith, puts on his starched collar again, and once again believes everything is part of The Big Plan.

The audience never doubted it a moment there was some intelligence behind all this... did we?

Save a few bucks, rent the video.



Stu Royan's
"Art off"
Thursday 14
March 2002
②

"Anakin
Eating
Pikachu"
Michael
Morse

A Proud and Lonely Thing

- *Things to Know about Fanpubbing in 2002* -

by Garth Spencer

Ditto, the continent's second fanzine fan's convention, is coming up; I suppose I ought to explain that, as its T-shirt design was the subject of the cover art on the last issue. (Now you know.) Also, Orycon is coming up, and I've been asked to look after the fanzine room. (Hint, hint, fanzine publishers!) Now might be a good time to do a general article on fanzines. Maybe I can even work this article over into a chapbook, for Orycon.

What Are Fanzines?

There are several conflicting ideas going around, about what fanzines are. Basically, fanzines are voluntary, amateur publications by science fiction fans, just as Ted White has described them in the fanzine review column. Most fanzines rarely if ever carry fiction, or even reviews; they're certainly not self-supporting businesses, and don't pretend to be; they're hobby publications, paid for out of the editor/publisher's pocket.

The *Microsoft Encarta Dictionary* now lists "fanzine" among its entries, but defines it in terms of clubzines.

Ever since Star Trek fandom appeared, mediafans have been using "fanzine" to describe their amateur fiction zines. Today, soccer fans use it for their zines about soccer teams, and now there are punk, and comic, and anarchy zines, and you name it.

This form of compulsive expenditure used to be a defining activity for almost all fans. Faneditors mainly wanted to communicate with other SF fans. This makes a lot more sense when you realize that, up to then, fans were few and far between; there was a strong motivation to find *somebody* you could talk to. You heard of fandom in the first place not only in the convention calendars, but in fanzine review columns, in *Analog* or *Astounding*. But sometime between 1965 and 1975, those columns disappeared.

Kinds of Zines / What Fanzines Were

The word "zine" ultimately comes from "magazine", by way of "fanzine" ("fan magazine"). How it came to mean a do-it-

yourself periodical - something you can produce, too - is a bit involved.

Fanzines come in many varieties, like fandom itself. Off the top of my head I can think of apazines, one-shots, clubzines, daily convention zines, crudzines, fictionzines, genzines, personalzines, and (these days) Web zines.

Some kinds of fanzines, like some kinds of fan groups, are the products of phases many of us went through. The earliest fanzines, from the 1920s and 1930s, modeled themselves on professional or semi-professional fiction magazines, although they featured science fiction and fantasy by fans, and were produced by fans on a shoestring budget. Some later fanzines were heavy on serious-and-constructive content, ranging from lists of all the story elements and tropes that kept turning up repeatedly, to progressive social activism, to reconstructing Tolkien's Elvish language. If "*sercon*" sounds like it tended to include obsessive-compulsive behaviour, I guess you're right.

Attaining Fannish Enlightenment

"He was born with the gift of laughter
and the sense that the world is mad"
(Rafael Sabatini, *Scaramouche*)

Sometime later, "fannish" fanzines emerged. From all the examples I saw, I gathered that "fannish" meant a light, humorous, satirical, offbeat outlook on *everything* - in fact I would say "Pythonesque", except this started a good decade or more before Monty Python went on the air. Perhaps I was influenced by the era - not only was I viewing fanzines during the early years of *Saturday Night Live*, but after my immersion in student journalism, which had the same ambience as I am describing.

Some fans became famous across English-speaking fandom for fannish fanwriting: for example, the late Elmer Purdue, from the U.S.; Susan Wood, from Canada (1948-1980), who shared a Fanzine Hugo with Mike Glicksohn in 1973, for their zine *Energumen*; Lucy Huntzinger, in the United States; or the hilarious Dave Langford in Britain, editor of the newszine *Ansible*.

On his *NCF Guide to SF and Fandom* website, Robert Runté wrote about the variety of fanzines, and about their emphasis on *two-way* communication.

The mainstay of fanzine fandom, however, is the genzine. A genzine is a general content, general circulation publication. While it is assumed that editor and readers share a background in SF, the content of genzines ranges far and wide. A typical genzine may include a humorous essay on the editor's summer vacation; an analysis of current political events; a review of a recent convention; an essay on childbirth; a satirical version of *Star Wars* #27; a book review column; a day in the life of a South American village written by a South American subscriber; another reader's account of his job driving a dynamite truck; a critical essay on the works of a particular author, though not necessarily SF; lots of cartoons; an ongoing fan feud; fanzine reviews; and a great many letters from readers. Continuity is provided solely by the private tastes and interests of the editor, and each genzine generates its own loyal following of like-minded readers. Even choosing carefully on the basis of fanzine reviews in other fanzines, it is likely that you will have to try several dozen before finding the ones most to your own liking.

(Robert Runté, *NCF Guide* 4th edition website)

One of Frederik Pohl's points is that all it took to publish was the will (and a working mimeograph). Like Internet publication, the fanzine "press" enforces *no* standards, not even of frequency. There is some excellent writing, art and production in the fanzine field ... and a lot more fan publishing is a waste of perfectly good trees.

Also by this point, fanzine fans had developed some particular practices: *e.g.* "the usual", or *trading* your letters, articles, art and fanzines for other fanzines, rather than paying a subscription. After about the 1950s or 1960s, though, the centre of interest and attention had shifted away from science fiction, and toward fandom itself. If fans published fiction and poetry, it might more likely be satire about fandom, maybe about specific fans.

Plus ça Change ...

Up to the 1970s, or so I gather, fans tended to maintain the attitude that fandom was *one* community, and almost all fans – at least, fanzine publishers and readers – were in communication with each other.

This changed when Star Trek fandom formed, and soon exceeded the previous fan

population. As things worked out, a *lot* of Star Trek fans developed their own definition of "fanzine" – featuring science fiction (based on *Star Trek*) by fans, produced by fans on a shoestring budget, and offered only for sale. If you think I'm characterizing mediafictionzines as a sort of return of primordial fanzines, I guess you're right. (Some mediafans have been very insistent that this was the *only* meaning of "fanzine".)

After the early 1970s, fanzines were far less the model for participation in fandom, and conventions took centre stage. With the increase in number and variety of clubs and conventions, fannish fanzines were far less the model, and fiction fanzines based on TV and film SF became common.

(Robert Runté, *NCF Guide* 4th edition website)

Where Are Fanzines Available? And for What?

Fanzines are available principally from faneditors, often from fanzine lounges and club promotional tables, traditionally by mail, and often by email or Internet download, within the last decade.

You can find out about current fanzines sometimes through reviews in a trade journal like *Locus*, often through review columns in other fanzines, through fanzine conventions like Corflu, Ditto, Potlatch and Foolscap, and through listservs such as MemoryHole, Trufen and Timebinders. There have been a few zines dedicated mainly to reviewing other fanzines, such as *Fanzine Fanatique* from the United Kingdom. I have also given a partial list of contemporary fanzines at the end of this article.

Periodically I check out magazines that review zines – *Factsheet Five*, from the U.S., through the 1980s and early 1990s; *Broken Pencil*, principally for Canada, since F5 suspended publication; and I rarely if ever find zines there with a connection to fandom, or indeed SF.

As mentioned above, you can offer "letters of comment", articles, art, or fanzines of your own in trade for other fanzines (once you find out about fanzines in the first place). All of this is lumped under the term "the usual", meaning any other exchange besides a token monetary payment.

Part of "the usual" is something called "fannish copyright": *i.e.*, the faneditor who features your letter, article or art only claims the right to copy the material once, in one

issue, and declares in the masthead that “all copyright is returned to the contributors”. (Question for all you fanwriters out there: How well has this generally worked for contributors who might later want to reprint professionally something that first appeared in a fanzine? The floor is open.)

How Fanzines Appear

Fanzines appear ... well, whenever someone is sufficiently motivated. Many fanzines, notably clubzines and newsletters, keep a regular schedule. But personal zines, such as (for instance) my own, are liable to be quite irregular.

“Repro”

In his autobiography, *The Way the Future Was*, Frederik Pohl has a succinct description of fanzines, sketching a variety of means of reproduction – by spirit duplicators, by mimeograph machines, by hektography, even by jamming as many paper sheets and carbons as possible into a typewriter and cranking up the impression strength.

What struck me about these reproduction methods, after viewing a variety of fanzines and after reading *The Best of Susan Wood*, is that some faneditors made a real art out of getting hectograph pads, mimeograph machines, and even spirit duplicators to perform outside their limitations. The late Mae Strelkov, in Argentina, was well-known Editors of fanzines such as *Chaunticleer* achieving multicolour art and even running cartoons with only a typewriter and a mimeograph. Some artists, such as Stu Shiffman (who still lives in Seattle), even produced illustrations directly on mimeograph stencils with special styli – no first drafts, no electrostencil transfer, straight to final draft.

In the mid-1980s, when I was building my impressions of fan activity on fabulous 1970s Edmonton fandom, I observed the rise of affordable photocopy centres, and the decline of mimeographed zines. Today it’s hard even to find mimeo supplies, let alone mimeo fanzines. Interestingly, this was when I really noticed the continuing rise in postal costs, in Canada as elsewhere. The result is that *print* fanzines sometimes seem to be getting rarer and rarer. Maybe that’s a false connection.

APAs

For a while in the 1980s, I thought amateur publication associations were a response to rising postal costs. But APAs have been around about as long as fanzines, and in fact fans borrowed the idea from a totally unrelated interest group, the fans of hand letterpress printing.

The basic idea of APAs is that a limited number of people each contribute a specified number of pages of text, and maybe do the copying themselves before delivering their contribution to a Central Mailer, or Official Editor; at regular intervals the OE collects and collates all the contributions, and sends out the collected mailings to all the members.

APAs in fandom generally state a designated theme, or subject, which may be anything from fiction workshopping to James Bond movie fandom. APA members generally drift off topic, ending up talking about their lives and work and homes and cats and dogs, and sometimes engage in flame wars, not unlike the members of electronic billboards and listservs today. There’s probably a connection there, but I can’t quite make it out.

At present, as far as I can make out, Canadian apas mostly carry on in the East. In 1999 I heard about CRAPA, which was then the current incarnation of the Maritimes regional APA. Today, we see some APAs in the Ottawa area (mainly APAPlexy) listed in one of our trade zines, *The Ottawa SF Statement*. The Toronto artist Taral Wayne once wrote a short history of Canadian apas, which appeared in the Alberta fanzine *Opuntia*.

(BCSFA members, and some correspondents scattered around the English-speaking world, used to maintain not one, but two apas – BCAPA and VANAPA.)

The National Amateur Press Association’s library, which includes many fanzines, is or was at the address of Martin Horvat, 1112 East Burnett St., Stayton, OR 97383, U.S.A.

Who Produces Fanzines?

“The Enchanted Duplicator is the one with a Trufan at the handle.”
(Walt Willis, *The Enchanted Duplicator*)

If you came upon fanzines first in the form of fictionzines, you might well imagine that they had to be produced by a writing-motivated group, and that they had to be

sold for an indicated price. That norm of practice was established by Star Trek fans in the early 1970s; but the previous norm, established by earlier fanzine fans, is that a fanzine is a single fan's initiative.

This dependence on one motivated individual has advantages and disadvantages. Putting together a fanzine is often a one-person job, so having one person in charge simplifies and speeds things up. On the other hand, if that single motivated fan simply isn't there, for some essential roles ... such as producing a nation-wide newszine ... that fanzine simply isn't going to appear. (This, apparently, is why there hasn't been a national newszine in Canada since the early 1990s.)

Some Websites

eFanzines.com (www.efanzines.com) hosts a wide variety of fanzines in electronic form, from across the English-speaking world, plus Ted White's fanzine reviews, and links to great many more fanzines.

Memory Hole (www.gostak.demon.co.uk) is "a science fiction fanzine bibliography/fanzinography", consisting of a permanent collection catalog and Robert Lichtman's fanzine collection. There is a Memory Hole electronic mailing list for fans interested in fanzine conservation.

Some Conventions for Fans of Fanzines (or at least Flat Stuff)

Corflu is the oldest fanzine fans' convention in North America, and is held in a different venue every year. The next Corflu (#20) will be held April 25-27, 2003 in Madison, Wisconsin. Checks (sic) must be made out to Tracy Benton and mailed to Corflu c/o Tracy Benton, 108 Grand Canyon Drive, Madison, WI 53705.

Ditto, another fanzine fans' convention, was founded in Toronto in 1988, and is being held there again this year; the 15th Ditto will be held October 18-20, 2002 at the Days Inn Toronto Downtown. The Ditto 15 flyer, mimeoed by fanzine fans Colin Hinz and Catherine Crockett, says that "attending memberships are \$45 Canadian, or \$30 U.S. Cheques should be payable to Ditto 15 and mailed to Murray Moore, 1065 Henley Road, Mississauga, ON, L4Y 1C8, CANADA. U.S. Dollar cheques are fine." Murray Moore expects (or hopes) to report next year's Ditto venue to me soon after Ditto 15.

Foolscape IV was held September 27-29 this year, at the Hilton in Bellevue, Washington, with Guests of Honor Barbara Hambly and Rick Berry. Their website read: "Foolscape is a convention that believes it is important to talk about books, art, and comics. Why do we call it "Foolscape"? In Britain, "foolscape" was a standard style of paper that sported a jester's cap as a watermark. Foolscape as a convention concentrates on things that can be printed on paper - not movies or costumes, just flat things. This year, we'll continue our tradition of having some serious fun with books, art, and comics. Foolscape includes a terrific art show, dynamic and interesting panels, an eclectic dealer's room and a tasty, tempting banquet. ..." I have asked participant Linda Deneroff to advise me when the next Foolscape will be held.

Potlatch 12, another flat-stuff fans' convention, alternates yearly between the southwestern United States and the American Pacific Northwest. The next Potlatch will be held February 21-23, 2003 at the Ramada Plaza Hotel International in San Francisco. "Book of Honour" will be *The Rediscovery of Man*, by Cordwainer Smith.

The promotional website reads:

"Potlatch is an all-volunteer, non-profit, literary convention for the readers and writers of speculative fiction. Proceeds benefit Clarion West, an intensive six-week workshop for writers preparing for professional careers in science fiction and fantasy.

"At Potlatch, people talk to each other and participate in panel discussions about writing and reading speculative fiction. You'll find conversations at programming events, in Clarion-style writers workshops, in the consuite, in the halls, and in elevators. Never been to a Potlatch before? Get the feel of a Potlatch Panel by reading some of the transcripts of previous Potlatch panels."

The website also explains the word "potlatch":

"potlatch n. [*Chinook Jargon, fr. Nootka patshatl, giving.*] 1. a ceremonial feast of the Indians of the northwest coast, marked by the host's lavish distribution of gifts. 2. Northwest: a social event of celebration. 3. Contemporary: a gathering devoted to the discussion, creation and appreciation of modern speculative fiction. 4. California: a place where readers and writers meet on common ground."

Fanzine Repositories

By my age a fan has to start thinking about where to offload his piles of fanzines

when he croaks. As early as fall 1981 I saw Marianne Neilsen's article on fanzine repositories in *New Canadian Fandom* #2/3, but of course some addresses (and titles) have changed since then.

BCSFA now maintains its own BCSFA Archives, currently at the home of our president R. Grame Cameron, at 86 Warrick St., Coquitlam, BC V3K 5L4, rgraeme@shaw.ca.

The U.S. Library of Congress, like other national libraries, officially requires that *all* publications in their nation deposit archival copies with them.

The Merrill Collection, at the L.H. Smith Branch of the Metro Toronto Library (239 College St., Toronto, ON K2B 0B7) started out as the Spaced Out Library, based on Judith Merrill's substantial donation of SF books, magazines, fanzines and memorabilia. (The Friends of the Merrill Collection is another organization, dedicated to supporting and preserving the Merrill Collection.)

The National Library of Canada (Acquisitions Department, 395 Wellington St., Ottawa, ON K1A 0N4) officially requires two copies of each publication produced in Canada. In actual practice the Library Police don't come out to get you, but if you don't file copies, you're not on record. Also you don't get an ISSN number, which is supposed to be really cool.

The Popular Culture Library at Bowling Green State University also maintains a special collection; write to the Science Fiction Collection, Popular Culture Library, Bowling Green State University, Bowling Green, Ohio 43403, U.S.A.

The University of Calgary recently received a massive bequest by collector William Gibson, constituting a significant SF book, magazine and fanzine library (once they have it all catalogued).

There should be another special collection at The University of Toronto Library, housed as part of the Thomas Fisher Rare Book Library; write to the Serials Department, University of Toronto Library, Toronto, ON M5S 1A5.

The Ward Chipman Library, at the University of New Brunswick in Fredericton, New Brunswick, is another significant SF collection; write to the Science Fiction & Fantasy Collection c/o the Ward Chipman Library, University of New Brunswick, P.O. Box 5050, Saint John, NB E2L 4L5.

Contemporary Zines

Since the emergence of cheap, high-quality photocopy centres, and especially since the rise of Internet and Web publishing, a *lot* of publications have appeared that have to be called zines – often featuring punk music reviews, original fiction (in graphic or text format), and some political or conspiracy theory.

With the growing access to computer-aided, desktop publishing technology, an efflorescence in publishing zines for rock, wrestling and many other special interests has taken place. Especially since the early 1990s, e-mail and Web publishing has increased.

(Robert Runté, *NCF Guide* 4th edition website)

Of course little if anything on the foregoing list is directly connected to SF, or indeed to fandom, be it fanzine fandom or any other. In fact, very few publishers in the contemporary zine field realize any connection to independent publishing as SF fans practiced it.

Conclusions

Being exposed first thing to fannish fanzines, as I was, I naturally tended to assume that they gave me a picture of *fandom*, not just a subfandom. I still tend to make that mistake. In fact when I read a passage in *The Folk of the Air* about “witnesses”, people who not only get deeply into medieval music or Japanese calligraphy, but in effect vouch with their lives for the truth of things they have *never* seen, I recognized the sort of thing I had been doing myself, only with respect to fannish fandom.

If there were a fairly universal assumption, once, that fandom was fanzine fandom, that broke down in the 1970s. In fact I would say that all consensus broke down, and ever since we have had no mainstream fandom, just a number of subfandoms. Perhaps it was impossible to maintain a consensus, or at least communicate the fannish norms, simply because so many people entered fandom at once: Ben Yalow once informed an Orycon panel that 1971 was the last year when Worldcon – perhaps an index of the general fannish population – drew *as few as* 2,000 members. (In the 1980s, to my knowledge, Worldcons averaged between 7,000 and 8,000 members.) Anyway, I suspect this has

less to do with the Baby Boomers “imprinting” (shall I say) on *Star Trek* than with the demographic bulge itself hitting fandom. The bottom line was that fanzine fandom took a back seat to all the other (divergent) interests, in fandom as at conventions.

I could go further and argue that the fans who “imprinted” on fanzine publishing are mostly getting on with their lives, more of their time and money and attention is now committed to mundane, professional and family concerns than in the 1960s and 1970s ... in short, they have less energy and attention to spare. (If that is also happening to fans generally, it might explain the occasional reports that con attendances are getting lower and lower ... back to the program.)

It may have occurred to you that people who aren't *already* in fanzine fandom may have very little chance of *encountering* fanzines. To be fair, this is not really cliquishness or elitism. Faneditors and fanzine fandom generally seem not to raise a high profile. A costuming fan once told me about booking the same suite for several years running, at Orycon in Portland, Oregon – *and regularly failing to see the fanzine lounge next door.* (It was that obvious, eh?)

There used to be regular fanzine review columns in the professional SF magazines. But that was about thirty years ago, and nothing has replaced them since. Maybe that shows remarkable lack of promotional imagination; or maybe fanzine fans were repeatedly ignored and rebuffed by media fans; or maybe interested neofans were repeatedly ignored and rebuffed by fanzine fans. You can hear stories to support each of those claims.

Some Fanzines

ALEXIAD, c/o Lisa & Joseph Major, 1409 Christy Avenue, Louisville, KY 40204-2040 USA, jtmajor@iglou.com
Anarchy and Architecture, E.B. Klassen, Box 9, Site 1, R.R. #1, Legal, AB, Canada, T0G 1L0, ul583@freeneet.victoria.bc.ca / ebk@ecn.ab.ca
Ansible, Dave Langford, 94 London Road, Reading, Berks., UK, RG1 5AU, ansible@cix.co.uk
As the Crow Flies, Frank Denton, 14654 - 8th Ave. SW, Seattle, WA 98166-1953, bearlodge@msn.com
Aztec Blue, Murray Moore, 1065 Henley Road, Mississauga, ON, Canada, L4Y 1C8, mmoore@pathcom.com

Banana Wings, Claire Brialey, 26 Northampton Rd., Croydon, Surrey, UK, CR0 7HA, and Mark Plummer, 14 Northway Road, Croydon, Surrey, CR0 6JE, U.K., email banana@fishlifter.demon.co.uk.
Barmaid, Yvonne Rowse, Evergreen, Halls Farm Lane, Trimpley, Worcs., DY12 1NP, U.K.
Challenger, Guy Lillian III, P.O. Box 53092, New Orleans, LA 70153, U.S.A.
Chunga, c/o Randy Byers, 1013 North 36th, Seattle, WA 98103, U.S.A. (*et al.*)
Conferring with Earthquakes, Brin-Marie Maclaughlin, 247 19th Avenue – Apt. 6, San Francisco, CA 94121-2353, brininsf@aol.com
Covert Communications from Zeta Corvi, Andrew & Suzanne Murdoch, 508 - 6800 Westminster Hwy, Richmond, BC, V7C 1C5, 604-272-1467, toreador@vcn.bc.ca
DASFAX, 3225 West 29th Ave., Denver, CO, 80211-3705
De Profundis, c/o LASFS, 11513 Burbank Bld., North Hollywood, CA 91601; hoohah@*
De Tijdlijn, Peter Motte, Abdijstraat 33, B-9500 Geraardsbergen, Belgium
Derogatory Reference, Arthur D. Hlavaty, 206 Valentine Street, Yonkers, NY, USA, 10704-1814, hlatvaty@panix.com
Diary Of A Dafiate (TXT rec'd Dec. 30/01), Harry Andruschak, PO Box 5309, Torrance, CA 90510-5309, 310-835-9202, harryandruschak@aol.com.
Emerald City #76-84, Cheryl Morgan ... “an occasional `zine produced by Cheryl Morgan and available from her at cheryl@emcit.com or on-line at <http://www.emcit.com>”
ERG, Terry Jeeves, 56 Red Scar Drive, Scarborough, Y012 5RQ, U.K.
Ethel the Aardvark, POBox 212 World Trade Centre, Melbourne, Vict., 3005, Australia
Fanzine Fanatique, Keith Walker, 6 Vine Street, Lancaster LA1 4UF, United Kingdom
File 770, c/o Mike Glycer, 705 Valley View Ave., Monrovia, CA 91016, mglyer@compuserve.com
Gegenschein, Eric Lindsay, PO Box 640, Airlie Beach, Qld, Australia, 4802, eric@wrevenge.com.au, fiawol@ericlindsay.com, <http://www.ericlindsay.com/sf/geg92.htm>
Geis Letter, The, Richard E. Geis, * Portland, OR RERWINGEIS@cs.com

- Gloss / Squib*, Victor Gonzalez, 9238 4th Ave. SW, Seattle, WA 98106, squib@galaxy-7.net
- Idea*, Geri Sullivan, 3444 Blaisdell Avenue, Minneapolis, MN 55408-4315, U.S.A.
- International Revolutionary Gardener*, Joseph Nicholas & Judith Hanna, 15 Jansons Road, Tottenham, London, UK, N15 4JU, josephn@globalnet.co.uk & jehanna@gn.apc.org
- It Goes on the Shelf*, Ned Brooks, 4817 Dean Lane, Lilburn, GA 30047-4720, U.S.A.
- The Jezail*, Andrew Hooper, 4228 Francis Avenue N. #103, Seattle, WA 98103, U.S.A.
- Knarley Knews, The*, Henry Welch, 1525 16th Ave., Grafton, WI 53024-2017, welch@msoe.edu
- Leighton Look, The*, Rodney Leighton, RR#3, Tatamagouche, NS, Canada, B0K 1V0
- Metaphysical Review & SF Commentary*, Bruce Gillespie, 59 Keele Street, Collingwood, Vic., Australia, 3066, gandc@mira.net
- Mimosa*, Richard and Nicki Lynch, P.O. Box 3120, Gaithersburg, MD 20885-3120, fiawol@cpcug.org
- MONSTER ATTACK TEAM NEWSLETTER*, c/o Stan Hyde, 3654 Cordiale Drive, Vancouver, BC, V5S 4H3, stanhyde@shaw.ca
- No Award*, Marty Cantor, 11825 Gilmore Street #105, North Hollywood, CA 91606, U.S.A.
- NonStop Fun is Hard on the Heart*, Dwain Kaiser, 645 E. Baseline Rd., Claremont, CA 91711, dgkaiser@hotmail.com
- Opuntia*, Dale Speirs, Box 6830, Calgary, AB, Canada, T2P 2E7
- Ottawa SF Statement*, c/o Ottawa SF Society, 456 Gladstone Ave., Ottawa, ON, K1R 5N8
- Outworlds & Xenolith*, Bill Bowers, 4651 Glenway Ave., Cincinnati, OH 45238-4503, Bill@Outworlds.net
- Plokta*, Alison Scott & Steve Davies, 42 Tower Hamlets Road, Walthamstow, London E17 4RH, U.K. OR 24 St. Mary Road, Walthamstow, London E17 9RG, U.K.
- Pulsar*, c/o PorSFis, POBox 4602, Portland, OR 97208, U.S.A.
- Quipu*, Vicki Rosenzweig, 33 Indian Road, 6-R, New York, NY 10034, U.S.A.
- Rastus Times (RTF)* #3, May 2002 and #4, Sept. 2002; Email address: J.D.Owen@open.ac.uk, Website Address: <http://www.rastus.force9.co.uk/SBHome.html>
- Reluctant Famulus*, Tom Sadler, 422 Westmaple Avenue, Adrian, MI 49221, U.S.A.
- Rune*, Jeff Schalles ed., Minneapolis SF Society, P.O. Box 8297 Lake Street Stn., Minneapolis, MN 55408, U.S.A.
- Skug*, Gary Mattingly, 7501 Honey Court, Dublin, CA 94568, U.S.A.
- Snufkin's Bum*, Maureen Kincaid Speller, 60 Bournemouth Road, Folkestone, Kent CT19 5AZ, U.K.
- Stallions Over the Pacific*, Steve Stiles, 8631 Lucerne Road, Randallstown, MD 21133, swstiles@comcast.net
- Steam Engine Time*; Bruce Gillespie (59 Keele St., Collingwood, Vic. 3066, Australia, gandc@mira.net) and Paul Kincaid and Maureen Kincaid Speller (60 Bournemouth Road, Folkestone, Kent CT19 5AZ, UK, set@brisingamen.demon.co.uk).
- Stet*, Dick & Leah Smith, 410 W. Willow Road, Prospect Heights, IL 60070-1250, U.S.A.
- Thunderbox*, Steve Green, 33 Scott Road, Olton, Solihull, West Midlands B92 7LQ, U.K.
- Thyme*, Alan Stewart, ed., POBox 222 World Trade Centre, Melbourne, Vict., 3005, Australia
- Time Meddlers*, c/o I. Woldenga, 38011 - 968 W. King Edward Ave., Vancouver, BC V5Z 4L9
- TommyWorld* 58, 30 Ava Park, Belfast, BT7 3BX, Northern Ireland, tw@tommyworld.net, <http://www.tommyworld.net>.
- Trap Door*, Robert Lichtman, P.O. Box 30, Glen Ellen, CA 95442, U.S.A.
- Twink*, E.B. Frohvet, 4716 Dorsey Hall Drive #506, Ellicott City, MD 21042, U.S.A.
- Vanamonde* (apazine), John Hertz, 236 S. Coronado St No 409, Los Angeles, CA 90057
- Visions of Paradise*, Robert Michael Sabella, 24 Cedar Manor Court, Budd Lake, NJ 07828-1023, bobsabella@nac.net
- Voice of the Habu*, Roger Wells, 8152 S.W. Hall Blvd. #405, Portland, OR 97008, rwells@whitties.org
- Voyageur*, USS Hudson Bay (Toronto, ON), www.IDIC.ca
- Wabe*, Tracy Benton (108 Grand Canyon Drive, Madison, WI 53705), Bill Bodden, and Jae Leslie Adams (winner of the 2001 FAAn Award)
- Warp*, c/o MonSFFA, POBox 1186, Place du Parc, Montreal, PQ, H2W 2P4
- Weber Woman's Wrevenge*, Jean Weber, P.O. Box 640, Airlie Beach, Qld. 4802, Australia; jean@wrevenge.com.au

Westwind, c/o NWSFS, POBox 24207,
Seattle, WA 98124
Widening Gyre, Ulrika O'Brien, P.O. Box
1646, Bellevue, WA 98009-1646,
uaobrien@earthlink.net

Further Reading

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Broken Pencil, P.O. Box 203, Stn. "P",
Toronto, ON M5S 2S7;
editor@brokenpencil.com;
www.brokenpencil.com
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