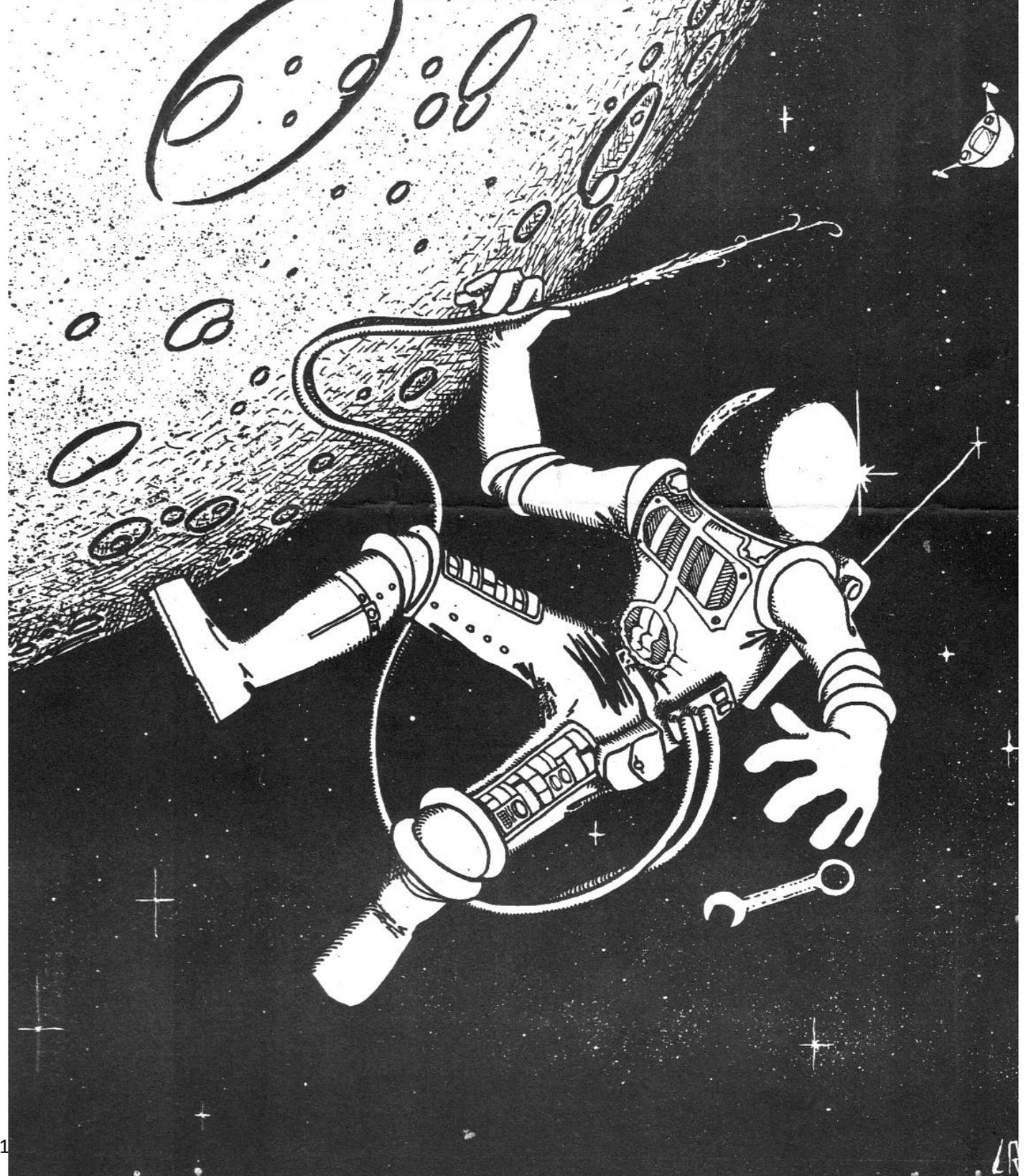


VOLTA





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art credits:
Lari R. Davidson p. 3.
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p. 5, 6, 14, 16, 17,
20, 22.
Robert Fester p. 21.

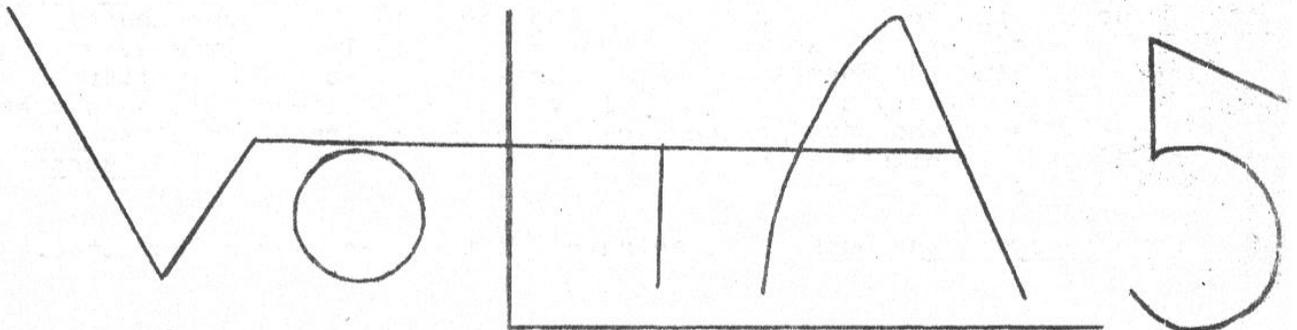
The Volta below comes
from an idea suggested
by Gil Gaier.

Contents Copyright (c) by Daniel Farr for the contributors, March 1979.

Volta is the essential crudzine for Canadian faans, though faans from other countries are invited to join in the fun. Each and every issue is presented by the editor for his own personal enjoyment and so does not reflect the views of it's readers. Issues are available for the usual or whim of the editor. Other ways to get an issue if you really must are to send in a buck. This will probably result in an issue or two being showered on you sometime in the future.

Volta 5, Volume 2, Number 1.

editor: Daniel F. Farr, R. R. #8, Dunnville, Ont., Canada, N1A 2W7.



EDITORIAL

This is the last issue of the old Volta after one year of publishing a bad crudzine I've come to the conclusion that I wasn't really enjoying it all that much, and I didn't really want to edit a genzine which was what the old Volta had aspirations at becoming. Instead I found that what I really wanted to edit was a variety of faanishly related zines, most of them very faanish, but all different, and so the genzine became my coffin. Well I'm getting out of the coffin and I'm going to publish what I want, the kind of zines I want. I'll still be using the Volta name and the new logo which can be found at the bottom of page three. But each issue will be different from the one before, which means that what comes in the mail every so often may be titled Volta but you might not always recognize the contents as being Volta's.

The next piece of news is also tied in with the new Volta, from now on the magazine will be almost strictly available for the usual, editorial whim after this issue will be cut back, so that unless you write or send in a spare buck, don't expect Volta to grace your doorstep anymore.

The material that Volta wants for the future new Volta can be about just anything, the editor will be exercising more editorial control over what is accepted. (Note though that just about anything that is super faanish has a very good chance of being accepted.)

Although I've told some people that Volta would begin shortly to pay for the contributions, these plans have been scrapped when the choice was made to reformat the zine, and the doubtful fact that their will ever be enough subscribers for the new zine to pay contributors in anything but free copies and egoboo.

4 We will gladly trade with any other fanzine editor, generally on a basis of all for all, we hope that the frequency will be high enough that this will work out nearly even on a 1 for 1 basis with most other fanzine editors.

Anyone who has contributed to this issue and would like a few more copies for friends ect. feel free to ask.

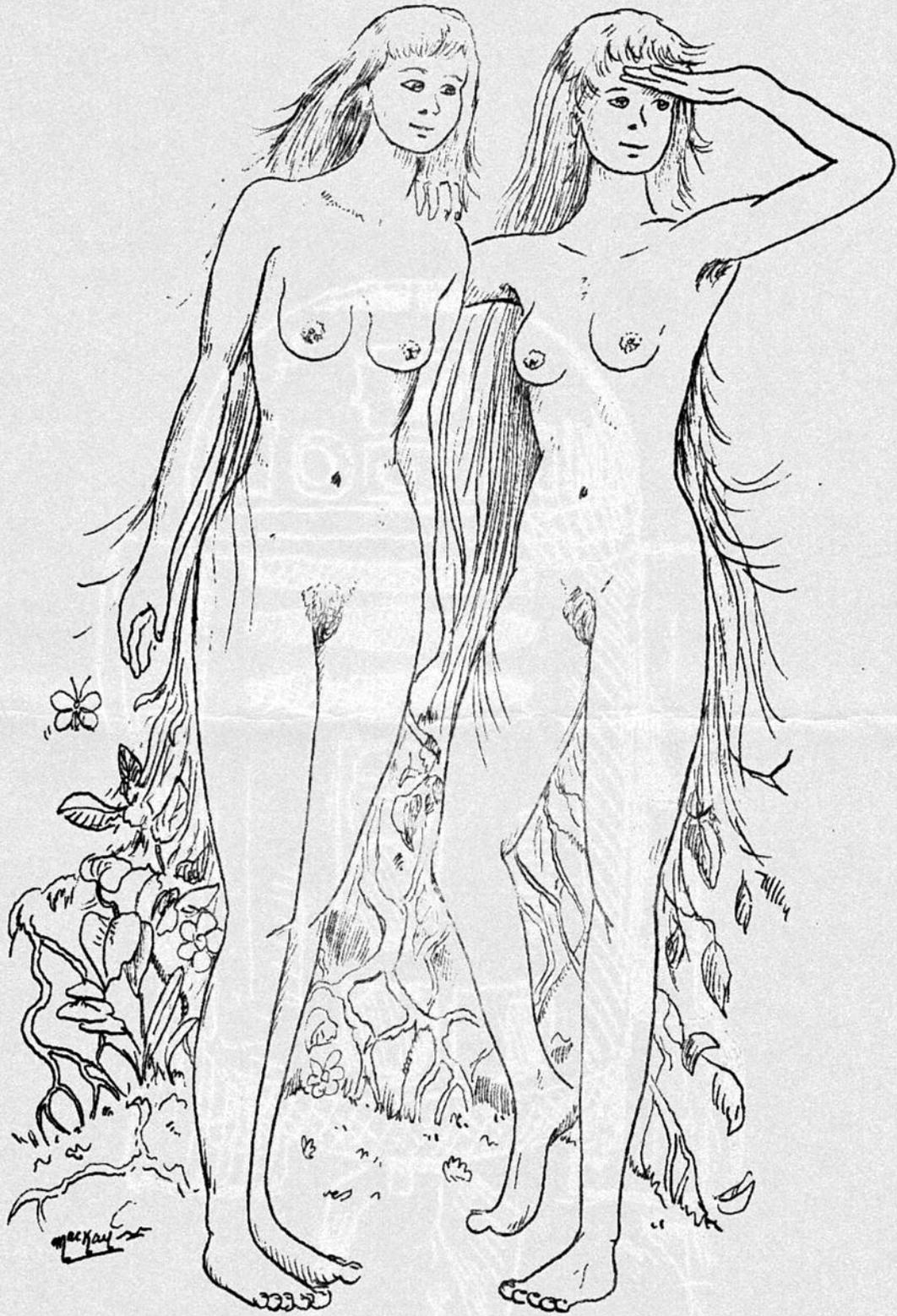
The editor would like to offically apologize for this late issue, I know I promised one before Christmas, but at that time I became very busy with work, and then after Christmas I was too drained to publish. In February I went for a vacation to Hawaii, so that it wasn't till March that I've been able to get this issue done up. The next issue, though I'll make no definite promises should be shorter which means it will be out much sooner than this one I hope. Short theme issues will probably be what the new Volta will be about. However there is always a need for a good lettercol and contributions.

This editorial is probably more a nattering of information that I think the readers should know about, than a real honest to goodness editorial that some fanzines actually have, so no criticism please.

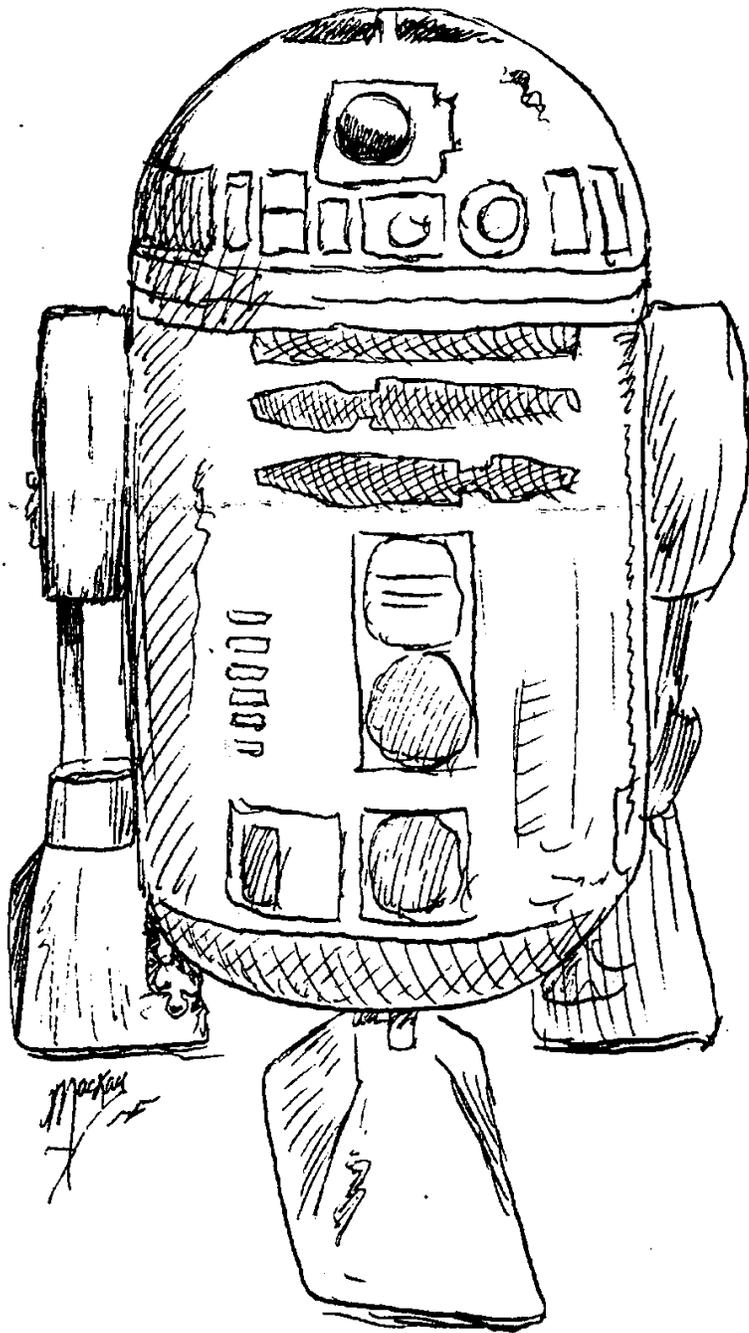
For those of you who have not purchased Victoria Vayne's Fanthology '76 do buy please, cost is I believe \$3. here and \$3.50 overseas, it still has of yet to make a profit, once it does all profit will go to TAFF, DUFF And the Faan Awards. Victoria's address in the lettercol, part one. I urge you to buy this if you haven't already, it's that good.

All faans who have gotten sick of the Fonz please tune into Cliffhangers on NBC, tuesday nights at 8 pm. I want to see the end of "The Secret Empire" before it's cancelled.

Support Howard the Duck as a candidate for the Faan Awards Committee.



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THE REVIEWS

to men of words of (and) Armageddon 2419 A.D. I
Philip Francis Nowlan
Ace Books, 1978.
The huge popularity of
Star Wars and Battlestar
Galactica probably led Ace

books to reissue this novel, the original, "Buck Rogers" novel. Looking at the success, within those movies, of the dazzling special effects, Ace books decided to "up-date" Nowlan's novel. So I will review the old edition. The old editions? Yes, I have a healthy respect for Mr. Spider Robinson, who has permitted or asked, or—I hope—coerced, to revise Nolan's Armageddon 2419 A. D. I think Spider is the only really successful Canadian sf author on the scene today; Judith Merrill is hardly producing sf today. But this review is not to discuss the rate of "up-dating" of a novel is a risky business; to me it is even offensive! Would Jules Verne's 20,000 Leagues Under The Sea actually be improved if we let someone rewrite the Nautilus as an atomic-powered, nuclear-missile-carrying sub? And then what would we do with the archaic speech and attitudes of the various characters? Shall we rewrite Wells' War of the Worlds and remove all the scenes of people fleeing the Martian machines on horses and on foot? Perhaps we could insert scenes of Arcturian (i.e. we know now there are no Martians) machines, armed with screens that cannot be penetrated by atomic power) chasing Americans fleeing in Corvettes and Ford Fairmonts? Will that improve Wells' tale? Somehow, I doubt it. Similarly, I don't think any rewrite of Nowlan's classic, even if by Spider Robinson, would really enhance its power or cover its flaws.

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Armageddon 2419 A. D. is actually already a bit of a rewrite, from the merger of two short novels which appeared in the early years of Amazing. (I happen to have read these two short novels, through the bequest of a pile of early Amazings) It is the story of a 1920's man, Anthony Rogers, who is knocked out by a radioactive gas in a deep mine and wakes up in the 25th century, when America and the eleven world has been overrun by the Han hordes—Mongolians. Now even from this plot line we can see the influences of the early 1900's in North America—fear of the "yellow peril", the "frontier viewpoint", that too much dependence on the brain and on machinery leads to inevitable decadence? Naturally, then the "manly" fighting attitude of Tony Rogers—and his invaluable experience in World War I (could that be updated to World War III and still make sense?) aids them in their fight to free their land from the orientals.

The story is simple. The sentiments expressed however are for ever rooted in the early 1900's and we have to read and judge this book by that context. In that context the book works. It is enjoyable reading. No update however will make it more enjoyable or erase a certain underlying fascist tone within it. After all doesn't this sound like the "well, some of my best friends are..." line?

continued on the next page.

continued on next page

"I never knew her (Wilma Deering) to show to the men or women of any race anything but the utmost of sympathetic courtesy and consideration, whether they were the noble brown skinned Caucasians of India, the sturdy Balkanites of Southern Europe, or the simple, spiritual Blacks of Africa."

The, "but" to that is that Wilma would tear any Han to pieces, the yellow skinned, little devils!

That attitude, from the 20th century cannot be removed by any update. It is just a flaw in the work that must be accepted along with Armageddon's good points.

-----reviewed by Julian Dust-----

The Cold Cash War

Robert Asprin

Dell Books, 1977

\$1.50 paperback.

I am somewhat at a loss as to how to approach the review of this first novel. It is a briskly written piece with occasional flashes of emotional and intellectual brilliance. I particularly remember a scene on page 153 of the book where an anonymous mercenary who has been ambushed and is dying, buries himself while he is still living so that the enemy cannot "count" his body officially. Yet it is also a choppy paced work with some loose ends and some highly unsatisfying "results" for some of the characters.

8 In brief the primary plot, (and there is a number of subplots) is the takeover of the world by the multinational corporations, who at first are engaged in sophisticated war games against each other for control of various world markets, but when challenged by the world's governments proceed to fight the world's armies for dominance.

This preoccupation with the modern multinational corporation seems to be something of a hallmark of '70's sf, and rightly so considering the influence that multinationals have on the economy and life of today's world. (And no, I am not forgetting the 50's novels of Pohl and Kornbluth) Asprin's novel is far more inventive than Pournelle's collection (ed: High Justice) and pulls a few interesting switches on the Pournelle, "Business is beautiful...and so beautifully American" theme, though it is perhaps not as literate and not as finely crafted as is to be expected when comparing the work of a neophyte to that of a...ahem..."pro."

The author dedicates the book to Gordon Dickson and properly so. The mercenary "code" that comes through in the book and even the military organization of a crack unit described, bears uncanny resemblance to Dickson's Dorsai novels. But this is natural enough. For the book to work the mercenaries must have a major role and it is further necessary to invent some appropriate training sequences in the novel. Dickson probably aided Asprin in developing these sequences and they do bear his stamp, except for Asprin's addition of the samurai traits to his modern mercenaries. An interesting twist.

(As the reader yawns in anticipation: "When will this turkey finally say whether he likes the book or not?") I found this an

-----continued on page 18.

THE BUNCH:2

Julian Dust, c/o Chemistry Dept.,
Mount Allison University, Sackville,
New Brunswick, EOA 3C0, Canada.

When this will reach you, I don't know. I can thank the postal union for that. I suspect the leader of the inside postal workers

union is a rabid anti-unionist; his frequent, insane strikes are the best argument for outlawing all unions and bring back the seventy hour work week that I've heard of yet.

Anyway, enough of the ranting and raving. (Pretty good imitation of Jerry Fournelle, eh?)

Granted the printing is not the best..., but a little increase in sales of Volta would, I imagine, help pay for improving the printing quality.

((Well the posties have gone back after being cajoled by the government, and proving their point that they are a law unto themselves, and the hell with the rest of us. The printing quality should improve this issue, just a few more issues on down the road and I'll become a certified mimeo master, maybe?))

Tara Wayne MacDonald, 1812-415 Willowdale Ave., Willowdale, Ont.,
M2N 5B4.

...a loc. Starring, Tara Wayne and a cast of none. Minutes in the making. Pennies in expense.

I would like to write a brilliant loc, one congratulating you on brilliant articles, dazzling artwork, and superb layout and repro. Where do I start? While I am glad to see a fellow Ontarion pubbing a zine, especially when it looked so much like local fandom had plunged into extinction, zine-wise, I cannot yet say that Volta brightens my day when it appears in my mailbox. Why? To begin with, after several years of fandom, book reviews have no effect on my system anymore, except possibly one of relief, knowing that this is material I need not read...We all have a limited time here on Earth, and I quite a while ago decided it made much more sense for me to read sf, rather than reviews of sf, and fortunately, few reviews have anything of intrinsic merit enough to read for their own sake. To put it bluntly. I've seen Battlescar Didactica. You've seen Battlescar Didactica. So's everyone who cared to. Why review it? Afraid someone will like it? Had the reviewers had more on their mind than a straightforward commentary, like a clever insight not likely to have occurred to most people, or a revolutionary opinion such as "It's good!" then a review of the type would have appealed to me more. As it was—uhn-uh... wasn't interesting. Do, by all means, write review of as many things as you want. My reaction is explained only to explain my reaction. But I think you may find my reaction a common one among seasoned fans.

I could say nearly the same things about the article on Anne McCaffrey, changing only that I never was interested enough to read the sf in this case, let alone the review. But why write the same paragraph twice (with only one small difference), eh?

Of all the things in Volta I read, I read the fnz reviews with the most interest. They have the same faults as book reviews—I'd rather read the zines—but I learn something about the reviewer as

a fan that I'm not interested in about the reviewer as a reader when sf is reviewed.

The Incredible Shanny, who S.I.N. and Birth Certificate we won't examine too closely, knows a good zine when he sees it. I agree with his praise of Maya and SFR, for instance. Unfortunately, I'm not convinced that Shanny knows a bad fanzine when he sees one...I would have been harsher on Stardust, and I think I'd have been hard put to say anything nice about Stardock (since I'm not really interested in that sort of thing.) It is too early to judge though. Of the zines reviewed, most of them were not in the mainstream of fanzines, and I'm likely to have poor opinions of them, almost sight unseen.

The Worldcon has been held outside of North America 6 times out of 36 Worldcons, but all of these times have been since 1957, so the ratio might more fairly stated as 6 out of 22. Next year the ratio becomes 7 out of 23, or almost 1/3 precisely the ratio Tom Jones was asking for... There is now a proposal that may well be voted and ratified to add an overseas Worldcon to the rotation plan that already exists. One way it might be done is simply adding it in turn, hence West, Central, East, Overseas. This would actually have the effect of lowering the ration from 1/3 to 1/4 though, a fact I don't think anyone's mentioned yet...

In Canada there are only 3 locations I can imagine with the facilities to handle a Worldcon. Toronto, Montreal, and Vancouver. Two doesn't have the necessary reserve of experienced manpower to take on a Worldcon for a few years at least. And no desire exists in any responsible bossoms that I know of to launch a Torcon III, Thank God. I don't want to be involved in any such project now, and yet certainly could not bear to stand aside while others put their theories into practice while mine languished. (Yes, I know this is a Dog in the Manger complex, but there it is...)

Montreal has a fandom, but it's roots are in alien soil. It has inadequate contact with the rest of North American fandom to put on a North American Worldcon, and from the little I know of it, Montreal fandom is too incohesive to form a homogenous concom. Andy Porter tried to float a Montreal bid for 1977, but he lacked support in Montreal itself, and so he withdrew the bid. Winnipeg fandom is in the process of drifting into other fannish camps, one by one, and probably doesn't have convention facilities up to the task of holding 5,000 attending fans. Of course, Winnipeg, further away from every place else in the world except Edmonton, would probably not get 5,000 fans... Holding the Worldcon in December would insure against over-attendance. (Maybe that's the answer to overcrowded unfannish World-cons. None Alaska next year anywhere?) This brings us to Vancouver, which not only probably has facilities, but has a resevoir of competent manpower to run the machinery of a Worldcon if the annual V-Cons are any indication. However...the bidding committee contains one individual who I have worked with on past conventions, and my confidence in this person, especially in a position of stress such as running a Worldcon is likely to place her, is virtually non-existent. I believe others who have worked with her in the past would be reluctant to endorse her chairing a worldcon bid also. On the basis of this one person I'm opposed to a Worldcon in Vancouver. 1984, however is 6 years away, and 6 years is long enough for either conflict to dissolve the bid, or for the bid to dissolve the conflict, if you know what I mean... Under different circumstances I may yet support

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a Vancouver bid.
Gaaltlaahaaleen.

((As noted in the editorial Volta is changing direction, due to the amount of time the editor has to spend on the zine, so the number of book reviews, and in fact all reviews except for fnz will probably disappear with the next issue. As for another Worldcon in Canada, I wouldn't rule out Winnipeg, which has more than enough facilities, and a convention centre of good proportions. However I think a very likely spot would be Calgary, Edmonton's not the far away, but because of the general remoteness probably can't win a Worldcon bid in the near future. Calgary on the other hand, with support from Edmonton fans would be perfect. There's enough facilities for a good size worldcon, and the fan pop. in both cities would give it a boost over some recent gatherings. Also the mountains are a ninety minute drive away, for some of the best Western scenery, a consideration Worldcon committees must now take into account, as the average fan becomes more prosperous, and mobile. Montréal, Vancouver and Toronto though are not strong enough to launch a major campaign, although Vancouver is getting stronger, and is likely to succeed in it's Worldcon bid barring major changes from now to the vote.))

Chester Cuthbert, 1104 Mulvey Ave., Winnipeg, Manitoba, R3M 1J5, Canada.

The reviews of ^{the} Canadian fanzines astonished me, mainly because of the number of these now being published. It is quite impossible for a retired pensioner to subscribe to all the good material being presented nowadays—even the professional magazines I purchase second-hand.

Of the fnzs you reviewed, I have received Maya 15, and Rothnium 5 only.

Of the local fans, only Stuart Gilson is actively collecting Canadian fanzines, and I expect to show him yours when he calls tomorrow. He is carrying a heavy load of study at the University of Manitoba, however, and has been forced to drop a lot of fan writing.

Ronn Sutton, 676 Mt. Pleasant Rd., Apt. 103, Toronto, M4S 2N3, Canada

I have to make this brief because I have draw another drawing for Maclean's this weekend, plus I'm working "Full Time" at Toronto Life. My next drawing for The Canadian should appear in the saturday, Nov. 11 issue of The Canadian (for the "You asked us" column about "swaying buildings") (This is my tenth or eleventh illo for The Canadian.)

((ed. not; the illo didn't appear until the 18th edition came out, for those of you who must know. It's the kind of drawing that I wish Ronn would do for Volta, note we're even going to pay contributors after this issue (see editorial) so how about it Ronn.))

Victoria Wayne, P.O. Box 156, Station D, Toronto, M6P 3J8, Canada.

McCaffrey's books I enjoy, and have read four of the Dragon Books. (White Dragon, I'm waiting for the paperback, I have not got \$10.

to spend on a hardcover.)

Battlestar Galactica...unfortunately I shelled out \$3.75 to see this at a theatre, and then saw much of it again, free, on a friend's colour tv. Verdict, nah. Doesn't make it. On the big screen the flaws in the matting were to apparent; on tv it lost too much. It was damned both ways. Plot and dialogue stink. Special effects are often good, though, and the only thing that makes it worth spending time on at all. The Macho Jock Twins, Star Fuck and Appalling, do not incite any sympathy or identification-ability on the part of the viewer. (But may be a slight step up from the Betty's of Quark.) In general, though, blah. It's not worth spending my time on, I usually have better things to do Sunday night, like sort slipsheets for really destroyed ones.

Fanzine reviews, are entirely subjective, and seldom do two different reviewers agree. I'm glad to see you running them, though—too few people these days, that any reversal of the trend is heartening. Besides, I sometimes find it interesting to compare my view to the entirely different ones of someone else. Rothnium, for example. To me, there is simply no comparison between the Rothnium of today and the issues David Hull started out with last year—he's made quantum jumps of improvement in quality. Today he publishes a nice balanced zine, attractively designed and well printed, with some outstanding articles (and some that I admit I'm not crazy about, but then what else is new?) The original Rothnium issues were rather ordinary in appearance—not abysmally grungy, but nothing that stood out either—and while they had enthusiasm, they published amateur FICTION!!! (*urp*) Hull quite that misguided practice in short order, lined up contributors from fandom, and got his shit together. It isn't quite there right now, but a few more issues, and he'll probably have one of the top ten zines in fandom—provided he continues on an upward trend rather than rests on his laurels. Slick, yes, as far as mimeo zines go; professional, no—no more than any low circulation mimeo zine. Cold?—no, competent, which need not be cold. David Hull is there, in a short editorial, and between the letters in the lettercol, he's not being aloof. And he's inseted enough of himself throughout the zine in other places, too. I guess it depends on your outlook as far as zines go. I received a copy of Hull's prospectus for Rothnium back before the first issue was even put together, when they were soliciting contributions and advice, and from the ideas the group had for it then in early 1977, I would never have expected to have come in my mailbox today the sort of zine Rothnium is now—the kind that is all too rare in fandom today and that I always find a delight to receive. You agree that the zine is better today, but say the old excitement is missing? I'd say the excitement is there today.

Much of what you review is not "fanzine" type material, though—there are a lot of amateur fiction zines there, for example. But you review zines, and that's something I hope you'll continue. I suspect that in many ways what you expect out of a zine is rather different from what I'd expect—but it's interesting enough to read about that difference that I won't quibble.

Now your letter—what I find enjoyable about your letters is the fact that you seem so interested in Canadian fandom and Canadian fanhistory. (Why not let this spill over into Volta?) You're talking

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about a rather fringe aspect of fandom, though—my concentration in fandom is entirely of fanzines, i.e. those put out by people who were attracted to fandom through sf in books and stories, rather than through Star Trek, films, or comics. Thus comics and media zines I would never hear about—there is rather little cross contact these days, although at one time all the groups were closer.

((Battlestuck I agree with you whole heartedly about, being an infrequent viewer from the start, has made me appreciate what I can do when not watching it, like type up Volta, answer my mail, and read other zines, in the last bit I haven't even been thinking about watching it. Of course two years from now I'll be able to catch it on a UHF channel, before I switch to prime time.

Shanny will still be doing fanzine reviews, and he still refuses to change his opinions, his taste is however exceedingly strange. (anyone who reads Perry Rhodan has to be strange.) However Shanny will still continue fandom as he sees it, from what he buys and what is sent in, he is after all one of civilizations last unbiased degenerates.) ed. note; part of this letter was in answer to one written by the editor, I decided to print it because I felt you the reader would be interested in it, and you needn't have read the letter I sent in order to understand parts of this one.....?

Dave Cobbedick, 245 Rosalind St., Ashington, Northumberland, NE63-9AX, England.

Well Dan, me old son, you've done it again; haven't you? Another crudzine for vitriol slingers to mash up. I don't know how you do it! I mean, I started pubbing my own zine, Tiofart around the same time as you started Volta. Now, although this is blowing my own trumpet, Tiofart looks like Maya compared to your efforts. Your presentation is shitty, the content is haphazard and the general style is nauseating.

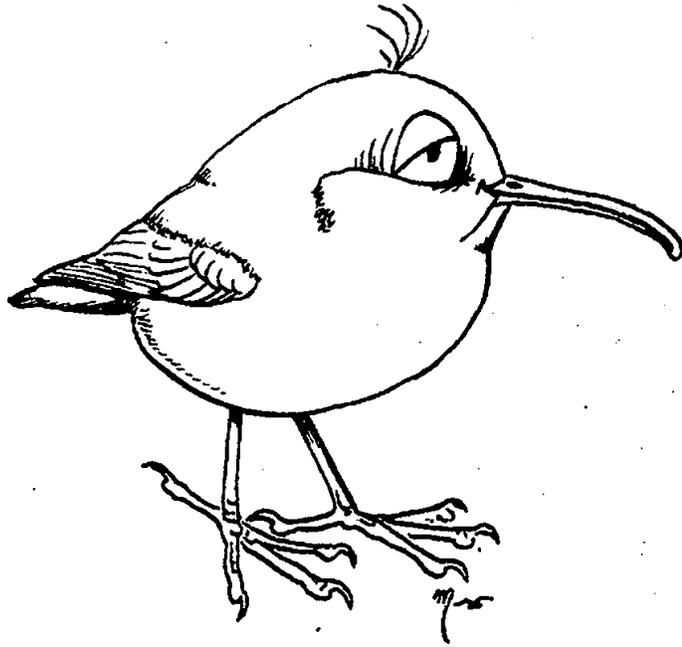
((I admit the presentation has been shitty, but we're working on it, and I hope you've have at least noticed some improvement, as for the content, that is changing as you can see by the editorial with the next issue, on the other hand Tiofart is not exactly great and In A Few Issues I'll Beat You. (there I got it out of my system.....?)

The Anne McCaffrey thing. Now although Anne is a much beloved and respected authoress, I doubt whether people are going to be interested in reading something which has appeared in a public place for them all to see; referring to the Washington Star newspaper.

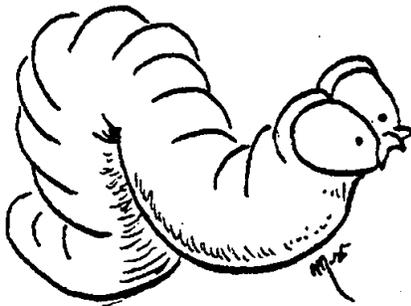
2nd Battlestar Galactica—well, we haven't yet got it over here in the U.K., but it has been reviewed over here several times...also, now that it has been screened in the States (and presumably Canada) people will have formed their own opinions upon it. Waste of space.

3rd Quotes and News is a good thing, but unless the news is news then I'd suggest a crafty change to Information, because that is what it is...News or not!

4th Fanzine Reviews, thanks for the mention of Tiofart, (wonder what you've got to say about the new ish?) but I like my reviews to be very, very short. There were far too many pages taken up for this,



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the loneliness of it all. -thoughts-

-clack, clack—long into the night.

Got ten more zines to loc tonight. What!, three o'clock and I've go to work tomorrow—oh my Ghod.

Fiawol.

This is a crudzine, why did that neo send it to me? Does she actually think I've got time to loc it? What the hell, I've already got the first page done.

Gotta look that up in Warner's book. How do I spell that—got to buy a dictionary someday.

-clack, clack—long into the night.

Wife wants me to come to bed (and I haven't even finished reading Algol, (who does she think she is?))

Fiawol.

What's this that bnf wrote about another? Why is this faan complaining about it? Why? Why?

My Name Is Mentioned—they spelled it wrong!

Here's a letter from a neo wanting to know when the next issue of Nurd is going to come out? Soon!, SOON!, I tell you, maybe in a year or two.

Look who's getting a divorced from whom! I knew they'd never make it as a couple, she's into Star Trek, and He's into Space 1999.

This is a wonderful fanzine—although I believe the editor is expecting to much, when he promises 300 pages a month.

This is a hate letter—

clack, clack—long into the night.

I didn't know he died, last time I saw him he was running around the hotel at last year's Worldcon in a gorrillia suit chasing a girl in a slave's costume from the Gor series.

Fiawol.

This person can't expect me to publish this trash in Nurd, I have my standards to maintain.

Either Nurd goes or my job goes, and just when I was begining to take interest in being a scientist.

What's this from my apa—I must contribute ten pages or lose my membership. How dare they, I founded it. I've been busy. They can't do this to me, I protest! How do they expect that I'm going to catch up on my mail, and publish another issue of Nurd if I have to come up with ten pages to satisfy them?

—this just can't go on.

clack, clack,—long into the night.

I need a new typewriter ribbon, how can I expect to create enlightened letters with a faded ribbon, now answer me that.

Fiawol.

I didn't know he was going to gafia, this could have serious repercussions, I'll lose the only paying subscriber that Nurd has. This is unfair, I nearly had Nurd on a firm financial footing and now I've been dealt this setback!

I don't care who said it I want blood, or at least a apology, I write better than the guy who writes Perry Rhodan!

clack, clack,—long into the night.

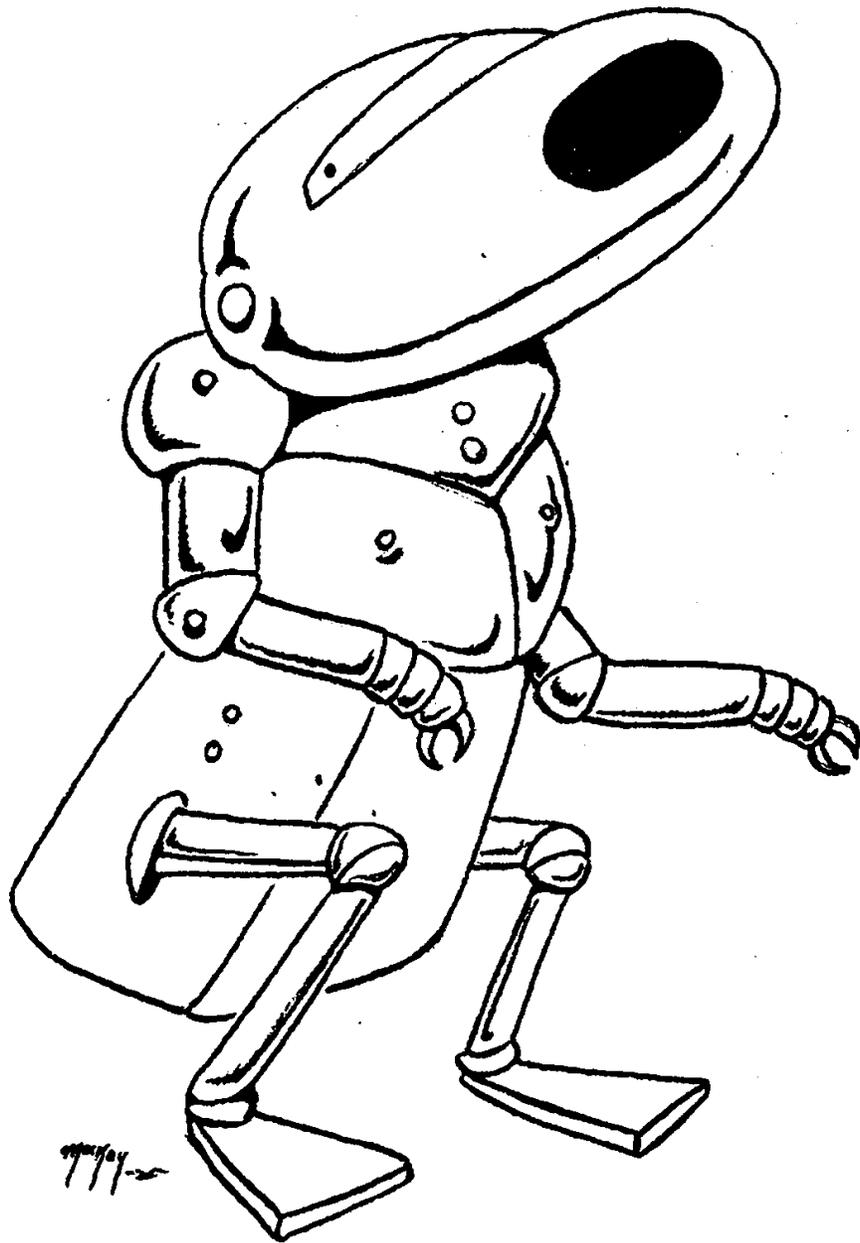
Fiawol.

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-----review of, The Cold Cash War carried over from I don't know where-----

enjoyable book, though it's constant scene changing meant that I found it also very easy to put the book down for a few hours...or days...or... It did not grip me and hang onto me until I had finished it. And no, I will not add this novel to my collection. But I also do not regret having purchased it in the first place.

-----reviewed by Martin G. Knight-----

*****Letters also carried over from I don't know where*****

especially in a small sized package that Volta happens to be.

5th: Locs, I like these in any zine, but who was that dreadful Cobbledick fella who needs his fucking dirty mouth washing out with soapy water. Still, I must echo his opinions on Volta all of which will carry through to this ish.

In conclusion I must say that Volta could improve one hell of a lot after all you're not a dimwit, a turd or any such abomination. What you need are some interesting articles, good and plentiful artwork, decent heading titles, a firm policy as to what you're doing and finally good reproduction. Sorry about all the vitriol, but if I said anything less it wouldn't be true!

18 ((Let me at him, come on Dan you promised, this pompus turkey... Now Shanny while Greg and I hold you on the floor so you can have your temper tantrum, think of what you can do to Tiofart in the review section.....okay now.....

Some of your comments Dave are well founded, but we're improving, and someday, yes someday there will be the most incredible issue ever in fandom...but that's a little ways off, and now on to the last letter.))

Michael MacKay, 1587 Westbrook Drive, Peterborough, Ontario, K9J 6R6.

I was quite surprised to receive a copy of Volta today. It took a grand total of five days for my zine to reach your place and your's to reach mine. Quite a contrast from the last issue of Algol, which took forty-five days to reach me and arrived with the envelope completely torn on three of the four sides.

Volta was a nice surprise. It's a nice surprise that every fanned doesn't think it necessary to have a cover that took some poor artist two hundred hours to draw and has to be reproduced by offset. It's also a nice surprise to find a fanzine that isn't as impressive as most of the ones in my collection. Compared to my copies of Roethnium, SFR, Algol, Karass, Ash-wing, Borealis, and Copper Toadstool ect. my own first effort seemed pretty feeble. But then Volta, the first fanzine I receive in trade is pretty small too. It's a nice feeling.

And so ends the lettercol, and now for the: WE ALSO HEARD FROM PART; Requiem, Norbert Spohner, Kenny Willis Jr. (for it's size it has entertained me alot.), Gil Gaier (read it and enjoyed it.), Eric Scalzi, Bill-Dale Marcinko, Richard E. Geis, and of course Leigh Edmonds whose name unfortunately didn't get in last issue, thankyou one and all and write again.....

THE

BUNCH-2

Robert Foster, Box 975, Greenwood, WA 98026

Tom Jones, 39 Ripplesmere, Bracknell,

Berks, RG12 3QA, England!

Waif 3 is all typed and I now need to summon up the energy to duplicate it.

Somehow once the creative process is finished the rest becomes a drag.

You're right on what you say about dropping names making you popular, and speaking your mind. In Waif 3 I have a go at Joe Nicholas — you may have heard of him, and as he's looked on as a 'hero' by certain parts of UK fandom who can do no wrong, I'm allowed to slander all with no comeback. I shall no doubt end up unpopular. Fortunately this worries me not.

It's very difficult for people to separate people and ideas, in fact some philosophers insist we are but the sum of our ideas. Geis though I'm sure throws out ideas, to see what reaction he gets and sometimes he gets a hammering (often rightly so).

((Slander is certainly an unpopular act, and maybe as you put it rightly so however that can only be judged (when I see Waif 3.))

Jessica Amanda Salmonson, Box 5688, University Station, Seattle, Washington 98105, USA.

Dear dapper Dan: My most (sic) gracious humble (sic) fanks (sic) four (sic) yore (sic) nifty funzine (sic) entitled Volta (cross the volta MMPH, cross the volta MMPH, mm-mm-mm-mm, cross the volta MMPH). I did in truly fact enjoy parts of it, tho' it isn't meaty enuff (sic) two (sic) trigger lots of comments. Wee (sic) had a one (sic) derful holiday here—a small Solstice celebration with juss (sic) a few winnin (sic) to honor the Goddess— then a regular ol' christmas (sic) gathering at the local sf club, then another party at Jerry and Suzle's, another planned for the New Years at Vonda McIntyre & Jane Hawkins' place. In between it all, I finished the book AMAZONS which I will mail to DAW-af in another week. I hope you'll review it someday; available sometime next year.

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((A review when I find the book on the newstand, or someone else finds it on their newstand and sends me in a review, I promise, though it might have to wait for a special review issue I've planned out sort of in my mind sometime when I have enough proper material))

Michael V. MacKay, 1587 Westbrook Dr., Peterborough, Ont., Canada, K9J 6K6

I thought maybe you died or even gafiated. If you don't watch it, Loki 3 might be out before Volta 5. Look for it in your mailbox by the end of March. Except for the better lettercol, I haven't received any contributions. I've decided I don't need any contributions, and I can't afford the paper to print them all. (I don't even have the room to print all my contributions.) The format of Loki has been adjusted accordingly.

((I am still alive and kicking, and no I have not gafiated. Just tired I guess is the only excuss for not publishing Volta))

Robert Fester, Box 972, Carbondale, Il., 62901, USA.

Today's mail brought to me, among the usual bills, hardware store flyers, and assorted miscellania, the most current installment of The Whole Fanzine Catalog.

Therein, I found among the usual flotsam and jetsam a review of your magazine Volta which seemed to be more roast than a review. But then Brown, for all of the manifest shortcomings of Wofan (as he is want to call his zine) isn't the kindest reviewer.

I make my living in roughly equal parts as a writer and a deputy sheriff. I am a 1973 graduate of Illinois State University. I edit a limited circulation fiction zine called Weird Adventures.

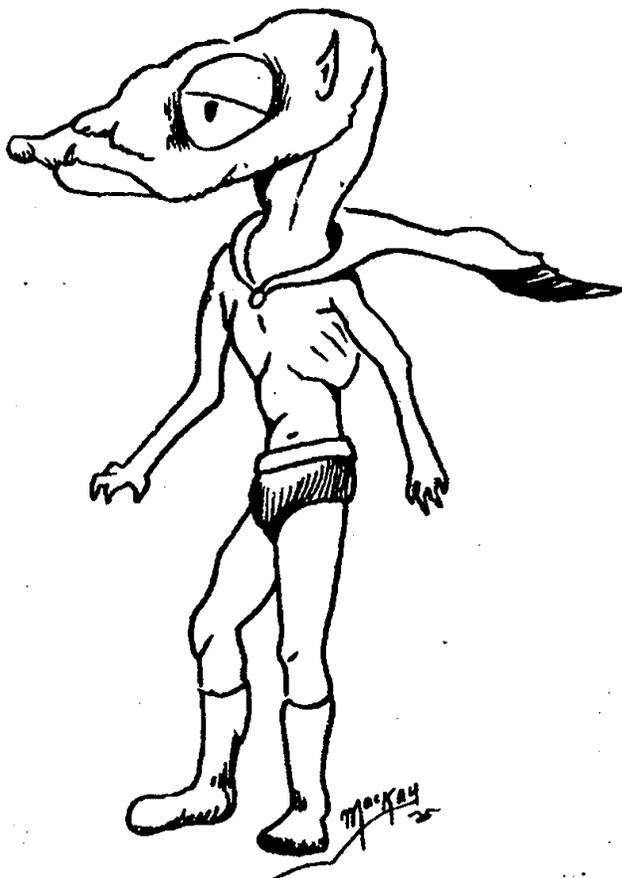
I have an anthology of Canadian sword & sorcery in the works called Beyond Nothern Lights. It should be out in the not greatly distant future. As it stands now, 'Commoner's Books of Ottawa' has first shot at producing it.

best wishes for future successes with your zine.

((Each issue of Volta has been an improvement over the last, And hopefully as Brown puts it, I may yet have a chance at finding the enchanted duplicator in a few hundred issues.))

Yes this is another WAHF, Lari and Lea Davidson, Barry Kent MacKay, Barry Meikle, Michael S. Hall, Brian Earl Brown, Bruce Gillespie, Alpha Centura Inc., and Neology from the Edmonton sf club.

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THE SAWED-OFF SHOTGUN: by SHANNY

For better or worse this space is given to me the incredible Shanny, to pop off at you faneds, expose the turkeys and mention the gems if there are any?

And from the pile the first ~~pick~~, victim is: Locus, edited by Charles N. Brown, 34 Ridgewood Lane, Oakland, CA, 94611, U.S.A. \$1. a issue or \$9./12 issues N. America (U.S. cash), approx. monthly, approx. 20 pages per issue.

Locus contains all the news that there is in sf, nobody does it better, nor has anyone made more money out of it than Charles Brown. For over a decade Locus has been "the" newszine. It has grown in those years, from a small mimeo newszine with a few hundred readers, to a offset magazine, with photos, advertising by the major sf publishers as well as the smaller ones and has gone from a sideline in Charlie's life to his job full time. Locus now employs two assistants, and reaches between 7 and 8 thousand readers every issue. (The old fan in the backroom is crying now, "This is not a FANZINE!") That may be true, Charlie has withdrawn Locus from the amateur magazine competition, after he won this year's Hugo for the fourth time. But there are other elements to consider, Locus started out in life as a fanzine, and now it is somewhere in the middle. It's fanzine roots are still there, but they are disappearing now. The batch of issues I have on hand here, 211-214 are fairly representative of the direction Locus is heading in, hard news, less in jokes, for consumption by a reader not familiar with sf fandom, or sf for that matter. The only weak point Locus has is that it tends to fall way behind schedule, with issues appearing at very odd times so that a 12 issue sub. may take more than a year to run out, other than that highly recommended.

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DNQ 9 & 10

Taral Wayne McDonald
1812-415 Willowdale Ave.
Willowdale, Ont.
M2N 5B4, Canada.
3/\$1. (U.S.) or 3/\$1.20 (Can.)
monthly, ususally 10 pgs.?

DNQ is edited by Taral and Victoria Vayne. It acts as a fannish newszine, for Toronto's "Derelict's" and others. The content can best be described as being very fannish in origin. Victoria and Taral have long been known for their expertise in the

art of using colour in their mimeoing. DNQ gives faans who have never seen zines such as; DNQ 10 which uses six different colours, a chance to see what can be done with the mimeo-still at a very reasonable price. If any of you out there are interested in what fandom is (or was) DNQ is the place to see it happening, and no more need be said.

Loki 1

Michael MacKay
1587 Westbrook Drive
Peterborough, Ont.
K9J 6R6, Canada.
.40¢ or 3/\$1. or the usual.

Loki suffers what all new fanzines by a unknown faan suffer: lack of material. Michael wrote the entire first issue, which isn't as bad as some have been, but much of it is just a little pretentious. He's got a very good grasp on the

mimeo machine, so future issues if there are too be any should be reproduced well. What is Loki to become, I don't know, and I don't think Michael does either, right now it's a personalzine.

Bring on the next batch and lets see the meat.....

Afta#2

Bill-Dall Marcinko
home address 5/16-8/31
47 Crater Ave.
Wharton, NJ, 07885, U.S.A.

school address 9/1-5/15
RPO 5009
Rutgers University
New Brunswick, NJ., U.S.A.
200pp. \$1.50 a issue or \$3/4

Every once in a while a crazy editor comes out of the woodwork, and they attract other similar crazies, and a subfandom is formed. This appears to be the case, in the form of Bill-Dale Marcinko. Afta started out it seems; to be centred around comix fandom, with this the second issue it reads like a magazine for popular culture. There is no focus in the zine, and even Bill-Dale? admits a lot of work has gone into Afta, but the question is was it all in vain. Two hundred pages of small printing by less than well known fans, writing about subjects I the reviewer know something about, and managing to hold back the tears as they fuck it up is not my idea of entertainment. Bad running jokes, and the feeling that the editor printed absolutely everthing he could obtain permission also goes to make Afta less entertaining. What Bill-Dale? needs is to start editing, produce smaller more frequent issues, and he might get rid of the deficit Afta has unless he is wealthy. Maybe because he lives in New Jersey has something to do with it?

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Requiem 23

1085 St. Jean
Longueuil, P.Q.
Canada, J4H 2Z3
\$1. a issue or \$6/6.
bimonthly 4Opp.

Requiem the french Canadian has once again proved that quality is it's by word. This issue shows that fandom is far from a dispersed non-homogenous in Quebec. Editor Norbert Spohner has several pieces in this issue as do Michel Belil, Daniel Sernine, Roger Bozzeto, Bernard Goorden and Jacques Sadoul. Reccomended to anyone who speaks French.

Tiofart 3

245, Rosalind St.
Ashington, Northumberland,
NE 63-9AZ, U.K.
the ususal, 40 pages.

I reviewed issue two in this column last issue. The present issue has several things going for it, a very good cover by Terry Jeeves, and a short interview with Bob Tucker by Mary Long. However

Tiofart once again suffers from editorial incompedance. Yes, they're still printing ghod awful fiction, old movie reviews of shows that have usually been on the late show upteen times, (oops! forgot they don't have late shows over their, something to do with a low sex drive or some such thing...) but anyways to sum it all up Tiofart is improving, but Dave needs better material and ideas as far as design and layout are concerned.

Not much in the mailbox so far that has impressed me enough to recomend it, maybe what is needed are some new ideas in fandom. I'm getting articles that appear to be articles of articles, is their no originality left in fandom anymore? The major offenders are not necessarily always new faans...waaaaaagh!.....and onward...

Orbital Reference 2
c/o J. Michael McKay
67 Ponderosa Dr.
R. R. #1, Porter's Lake,
Halifax County, Nova Scotia,
Canada, B0J 2S0.
.35¢ for issue 3.
or the usual.

likely be dead before that happens.

The Devil's Advocate 3
Barry Meikle
877 Kensington Dr.,
Peterborough, Ontario
Canada, K9J 6J8
the usual, Canadian
postage stamps, or
how about a buck.

Sf Commentary 53
U.S. agents;
Hank & Lesleigh Luttrell
525 West Main, Madison, WI.
53703, USA.
Australia; Bruce Gillespie
GPO Box 5193AA, Melbourne,
Victoria, 3001, Australia.
\$1. Aust./ or / \$1.20 in
U.S. and Canada a issue.

that Sf Comm. attracts so few people is that design and layout are kept to their simplest terms, with virtually no artwork, just page after page of unbroken type. However if you want perceptive insights into the sf you're reading or might read, from maybe a perspective you haven't considered Sf Comm. is for you.

Fantarama V.3, N. 2
Pubbug Press Publications
11220 Bird Rd.
Richmond, B.C., V6X 1N8
6 issues \$4. or .75¢ an issue.

deserves your attention, if only because it's an inexpensive, well laid out little magazine with at least one or two articles that are interesting to any faan or should be. Although their has been a delay longer than usual between this issue and the last, Fantarama follows it's bi-monthly schedule pretty closely, making this a very dependable little magazine if you decide to subscribe to it.

What's wrong with O.R. is that there's too little of everything. Well that's common for a new neoish fanzine, O.R. has enough potential, that in a couple issues it will be worth glancing through a copy. But by then I rather have to believe the law of averages and say that the zine will most

Barry has the same problem with Advocate that O.R. has, lack of material. Though in Barry's case the material is beginning to appear. Still nothing in this issue to get all that excited about, but again there is some promise in the zine if it survives.....

Sf Comm. is the super sercon zine. The zine has gone back to being mimeoed after a brief flirt with offset, reason being cost. The long distance between issues may be improved, but editor Bruce Gillespie talks like a broken man over the failure of Sf Comm. despite extensive advertising to get more than 500 subscribers.

Probably the major reason being design and layout are kept to their simplest terms, with virtually no artwork, just page after page of unbroken type. However if you want perceptive insights into the sf you're reading or might read, from maybe a perspective you haven't considered Sf Comm. is for you.

Fantarama bills itself as 'A Magazine for the Fannish World' yet somehow the world that it seems to be directed at is the comic faan world?

Whoever it is directed at it, deserves your attention, if only because it's an inexpensive, well laid out little magazine with at least one or two articles that are interesting to any faan or should be. Although their has been a delay longer than usual between this issue and the last, Fantarama follows it's bi-monthly schedule pretty closely, making this a very dependable little magazine if you decide to subscribe to it.

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Guying Gyre #11/1?

Gil Gaier
1016 Beech Ave.
Torrance, CA. 90501, USA.
the usual, I guess
about \$1. if you must.

So that we get some neos, or bnf's typos, strikeovers ect., if Gaier can fit the letter in. Most of this issue, in fact the whole damn thing is made up of Gaier's 'Project' in which readers send in their personal favourite reading choices on a 100 scale reading system. Gaier believes that this is a valid system which is valuable for teachers, teaching sf? The zine can't really be recommended except as guide to some of your favourite author's books.

GG. is not a visual fanzine, although it does pay attention more than Sf Comm.. The repro. can be described as being good to poor. Gaier has a tendency to take letters sent to him, and paste them into his zine.

Stardust V. 2, N. 3

Forrest Fusco Jr. ed.
c/o Stardust Publications
222 Albany Ave.
Toronto, Ont.
Canada, M5R 3C6
\$1.50 per copy or
\$6. (four issues)

The cover by Ken Steacy is about the best the magazine has ever had. In fact though the magazine one of the lower paying markets for fiction, it does pay as much as Unearth, and though it's fiction doesn't come up to the standards of many other sf magazines, the presentation is generally far superior due to the better paper used. A good magazine to keep your eyes on in the future.

is generally far superior due to the better paper used. A good magazine to keep your eyes on in the future.

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The Whole Fanzine Catalog 4, 5, 6/7.

Brian Earl Brown
16711 Burt Rd., #207
Detroit, Mich. 48219, U.S.A.
the usual, 1-3 trade, or
.40¢ a issue or 5 for \$2.

WoFan tries to review all that graces Brown's door each month or so. The reviews are generally fair, though there is always some disagreement. The repro. is generally fair to poor.

out looking, for what is being published in fandom today.

WoFan is a good way to start

Simulacrum 8

Victoria Vayne
P.O. Box 156, Stn. D
Toronto, Ont.
Canada, M6P 3J8
\$2.50 U.S. in North America,
and \$3.00 U.S. overseas.

This is the doomsday and unfortunately last issue of SIM, the best fanzine graphically now. The issue is a little too serious for my taste and Victoria's too. She was planning on making SIM shorter and more faanish, but she had to much

trouble getting material. Sim is likely to become one of the all time great fanzines for faans and collectors. It will be interesting to see what else Victoria publishes beside the newszine with Taral 'DNQ.'

That's it for this issue, please keep sending those zines to Dan, so I can review them, and please support Howard the Duck as a candidate for the Faan Awards Committee.

Shanny

ED:NOTES

This the last page of Volta has been set aside to review a few things which came in after all the deadlines had passed. The first is the Fanzine Directory, vol. 2, available for trade, or US. and Aust. \$1. Canada \$1.15, UK. 60p. or 5 International Reply Coupons. available from Allan Beatty, PO. Box 1040, Ames, IA 50010, USA.

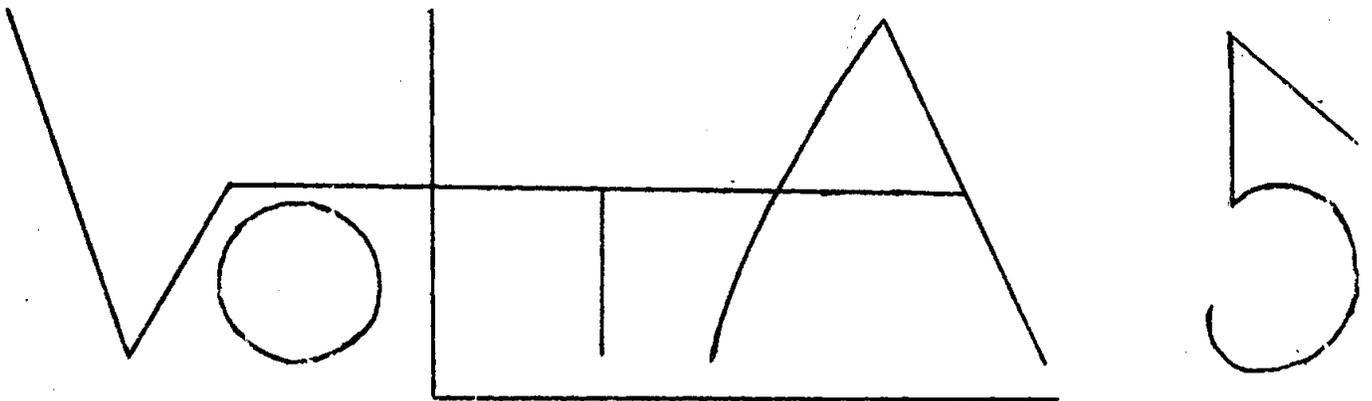
FD lists virtually every fanzine published; vol. 2 covers 1976, with a total of 874 separate zines listed, along with the addresses of the editors. The directory also includes corrections for vol. 1. Probably the most comprehensive listing now being issued. This issue of FD was published in August of 1978. Particularly recommended for collectors.

Fantarama 9 (see Shanny's reviews for address info.) arrived a couple of days ago. Still a bargain for .75¢, for 48 pp. printed with justified margins. The zine is coming out on time again, approx. bi-monthly, this issue is more faanish than most of the previous, with a faan column on the Rain party held in Vancouver to help finance the 1984 campaign for the Worldcon, and the reappearance of Lulu review; reviewing fanzines. Fantarama bridges the sf, f. faan world with that of the comix faan world. Recommended.

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Ignoring good judgement and what have you, I went last night to see the new space epic Buck Rogers in the 25th Century. Expecting the worse, though the film is rated PG; there were an inordinate number of children waiting in the lineup, and in the theatre they were even more in presence. Bracing myself for the worse, the film open slowly for the first 30 seconds or so, then it cut to a number of very beautiful girls in suggestive poses. Yes, they got my interest. After that the film moved along, at full tilt, no time to stop and explain or think about the inconsistencies in the script.

The plot borrows from Star Wars heavily, with a dash of Battlestuck thrown in for good measure. Produced by Glenn Larson productions, the same people who brought you Battlestuck, Buck Rogers is a funnier, more likeable vehicle than the other. I'm calling this one the best satire on sf films so far. If you happen to see it, take it as nothing more than that and enjoy.



WOLAS



Dan Farr
R. R. #8
Dunnville, Ont.
Canada, N1A 2W7

return postage guaranteed

Jo Anne McBride
P.O. Box 48478
Bentall Str.
Vancouver, B.C.
~~##~~ V7X 1A2