



...yes, folks, it's time for that indefensible adjunct of slannish consciousness, that paragon of imperishable faanish myth-making, and that legend of smoffishness. But this is only DNQ 18-MAY-79 so please try to bear with us...

c Victoria Vayne - PO Box 156 Stn. D, Toronto Ont. m6p 3j8 (416) 787 7271 and Tara! - 1812-415 Willowdale ave, Willowdale Ont. m2n 5b4 (416) 221 3517. Subs are now up to 5/\$2 US and 4/\$2 Canada. Although we accept twiltone at the official rate of 6/ream don't mail it to us! The tariff will come out of your sub! DNQ trades a consecutive issue from each of us when we both receive your zine in trade. When one of us only gets the trade, you get only one issue of DNQ. (And probably also an unhappy note scribbled on the outside...) Flyers are accepted at \$10, plus \$5 per side we have to print. Riders may be taken free.

I'm supposed to be on sabbatical, working on Delta Psi, but Victoria is out chauffering fans to their beds and I'm here, alone, at the typer. I could wait, but then I'd have to wait some more when she returned and addressed herself to the typer again. Only when this stencil is full can I get it on the mimeo, you see, and the sooner this last (and first) page is printed, the sooner the furshlugginer zine can be collated, stapled, addressed, and mailed to you ingrates out there in subscription-land. So sabatical or not, my best interests dictates an editorial... Already 7 lines bite the dust... Not long ago

when newly returned-to-the-fold Phil Paine, Simon Agree and I were scouring the city for forgotten reasons we noticed a stash of plastic milk crates resting innocently on the curb. Now, I crave cartons like an addict craves his junk, and I desperately needed another half dozen or so "fixes" to hold recent acquisitions to my fanzine collection. The subject of milk crates in general arose, Phil remarking how cleverly the manufacturers made them just a half inch too small to hold records, thereby removing one whole class of predator from the wild milk crates life cycle. At this I was astonished. Though my main interest in collecting was fanzines, I happened to also have a small number of records, and in an abstracted mood one day I attempted to fit one of them into one of the crates temporarily emptied of its zines. It fit; no sweat. We argued, spun theories, and eventually resorted to practical experiment. Canadian records did indeed fit in Canadian milk crates, and American records would not fit American milk crates. Something was different. After a number of hypotheses were discarded, including the absurd notion that liquid bulks of equal measure were shifted relativistically by movement to and from the poles (where different velocities of rotation of the Earth caused Lorentzian contractions similar to the flattening of galaxies at cosmological distances), we arrived at the only possible explanation. Since the measure of liquid volume could not differ in the US and Canada, obviously Canadian records must be smaller than their American cousins. This observation is supported by several parallel known effects, such as the smaller coke can and devalued dollar. No doubt many more previously unexplained effects remain to be discovered by determined investigators. Currently we are looking into a lead that British shoeboxes are larger than North American ones in order to explain how overseas fanzines are invariably too large to be stored with our other zines... - Tara!

FAAN AWARD NOMINEES! On the final ballot this year are: **BEST EDITOR:** Don D'Amassa, Mike Glycer, Jeanne Gomoll & Janice Bogstad, Terry Hughes, Rob Jackson and Victoria Vayne; **BEST WRITER:** Arthur Hlavaty, Terry Hughes, Dave Langford, Tom Perry, Peter Roberts, and Bob Shaw; **BEST HUMOUROUS ARTIST:** Jim Barker, Harry Bell, Derek Carter, Alexis Gilliland, Stu Shiffman and Dan Steffan; **BEST SERIOUS ARTIST:** Jeanne Gomoll, Joan Hanke-Woods, Jim McLeod, James Odbert, and Taral; **BEST LOC WRITER:** Avedon Carol, Adrienne Fein, Arthur Hlavaty, Jessica Amanda Salmonson and Harry Warner Jr; **BEST SINGLE ISSUE:** JANUS 12/13, JANUS 14; KHATRU 7, MAYA 15, MYTHOLOGIES 14, SCIENTIFRICTION 10 and SIMULACRUM 8. On the slate for election to the awards committee are three of: Moshe Feder, Mike Glicksohn, Mike Glycer, Jeanne Gomoll, Dave Langford, Rob Jackson, Lee Pelton, and Bruce Pelz. Copies of the final

ballots are included with this issue of DNQ. Mike Glicksohn, official teller for the awards, will be travelling during the summer and asks that all ballots be sent directly to him, to reach him no later than July 13 (a Friday) in order to be counted, before he's gone. Circulation of the ballot is encouraged and "master" ballots clearly printed on white paper for offset or electrostencilling can be had from the staff here at DNQ for a SASE (Canadian stamp, please). Awards will be presented at SEACON, and winners will receive faanish sculptures by Randy Bathurst, custom crafted for each category. (source: Mike Glicksohn)

YORCON, EASTERCON '79 in Britain, is over, leaving correspondent Dave Langford "black and blue", so he says. We're intrigued, but no further details were available, so we wait with bated breath next to our mailboxes for a flurry of British fanzines replete with grisly details and more or less embroidered accounts about the con. We do know that the Doc Weir Award for contributions to fandom went to Rog Peyton, and that next year's EasterCon will be held in Glasgow, with Pro GoH Colin Kapp and Fan GoH Jim Barker, and that you can get a supporting membership for £2/head c/o 2/L 244 West

Princes Street, Kelvinbridge, Glasgow G4 9DP, Scotland. (source: Dave Langford)

TERRY HUGHES WINS TAFF in a clear majority of 108 votes over his rivals Fred Haskell and Suzle Tompkins, who received 40 apiece. Although Terry won in both North America and Britain, it was in Britain that he had an overwhelming majority, of 61 votes as compared to 5 for Fred and 10 for Suzle. In the States (and environs) the breakdown was Hughes 47, Haskell 35 and Tompkins 30. Terry now replaces Roy Tackett as American administrator of TAFF, and he and Peter Roberts take on the responsibility of handling nominations for the 1980 race, for a British fan to come to NOREASCON. (Terry Hughes: 4739 Washington Blvd, Arlington, VA 22205; Peter Roberts: 38 Oakland Dr, Dawlish, Devon, U.K.) (We already have some ideas about the 1980 TAFF race, details when we have those...) (source: Roy Tackett)

TORONTO FIRST FANDOMITE JOHN MILLARD, veteran Old Derelict of the 40's and of TORCON 1 and chairman of TORCON 2, was recently in hospital, a hoped-for short stay for minor surgery for bladder polyps that escalated due to complications to 15 days, from 5th to 20th April, for the removal of a benign prostate tumour. He's home again and doing fine now, and back to agenting for worldcons, and the Wally Gillings fund, and he hopes to make it to SEACON. (source: John Millard)

YESTERDAY A BNF, TODAY A FILTHY PRO, Linda Bushyager has sold her second novel, THE SPELLSTONE OF SHALTUS (a prequel to MASTER OF HAWKS, due out in July this year) to Dell for early 1980 publication. She hasn't gafiated, Linda insists, and would still like to continue receiving fanzines and has been writing locs. (source: Linda Bushyager)

YET ANOTHER FANZINE AWARD? A prize for best European fanzine will be awarded at EUROCON 5, 1-4 May 1980 in Stresa, Italy. The concom asks that those fans in Europe interested in having their zine considered try to get a bilingual issue with emphasis on SF in Europe, out in time to allow attendees to vote properly. More info can

be had from Fili Bassani, Via Brigata Padova, 11, I-35100 Padova, Italy.
(source: EUROCON 5 concom)

OUR COMPETITION IS RUNNING FOR DUFF and so are a few others. DUFF ballots for the 1979 race, to send an American to the 1979 Syncon down under, are out, and running are Ken Fletcher and Linda Lounsbury (joint platform), Cy Chauvin, and our erstwhile chief rival, Mike Glyer, who I must admit well deserves such an honour. For ballots, write to either administrator, Bill Rotsler in the U.S. (PO Box 3780, Los Angeles, CA 90028) or Paul J. Stevens in Australia (305 Swanston St, Melbourne, Vic 3000, Australia); deadline for voting -- admittedly tight -- is June 4, 1979. Candidates for the 1980 DUFF race (to bring an Aussie fan to NOREASCON 2) are Jack Herman and Keith Curtis. (source: Paul Stevens)

ALL THINGS TO ALL PEOPLE is what the NorthAmeriCon "Special Events Dept" is trying to be, and no matter what your interest within the spectrum of sf and fandom, the con is ready to help you get together with kindred souls. Meeting space is offered to already-existing groups whether they be Heyer, Darkover, or hardcore faandom; and new groups are being encouraged to announce meeting times and places for their particular interest. Those wishing to eat out with a favourite sf personality can also get together via the concom to arrange such things. For info and dibs, write to Irvin Koch, c/o 835 Chattanooga Bank Bldg, Chattanooga, TN 37402, with SASE; for other con business, write to NorthAmeriCon, PO Box 58009, Louisville, KY 40258. (source: NorthAmeriCon concom)

FANCYCLOPEDIA II is back. Mirage Press is reprinting Dick Eney's 1959 Fancyclopedia II in a facsimile edition, in a limited print run of 475 copies softbound plus 20 copies hardbound, at \$9.95 and \$17.50 respectively (after May 31, 1979). This is your best chance right now to own a milestone fannish publication at an affordable price, originals are today sky-high. Write to Mirage Press Ltd, PO Box 28, Manchester MD 21102; orders are shipped

post-paid. (source: Mirage Press flyer, Eva Chalker Whitley)

ANOTHER STAB AT UNIFIED CANADIAN FANDOM? Canadapa, in existence since 1972 and once including in its ranks such stellar lights as Susan Wood and Mike Glicksohn, would like to be a vehicle for a cohesive "Canadian fandom" of today. The fandom it appeals to goes far outside merely the faanish-sf fandom that DNQ is aimed at, to include comics and media and that sort of stuff; but those of generalized interests within and around sf might find this apa enough to their liking to keep it from dying. More faanish fanzine types couldn't hurt -- don't you feel like a "token", Mike Hall? Two thirds of the membership must be Canadian at any given time, and there is room for new members at the moment. Write to central mailer Barbara Przeklasa, 11220 Bird Rd, Richmond BC V6X 1N8 for info. (source: Vaughn Fraser)

NEBULA RESULTS were announced at the annual Awards Banquet at the Loews-Warwick Hotel in New York City, 20 April 1979. Winners were: Best Novel, DREAMSNAKE, Vonda McIntyre; Best Novella, "The Persistence of Vision", John Varley; Best Novelette, "A Glow of Candles, A Unicorn's Eye", Charles L. Grant; Best Short Story, "Stone", Ed Bryant. The slate of candidates was reported to be thin this year, only thirteen different works on the final ballot. The same apathy afflicts the pro peer group awards as may be encroaching upon the FAAns... (source: Mark McGarry, EMPIRE SF flyer)

HEISENBERG UNCERTAINTY PRINCIPLE

Mike Hall - 8318 - 90 Avenue, Edmonton, Alberta, T5C 1P1

Marty Levine - 1023 Elizabeth St., Pittsburgh, PA 15221 (summer only)

Mike Wood - 3441 Emerson Ave. So. #307, Minneapolis, MN 55408 (612 824-9425)

Simon Agree and Phil Paine - 105 Isabella St, Apt. 710, Toronto, Ont. M4Y 1N9

REVIEWING FANZINES - MIKE BRACKEN

Having once attempted a fanzine review column for the now-defunct A FLYING WHAT? I can attest to the difficulties involved in giving accurate and fair reviews of fanzines without letting personal prejudices inject themselves and without resorting to such capsule reviews as "Once a crudzine always a crudzine". I can also understand why many reviewers resort to just listing the fanzines they've received, since many people receive large numbers of fanzines and wish to recognize everyone equally.

Even so, I cringe every time I see a fanzine reviewed as being good, bad, or fair, without any explanation of how the verdict was arrived at and without any attempt on the reviewer's part to explain how his personal prejudices evolved. Very few people currently doing a large amount of fanzine reviewing do any more than play "win, lose or draw" with the fanzines that pour into their mailboxes.

Having been publishing a fanzine of my own for the past five years, I've read more fanzine reviews than I'd care to remember in the hopes of seeing mine mentioned. In doing so I have felt the emotions involved in receiving not only good reviews but bad reviews as well and I can attest to the fact that no one likes to see their fanzine given the Bronx cheer. (Even if there are fanzines so abysmally bad that they should be burned on sight, it must be remembered that not everyone has the time, talent, experience, connections, and money to produce an ALGOL.)

To do an accurate review of any given fanzine requires three things in general: 1) a working knowledge of how fanzines come into being; 2) a knowledge of the current state of the art and the fanzines currently being published; and 3) a knowledge of the background of the fanzine being reviewed.

The best way to get a working knowledge of how fanzines come into being is to actually publish one yourself. And, preferably, many more than one issue. Once you've typed three dozen stencils, fought with a mimeograph, argued with a printer, begged big and little name fans for contributions, and wondered why nobody writes you letters about your mediocre little rag, you'll understand why do many fanzines die after the first issue. Bill Bowers made it look easy, but until you've tried it yourself you'll never understand how much sweat, tears and just plain boring work goes into producing a fanzine.

And, on seeing some of the reviews, you'll know what it feels like to have the child of your creative urges banished in a cry of "Crudzine!"

Receiving as many fanzines as possible, and paying close attention to every detail of them, will give you a good knowledge of the current state of the art as well as a good background into what titles and types of fanzines are currently being published. Two or three recent issues of the fanzine to be reviewed will also give you an adequate background into its history.

I was reviewing fanzines before I was actually sure what they were, and I know of other people who've reviewed fanzines without ever having published one, so I realize how often these general rules are broken. On the whole, though, the best fanzine reviews are, or have been, written by people who are well-versed in these areas.

The reviews themselves fall into three basic categories, each with its own inherent virtues and vices.

The most common of these is that of comparing a given fanzine to fanzines in general. This type of review is probably the best way to judge the actual quality of a fanzine in that it can be compared with good and bad fanzines and placed on an approximate scale between the two types. However, the tendency in this type of review is to say something along the lines of, "The first issue of Fanzine X is nowhere near as good as the latest OUTWORLDS", which, while very likely to be the truth, is unfair to the editor of Fanzine X.

Another fairly well used type of fanzine review is that of comparing the latest issue of a fanzine to the previous ones. This type of review is most likely to show how well an editor can adapt and learn in that it will produce statements of this general type: "Issue two of Fanzine X is a great improvement over issue one: the printing is now legible, and the pages are all right side up." The obvious flaw to a review of this type is that while issue two may be 200% better than issue one, it can still be crap when compared to the general quality of fanzines currently being published.

The last of these three categories, and probably the best all around, seems to only be used when reviewing first issues. It produces such statements as: "A typical first issue." This type of reviewing is that of comparing a given issue to other fanzines at the same stage of the game, meaning that of comparing first issues with first issues and so on. While OUTWORLDS 26 may be vastly superior to issue two of Fanzine X, when issue two of both fanzines are compared they may be roughly equal, thereby giving a glimpse of what Fanzine X could become if its editor is willing to give it a lot of attention and care.

Usually, however, in a good review two, and occasionally all three of these categories are combined, thereby pretty much eliminating all the inherent faults of the reviews themselves and only becoming burdened with the faults of the reviewer himself.

Even so, all reviews are tainted by what the reviewer likes to read, how well the fanzine editor and the reviewer know each other, and how well they get along as well as a dozen other minor things that help form the reviewer's individual prejudices and help alter or form his subjective opinions.

--- Mike Bracken, June 1976

FANZINES FOR APRIL - REVIEWED BY VICTORIA VAYNE IN TARAL'S ABSENCE

KNIGHTS 20 - Mike Bracken, 1810 Ramada Blvd, Collinsville, IL 62234; \$1.50 (4/\$5) or the usual. 46 pg. offset + covers. This is the best looking issue of KNIGHTS yet, with crisp offset to rival that of the old OUTWORLDS, nice graphics, and fold-out front cover by Joe Pearson. Heavy blue paper and presstype are a huge improvement over the white mimeo bond and lettering guide work in previous issues, otherwise the "style" of KNIGHTS hasn't been greatly changed. Feature of the issue is Grant Carrington on his experiences at the Clarion workshops, and a fannish highlight is Mike Bracken on Fort Bragg fandom and his own earliest days. As a whole, this issue reads much the same as the last several issues of KNIGHTS, and Mike may even hear some of the "contents don't do justice to the appearance" litany from some people. With the next issue, KNIGHTS goes typeset as Mike has access to the equipment. This issue is worth getting, and KNIGHTS as one of the last remaining giant genzines is worth supporting and keeping alive.

TWLL DDU 15 - Dave Langford, 22 Northumberland Ave, Reading, Berkshire, RG2 7PW, U.K.; whim and some usual. 12 pg. mimeo. One of the best of the British fannish personalzines from a FAAn nominated writer. The writing is all by Dave Langford, faanish fantasizing, anecdotes, and snippets of reprints from his own writing in others' zines. TWLL DDU might strike readers unfamiliar with the names of British fans as esoteric and in-groupish, but if the names are known (and you get other similar British zines) fanzines like this are good fun. There's really not much I can say about a zine like this, Dave is a much better writer than I am. I just like the zine.

THE INVISIBLE FAN 7 & 8 - Avedon Carol, 4409 Woodfield Rd, Kensington, MD 20795; 3x15¢ stamps or the usual. 22 & 10 pg. xerox + covers. Good mostly fannish zine partway between personalzine and genzine with first pick from Alexis Gilliland's art, it seems. Issue 7 is mostly essays on the place of all-male groups in feminist discussion, by various women's apa members and others, something I admit is not close to any of my own major interest areas. For me Avedon's own writing outshines all the rest. Part of 7 and all of 8 are devoted to letters, plus Avedon's replies, and are worth getting.

GROSS ENCOUNTERS 5 - Alan Dorey, 20 Hermitage Woods Cr, St. Johns, Woking, Surrey, GU21 1UE, U.K; whim or usual. 22 pg. mimeo + cover. Another interesting British personalzine, this one the Nova winner last fall. Alan is outspoken in its pages with opinions on BSFA, women in fandom, and fanzines. Some of his reviews draw blood, unlike the bland pap on this side of the Atlantic like my own direct-on-stencil blatherings here. This issue includes a supplement, ISAAC ASTRAL'S SF WEEKLY, that slags prozines in only a few pages. Interesting, often fun, but not as friendly, somehow, as TWLL DDU.

FANNY HILL 6 - Dan Joy and Somtow Sucharitkul, 3815 Whispering Lane, Falls Church, VA 22041; \$1.00 (4/\$3.50) or the usual. 22 pg. offset + cover. Somtow Sucharitkul's personal anecdotal writing is a highlight of FANNY HILL, and this issue includes in its contents Ted White melting down Orson Scott Card. Lots of good Gilliland cartoons, perhaps, as in the case of THE INVISIBLE FAN, this is because all these people are Washington area fans.

ERG 66 - Terry Jeeves, 230 Bannerdale Rd, Sheffield S11 9FE, U.K.; 4/\$1.00 U.S. 26 pg. mimeo + cover. This is the 20 year annish of ERG, and is a special larger-than-usual issue for the occasion, with articles by Brian Aldiss, E.C. Tubb, and others from ERG's past, plus letters and reviews as usually found in regular issues. There is colour mimeo inside and a two-colour offset cover. ERG is never the most spectacular of zines, but it's reliable and enjoyable, and worth getting. The special annish has not been sent to as wide a mailing list as regular issues, and can be had for (I think) a buck.

Some other better than average zines to come this month include THE SPANG BLAH 18 (Jan Howard Finder, PO Box 428, Latham, NY 12110; \$1.00) with writing by Dave Langford, Jack Cohen, John Brunner and Ken Bulmer, plus a reprint of Bob Shaw's "Up the Conjunction" from DRILKJIS 3, his EasterCon speech from SKYCON; EPSILON 6 (Rob Hansen, 22 Llanthwy Rd, Newport, Gwent, Wales, U.K.; the usual?), another British personalzine that deserves to be better known, try him out with a trade...; ORNITHOPTER 4 (Leigh Edmonds, PO Box 103, Brunswick, Vic 3056, Australia, whim) a FAPAZine that Leigh sends to a few others -- he sent one to Taral and I both and that really isn't the way we like it because we have two collections separately that need adding to -- but a good well-written personalzine nonetheless; MULTILOG 3 (Arthur Hlavaty, 250 Coligni Ave, New Rochelle, NY 10801) is in many ways Apa-Hlavaty, locs on locs on locs on Arthur's regular zine, DIAGONAL RELATIONSHIP with writers addressing comments to one another; HOLIER THAN THOU 2 (Marty Cantor, 5263 Riverton Ave, #1, North Hollywood, CA 91601; 75¢ or the usual) is a new genzine from Los Angeles, part of a bit of a genzine revival going on there, and includes a set of insulting lines for fannish "chance" cards. A quote: "Your knees have been proclaimed bonier than Moshe Feder's. [Go back two. Your newszine's even bonier.]" DNQ, the Bony Newszine, isn't sure whether to recommend this one unreservedly or not. But it's not bad...

An assortment of newszines and competition also came in during April. CHECKPOINT 93 & 94 (Peter Roberts, 38 Oakland Dr, Dawlish, Devon, UK) includes short reviews of a lot of zines of the past half year or so, and is a must if you want to keep up with British fan news. (4/\$1.00 U.S., airmail). FILE 770 11 (Mike Glycer, 14974 Osceola St, Sylmar, CA 91342) provides, in many cases, the meat of news that DNQ only contains the bare bones of (okay, enough...) and this issue includes an overview of the fanzines and top writers and artists through 1978, as a guide for FAAn nominators. Despite the conflicts of interest, it's must for fans who want news. Ideally people would sub to both. CHUNDER! Vol.3, No.4 (John Foyster, GPO Box 4039, Melbourne, Vic 3001) presents Australian fan news and is of interest to anyone wanting to stay up to date on fandom worldwide. This issue has results of a poll on Australian fanac. CONVENTIONAL FANZINE 2 (Eva Chalker Whitley, 4704 Warner Dr, Manchester, MD 21102) presents con listings and news and reports on conventions. CHAT 19 (Dick and Nicki Lynch, 4207 Davis Ln, Chattanooga, TN 37416) is the clubzine of Chattanooga SF Association and concentrates on club news.

BRASSOR 3, from Marty Levine, 1023 Elizabeth St, Pittsburgh, PA 15221; \$1.00 or usual. A good small genzine with a decent amount of editorial presence, well designed and laid out. The editor had cut his publishing teeth on school magazines and thus came to

fanzine fandom with a lot of the initial "first issue" experiences already behind him. Like the first two BRASSORS, this one is much better than the average "first issues" of most zines, and worth sending money or a spec trade for. ONE OFF by David Bridges is generally done in some weird format or other. This issue (6, but numbered only on the covering flyer) includes "A Ragged Trousered Pedalcyclist", an account of David Bridges' bike trip from Sheffield to London, "Superfan", a take-off on SUPERMAN: THE MOVIE, and some other odds and ends. (David E. Bridges, 130 Valley Rd, Meersbrook, Sheffield, S8 9GA, U.K.) THE DEVIL'S ADVOCATE 4 (Barry Meikle, 877 Kensington Dr, Peterborough, Ont. K9J 6J8) is nearly a Toronto fanzine, from one of the several new active fans in Ontario not too far from Toronto (even though there is no new fanzine fandom forming in Toronto that I know of at the moment). This one is a small genzine, including writing by the editor, and has potential. BRAIN CANDY 2 (Jason Keehn, 38 Hannum Dr, #1B, Ardmore, PA 19003) is another small genzine, also just starting out. The editor is also an artist, and could use his own offset zine to showcase his more elaborate work. VOLTA 5 (Dan Farr, RR 8, Dunnville, Ont. N1A 2W7) is another of the new small genzines from the Ontario area, but although the editor has a lot of enthusiasm and some good ideas, the zine still has a way to go. SLOWER THAN INFINITY 4 (Clint Hyde, 420 E. Roanoke St, Blacksburg, VA 24060) is a personalzine, with a few outside contributions, and is a little too disjointed to come across really well. ETHEL THE FROG 1 (Tony Renner, PO Box 851, Panama, IL 62077) seemed familiar; as it is, it's a second edition for SCAPA FLOW and differs from the first only in its title page and mailing wrapper. LAN'S LANTERN 8 (George Laskowski, 47 Valley Way, Bloomfield Hills, MI 48013) is a very large genzine, with reviews and con reports and interviews and miscellaneous articles. Unfortunately, it may be too large a chunk of material to take in or comment on easily in one go; tighter editing and smaller issues would help this one a lot.

AFTA 3 from Bill-Dale Marcinko is an oddity -- an expensive-to-produce well-offset zine that was mailed to everybody I know of (here in Toronto, at least), containing bits and pieces of everything. LAN'S LANTERN is large but still almost manageable; AFTA comes across like a huge indigestible lump. As four or five smaller zines it might almost have worked, as it is, I can't see what the editor wants to do with this one. I also understand he lost a lot of money on this issue.

THE DEAD PAST

(An excerpt by Greg Benford from VOID 26, Sept. 1961...)

"I haven't written much about my brother in fanzines; probably because he is not some fuzzy entity who exists only on paper and has no material substance. That is, he can strike back.

And things probably would have remained that way, except for the fact that Jim is making moves which would seem to indicate that he plans to enter fandom after all these years of inactivity. Ever since VOID left us for Baltimore and then New York, Jim has been completely out of fandom. "I'm the modern day Cliff Gould," he says. "A brilliant flash in the pan, and then I'm gone." He has more plans now, though, for his dramatic entrance into fandom. "I'll come in under an assumed name," he said as he thumbed through DAFOE looking for ideas to steal, "and publish a big fanzine devoted to only the best fanwriters. I'll draw all my own artwork, and write most of the articles under pseudonyms, and in no time at all I'll have the No. 1 fanzine, win a Hugo and dropout again." Now, this sounds pretty much like the other stuff I've quoted from Dallas fans in the past numbers of this editorial, but you must remember that Jim is of my own blood. He doesn't simply plan; already he has some of the work done on his first issue. It's pretty good stuff, but Jim is planning on improving later.

How? Well, this first issue has a number of unknowns in it, but there's one real stand-out -- a five-page article by Boyd Raeburn. The second issue will be even better, though, because it will carry a cover by Atom, a regular column from Willis and fanzine reviews by Tucker. Now, at first I thought this was a bit

overoptimistic, but Jim quieted my fears. "You see," he explained, paging through HYPHEN and trying to plagiarize some more ideas, "Raeburn and Willis and Tucker haven't written anything for me, but I'm sure they'll wish they had when I have the top fanzine. So I'm writing the articles and putting their names on them, and in the end everyone will be happier with the outcome."

I tried to explain to him that this simply Was Not Done, but he didn't listen. He just sat there, serene in his plans, and looked for ideas to copy. "Three fake articles," he said; "that's not too many."

-- Greg Benford, 1961

PARTING SHOTS

*** Front logo by Jim Barker. *** People present and assisting more or less included Janet and Bob Wilson, Phil Paine, Simon Agree, and guest Paula Smith. *** Back issues available: #5, #13, #15, #16, #17, 50¢ each; #10 (Decadish) 75¢; #16 & #17 plus one-shots, \$1.00 for complete package. *** The number on your mailing label is the last issue on your sub; please renew earlier than that if you don't want to miss issues. *** Please note new rates, 5/\$2.00, necessitated by the failure of the Post Office to approve our second class mailing permit. *** Glycer for DUFF. *** Next issue: How to construct a time travelling device using orange juice cans, tungsten from a light bulb, a coil spring, and a flashlight. Anybody recognize this? Free issue added to your sub for the first person to get back to us with the correct exact reference (unless you're a Derelict or friends of one and have seen it, or you're Jim Allan). *** See you at DISCLAVE. *** ...and Old Lightning Fingers signs off for another month...

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