



NUMBER FOUR JULY 1983

Produced with increasing irregularity by Marc Ortlieb, of P.O. Box 46 Marden S.A. 5070 Australia, with the aim of reducing the pile of fanzines in the "To be reviewed" section of his filing cabinet. Available for trade, or at editorial whim. Electrostencils by Allan Bray, 5 Green Ave Seaton S.A. 5023 Australia. A PEPPERMINT FROG PRESS Production.

As noted above, this issue is part of an effort to clear my backlog of unreviewed fanzines. For the benefit of those who haven't seen a copy before, this is a copy of Q36 Numerical, which is part of a transparent ploy to convince the Post Office that I publish Q36 at least four times a year. Thus the disorder, as items registered for posting as periodicals, Category B aren't supposed to be alphabetical.

I am trying to reduce the chaos somewhat in this issue by indicating when I typed the review, and the date on the fanzine itself. It's a start.

Just a reminder though, for those of you who enjoy nasty biting reviews. I seldom write any such, my reviews being devoted to sweetness and light, unless I feel like really ripping shit out of a zine, in which case I take off the kid gloves, and wank away to my heart's delight. (Oops! The terrible influence of living in the same house as two rude, crude and vulgar females is starting to make itself apparent. Anyway, on to the review section.

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Van Ikin's SCIENCE FICTION isn't really a fanzine. As it notes in its title, it is Australia's literary science fiction magazine. In a minor way it's taken over from Bruce Gillespie's SF COMMENTARY, to the extent that I gather that Bruce has passed his subscription list on to Van. However, where it misses out is in its discouragement of audience participation. In particular, it doesn't have a letter column, which is particularly frustrating to the letter-hack, particularly as this issue has a few things I would love to bite into, so, not being one to pass up on the offer of a convenient soapbox, I'll write my LoC here.

The issue is worth getting just for Russell Blackford's interview with Damien Broderick. Damien never fails to be entertaining in person, or when writing these sorts of personal reminiscences. It's a pity that the one novel of his that I've read so far - DREAMING DRAGONS - bored me silly. I feel that he's more at home when being less pretentiously literary, as he is in this interview. Not only do we get a fair idea of Damien the person, but we get quite a nice view of Melbourne fandom when Foyster, Harding, Bangsund et al were at their peak....

The real sleeper in this issue though is Kirpal Singh's piece on Science Fiction and the Plight of the Literary Critic. It's the sort of thing that should win the writer a nomination for the Pat Terry Award. Initially I had thought that it was a serious article, but, when I got to lines like

Science and fiction may be seen to be two lovers, and, like lovers, they have their periodic ups and downs.

I realised the satirical nature of the piece, and went back to discover gems like

As is usual in most areas of human intercourse whenever an apparently new and vigorous subject offers itself for exploration, human beings are wont to put up resistance.

The pseudo-psychological analyses of why main-stream critics don't like to have to deal with science fiction are also funny, though they perhaps don't have quite the same comic impact as the following statement, referring to fandom

What these super-fans do not seem to realize is that blind devotion does not really help to put of on a sound footing, rather it has the opposite effect of making it appear like some strange cult.

The rest of the issue is taken up with a piece of fiction, which I did not, of course, read, and a few reviews. I rather liked the one dealing with Damien's new novel THE JUDAS MANDALA. It warns me that, though I will probably buy the thing, I certainly won't enjoy it. (The reviewer of the first SCHRODINGER'S CAT novel, on the other hand, has fallen into the trap of trying to make his review as contrary as the novel itself, refusing even to consider the other two books in the work.)

Anyway, Van needs the money, so subscribe, then see if we can talk him into running a letter column....

SCIENCE FICTION Van Ikin Dept of English, University of Western Australia, Nedlands, W.A. 6009. AUSTRALIA. Available for \$6-00 for three issues. (\$10-00 for three overseas.) Not dated.

Well, from the ultra-serious to the ultra-fannish. In FANHISTORICA, JoeD Sinclari has chosen to reprint articles and other material from older fanzines, in order that some of we new-comers to fandom should develop an appreciation of the past. It's probably the sort of zine that would give D. West the screaming shits, but I rather like it.

Featured in this issue are pieces by Alva Rogers, Dick Lupoff, Bob Shaw, Laney, Tucker and Ray Nelson, and for part of the issue Joe has facimiled Bob Tucker's SCIENCE FICTION NEWS LETTER, an intersting piece, which bears more than a passing resemblance to just about any other science fiction newsletter that you could mention.

This zine is one for the fan historians, and seems limited to the U.S. for the most part. However, if you are into science fiction fandom from the historical point of view, then the zine is invaluable.

FANHISTORICA JoeD Sinclari 4599 NW 5th Ave, Boca Raton, FL 33431 U.S.A. Available for the usual, and particularly for old fanzines, or for \$1-50. This issue, #4, is dated December 1982.

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TIME LOOP is a Dr Who fanzine, and so, not surprizingly, contains paens in praise of that particular television show. The news sections concentrate on what episodes the A.B.C. has, or has not bought; the current whereabouts of bit actors from the series; and assorted merchandising details. However, the letter column features letters by Jack Herman and my humble self. I think it was all brought about by a letter that editor Paul Kennedy sent to Leigh Edmonds.

I rather enjoyed reading the zine, but more from the point of view of someone reading of the strange things that people do in Central Asia. It sounded interesting, but not the sort of thing I'd really want to do. I'm still rather staggered by the emphasis on merchandising that appears in media fanzines, and this one is no exception. I'm also a little suspicious of the burgeoning of magazines devoted to obscure, or just plain bad television programmes. There's a review of a BATTLESTAR GALACTICA fanzine in this issue. Sometimes it strikes me that people produce zines on such topics just so that they can say they were the first to do so. It's rather like the Oklahoma Land Rushes...

TIME LOOP Paul & Tina Kennedy 13 William St Cambridge Park, N.S.W. 2750 AUSTRALIA Available for 55¢, trade, or contribution. Dated March 1983

If you like semi-comprehensible gossip, then FILE 770 is the zine for you. This issue takes up quite a lot of space discussing some heavy argument that seems to have hit Michigan fandom, which is all very well, if you're interested in what's going on in Michigan. FILE 770 also continues to contain some excellent convention information, and some readable con reports, plus, in this issue, Ted White disects a few fanzines. I note a fairly hefty lettercol in here too. I'm really not sure that this is all that good an idea, especially in what is supposed to be a small and frequent newszine. It strikes me that a lettercol could lead to all sorts of strife. Anyway, FILE 770 is the essential North American newszine if you're interested in what's going on in fandom, and the rumours behind the gossip. If you're not into that sort of thing, then you're probably getting LOCUS.

FILE 770 Mike Glyer 5828 Woodman Ave #2, Van Nuys, CA 91401 U.S.A. Available for \$3-00 for five issues in the U.S., and \$1-00 per copy for overseas airmail. This issue is #41, but I can't find a date here.

Of course, if you want the same sort of details on Australian fandom and its assorted ins and outs, you should be getting Roger Weddall's THYME. Though fluctuating in frequency, THYME keeps one up to date with local scandal. To promote the zine, Roger put together this special issue to coincide with SynCon, the '83 Australian National Convention. It's a pretty obvious sell-out to media interests too, as the front page story deals with the plot of RETURN OF THE JEDI. Hopefully though the next issue will return to common sense, and get back to printing vulgar innuendo about the Melbourne in '85 committee.

THYME 25% Roger Weddall 79 Bell St, Fitzroy Vict 3065 AUSTRALIA. Available for \$4-00 for 10 in Australia; \$6-00 for 6 in New Zealand; and \$1-00 per issue in the U.S.. This one is dated 30/5/83.

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But enough of these evanescent newszines. Onto something with a little more meat to it. Marty Cantor's HOLTER THAN THOU 15 is my idea of what a real fauzine should be. Let's have no more of this rubbish about delicate and refined writing. HTT is a fauzine that concentrates on entertaining the faunish masses rather than appealing to the intellectual elite who like to mull for hours over each of Chris Atkinson's commas.

Marty announces his marriage in this issue, and introduces his wife Robbie as co-editor. This confirms a suspicion of mine. I figured that issues of HTT were looking too fat. I'd initially put it down to a surfeit of jelly beans, but now it's obvious. The zine is pregnant. Considering Marty's taste in art and putrid humour though, I'm not willing to guess what the progeny might look like.

But on to this issue. There's a fairly minor piece on the death penalty by Richard Weinstock; a piece called HARLAN IS FIVE, by Jeffty, which probably would have made sense had I read the original story: there's yet another piece on Sixth Fandom, and its detractors by Ted White. (I figure that that is pretty much mined out by now. Perhaps it's time to make another of the numbered fandoms trendy. Do I hear a bid for Fourth Fandom?); there's a story which I won't read until the second part is printed in HTT 16; there's a nice piece on bicycling by Skel:and a bit attributing the extinction of the dimosaurs to unnatural sexual practices by brad savage. Unfortunately it is too short, and doesn't include the sort of explicit pictures that one has come to expect from Marty. Mike Glyer contributes a fanzine column which is quite interesting. It takes a fairly detailed look at the Mielsen-Hayden's Izzard. Then there is, of course, the enormous letter column. Well worth a read.

HOLIER THAN THOU #15 Marty Cantor5263 Riverton Ave #1, North Hollywood CA 91601
U.S.A. Available for the usual, \$4-00 for three, or the same
in Australia with money sent to Ken Ozanne. 42 Meeks Cres
Faulconbridge N.S.W. 2776. January '83

I know that one should ignore layout when reading a fanzine, but there are times that I find this very difficult. I, for instance, have never seen the point in the punk layout, and so tend to ignore something relying heavily on punk cliches. This can be to my disadvantage, as in Phil Palmer's CHOCOLATES OF LUST. On closer examination, I find a few interesting bits in it, but my first reaction was to put the zine in the "to be ignored" pile.

The problems are in legibility. The overprinted inner cover, for instance, may well contain some interesting writing, but I can't read it through the additional layer of ink. No doubt the combination of military mimeoed photos and editorial mean something, but I can't work out what. The handwritten pages, and photo-collages didn't do that much for me either, and the layout of an article by Cyril Simsa seriously interfered with my ability to read it. Add to this the fact that it looked as though some pages of my comy looked as though they had been used as beer mats, and you can see that the packaging isn't all that inspiring.

It all comes down to my basic philosophy on the printed medium, which is that everything that one does should enhance the readibility of the material in the magazine. Too much new wave layout interferes with the text, which is all very well if all you're interested in doing is making a statement on the confinement of creativity by linear thinking, but there are only so many times one needs to make that statement. After that, it's more important that good writing gets read, and there are articles in this zine that I would probably have read had they been presented in a more accessible fashion. (I find it hard to believe that the Phil Palmer who put out this zine also did FLAY, SWELTER AND GROAN.)

CHOCOLATES OF LUST #2 Phil Palmer, 62 Beaufort Mansions, Beaufort St, Chelsea, London, SW3 5AF U.K.. No doubt available for something. Undated.

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To show how accessible a fanzine can be, there's Steven Bieler's GN COMPANY TIME 3. This zine features some of the most interesting writing I've ever seen in a fanzine. Judy Gould's piece is experimental in tone, and yet fascinating, and is not detracted from by any silly layout tricks. Steven's own piece on his writing is also simple to read, and well put together. CCT is a very good fanzine, and is well worth getting your hands on.

ON COMPANY TIME 3 Steven Bryan Bieler P.O. Box 1870, Seattle WA 98111 U.S.A.
Available for the usual. This issue dated June 1983

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Sigh! So much for my oft touted but never particularly evident sweetness and light reviewing policy. I'd like to say all sorts of nice things about Tom Cardy's FISSION CHIPS 4, but it's a rather slim issue. It suffers from a problem that I'm seeing in a lot of current fanzines, i.e. a tendency to avoid articles longer than two pages. Thus we have a brief piece on writer's block, which is little more than Tim Jones trying to justify the fact that he hasn't written an article for this issue, and a new-wayish bit of fiction by Malcolm Bowers, plus Rex Thompson with a page on Fandom and the art of self-defence, which could have been interesting had it been developed further.

It's probably hypocritical of me to say this, since I've been accused of doing exactly the same thing, but FISSION CHIPS strikes me as the sort of fanzine that has been put out merely because Tom felt that he really ought to get an issue out. The cover is very good.

FISSION CHIPS 4 Tom Cardy P.O. Box 5516, Dunedin, New Zealand. Available for the usual. This one is dated approximately May 1983.

I was nattering to Cliff Wind while he was staying in Adelaide, and we were trying to narrow down what we felt were good fanzines. Naturally, MAINSTREAM by Jerry Kaufman and Suzle Tompkins got a mention, and MAINSTREAM 8 shows why it has to be considered a good fanzine. It has style. It's the sort of zine that one picks up secure in the knowledge that there will be some worthwhile reading within. The solid twiltone, and artistic covers virtually guarantee that this is the archetypical good American fanzine, so good in fact that it encourages one to bend over backwards to find something wrong with it.

With this issue, the search consists of nitpicking. With the exception of David Bratman's rather superficial article on the chicken/egg argument, each of the articles in this issue is worth the gold twiltone upon which it's printed. Certainly there are pieces, such as Terry Garey's delicate sketch of her experiences with fabricating blanket squares, that don't exactly set the world afire, but it's a quality fanzine, and even the bad articles would stand out as above average in most fanzines. The twin highlights of this issue are Loren MacGregor's piece on the gentleman from "People" magazine, and Greg Benford's column, which ties together the most unlikely events. I guess that, if you can attract writers of the sort that Jerry & Suzle do, and then add their own talents, you're bound to come up with a fanzine that is pretty damn good. While I will admit that I still prefer Skel's SFD, MAINSTREAM is one of the fanzines that make visiting the letter box a pleasant experience.

MAINSTREAM 8 Jerry Kaufman & Suzle Tompkins 4326 Winslow Place N, Seattle WA 98103 U.S.A. Available for \$1-00, or the usual. This issue dated March 1983.

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It's probably rather unfair of me to mention a first issue immediately after MAINSTREAM, but it strikes me that, were more faneditors to look at the good zines, they might avoid making some fairly basic mistakes. Not that I'm advocating a slavish copying of other zines. Heavens forbid! I've been taking exactly the opposite stance in my discussions on the Sixth Fandom bit. However, zines like LIVING IN THE LIMELIGHT do need some sort of help.

It's not as if Stewart hasn't put out previous zines. He used to put out one called ALIEN 4, but in the break between zines, he seems to have forgotten a few things, like how to use apostrophes. If I had to pick the one thing that mars LITL, it would have to be the pretentious prose style which permeates the editorial, Stewart's article on the computer revolution, and the story by Ian Perry. It's the sort of thing that reminds me of the ghodawful stuff I used to write in my first two years at Uni. Adrian Bedford's piece, on the other hand, is a real breath of fresh air, though what it's doing in a fanzine ostensibly devoted to F&SF I'm not quite sure. Mind you, Stewart must have money to burn. Anyone who can afford to post a ten page zine done single sided on heavy xerox paper has more money than I have. Hopefully this one will get better.

LIVING IN THE LIMELIGHT #1 Stewart Jackson P.O. Box 257, Kalamunda, W.A. 6076

Australia. Free. This issue is undated.

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Amazing what mailing lists one can find oneself on. I have no idea how I came to get a copy of EMPTIES, Martin Tudor's apazine for APA-B, a Birmingham (England) apa. In fact I hadn't realised that there were any British apas, other than the women's apa which got a mention in EPSILON. As with any apazine, this one is a mixture, but quite a pleasant one, especially for the quoted chain letter, which must be the most typoed of all times. (I'd seen a version of it in '77, and it was only barely possible to work out that the two were one and the same.) A nice Brit apazine.

EMPTIES 1 Martin Tudor, 845 Alum Rock Rd, Ward End, Birmingham, B8 2AG U.K. Available to anyone who asks. Not dated.

I will admit that fanzine reviewzines aren't the most inspiring things in the world, and this one is no exception, so I can understand the wish to jazz them up a little. Keith & Rosemary Walker have been trying to make their zine, on this occasion called AMAZING AMZINES, a little more interesting, With this issue they have had a certain degree of success, though I preferred the series on how to run assorted duplicating equipment that Brian Earl Brown ran in THE WHOLE FANZINE CATELOG a while back. AMAZING AMZINES suffers from the feeling of being thrown together any old how. Thus there is a piece by E.C. Tubb, which doesn't seem to be there for any particular reason, other than the fact that the illo was drawn onto stencil, which is the topic dealt with on the prevous page.

The reviews are of the capsule type that I have tended to do in the past. The Walkers seem to be getting a rather more diverse range of fanzines than I do at the moment, and are showing signs in this issue of shifting their zine in a comicsward direction. My favourite typo for the issue is "This comes from Sandy's none year old daughter."

AMAZING AMZINES 52 Keith & Rosemary Walker 6 Vine St, Lancaster, Lancs LA1 4UF United Kingdom. Available for trade. March '83.

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There can be few feelings more heartening than when one discovers that one of one's favourite fanzines isn't dead, but has been simply sleeping for a while. The fact that QUINAPALUS 6 lobbed into my mailbox the other day was an occasion for rejoycing. True the joy was slightly dampened by the fact that I couldn't recall what had been said in the previous issue, and so the continuation of Mark's trip report lost a little of its continuity, but the rest was a marvel to behold, and took me back to a simpler time, before Denvention. For a start, this issue contains a rip-off on Edgar Allen Poe's THE RAVEN. Can it be a coincidence that two zines, both starting with Q should publish a rip-off of the Raven in their December '82 editions? Then there's part one of Joyce Scrivner's DUFF report, just to show that such things are, in theory, possible. There's also an introduction to Joyce by Denny Lien, and assorted letters on things that were said two years ago. Hopefully we won't have to wait that long for the next one.

QUINAPALUS is the sort of fanzine that Minneapolis fans used to produce, complete with Ken Fletcher artwork, and the words of Dave Wixon.

QUINAPALUS 6 M.K. Digre 4629 Columbus Ave, Minneapolis MN 55407 U.S.A. Available for \$1-00, or the usual, preferably humorous. Dated December '82, but really February '83.

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Trip reports can be another of those areas of writing that, while appearing deceptively simple to write, end up being rather boring lists of events. I found the third part of Joy Window's trip report, printed in WEBERWOMAN'S WREVENGE 12 to suffer from this. It seems that if one has to condense six days of one's trip into one short paragraph, then the trip can't have been that interesting. Joy's trip report seems to be more the bones of a report, and while those who know Joy may be able to flesh out the report through their own imaginations, the rest of us are left wishing that she could have been a little more detailed.

I don't really want to say anything about my piece on castration. I tend to lack objectivity when talking about my own writing, as my general feeling is " I liked bits of it, but feel that I could have done it better." The Luckett filk would have been okay, had I read the book.

Maturally though, the main interest in the issue is to be found in the letter column, where Greg Hills gives us a list of his favourite mutilations. I was interested by the fact that Greg would rather lose his penis than his sight. People have strange priorities.

The lettercol also continues the discussion of Jean's policy, which is that emotive discussions are as important as logical or cleverly written ones. Thus, if you're into rational arguments, or clever writing, WWW is probably not for you. I will admit that I would rather see a little more factual emphasis in the arguments, but Jean tends to zero in on topics where the facts are far and few between, and are, in any case, subject to multiple interpretation.

WEBERWOMAN'S WREVENGE 12 Jean Weber,c/o C.S.I.R.O. GPO Box 1800, Canberra, A.C.T.

2601 AUSTRALIA. Available for the usual, or 60¢ per issue.

This one is dated May 1983.

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D Carol Roberts is becoming one of my favourite fan writers, and is certainly a perfectionist in her own FAPAzines, which is why I was rather disappointed by her brief contribution to Graham Ferner's new zine SNEETCHE. It's little more than a brief plug for the television fanzine THE E PEROR NORTON SCIENCE FICTION HOUR that Carol works on.

Actually, while I hate to say this, since Graham has been so kind in providing me with artwork, and says nice things about my zines, I'm afraid that SMEETCHE doesn't quite make it for me. It suffers from a shortage of really impressive material. It has the obligatory Douglas Adams interview, a very sketchy run through skiffy films, and assorted reviews. Sigh. I only got one half of Tom Cardy's comic strip too, which was a pain, as it was very enjoyable, or at least the first half was.Graham's own piece on the importance of a Den is well taken, but might have been enlivened by a well chosen anecdote or two. One of the most impressive pieces in the zine is also the shortest. Bruce Burn contributes a wonderful little mood piece.

Generally though, I can't help but feel that SMEETCHE has a way to go yet.

SNEETCHE 1 Graham Ferner 2/16 Hollyhock Place, Browns Bay, Auckland City NEW ZEALAND. Available for the usual, or \$1-00. March 1983.

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Okay, on to a fanzine that I can't say anything nasty about. Roelof Goudriaan's SHARDS OF BABEL is probably one of the most useful little newszines that anyone with an interest in the goings on in European fandom could have. It's produced in English, and its standard puts to shame a goodly percentage of fans for whom English is their native tongue.

Roelof regularly features material on conventions, and has a country by country round-up of events in Europe. If you're at all interested in following international fandom, you should be on the mailing lists of SoB, THYME, FILE 770, and Dave Langford's ANSIBLE. (This issue even gives you info on Australian and New Zealand conventions. You can't ask for more than that.)

SHARDS OF BABEL 7 Roelof Goudriaan Postbus 1189, 8200 ED Lelystad THE METHERLANDS. Available for 62-50 per year, or its equivalent. May 1983.

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Another zine I can't say anything masty about is GAME CROSSING by Terry Garey and Mog Decarnin, but then, it is a one-shot personalzine, describing their trip from San Francisco to Minneapolis, where Terry now lives. Perhaps I enjoyed it because I know Terry, and I know how I would feel about moving to Minneapolis, but I think it's more than that. Had this appeared as an article in a larger fanzine, I would still have enjoyed it. Nicely written.

GAME CROSSING Terry Garey 2528 15th Ave S Minneapolis, MN 55404 U.S.A. & Mog Decarnin 512 B Cole St San Francisco CA 94117 U.S.A. Not really available at all. Sometime in 1983

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Much of my interest in fandom comes from what it tells me about different lifestyles. This may be why I don't go much for mediazines, which concentrate on fictional lifestyles. I prefer the real thing, and so fanzines like THIS NEVER HAPPENS 3 are high on my list of the sorts of fanzines that I like to see. After a wonderfully silly introduction, which rival's Jerry Kaufman's in the MAINSTREAM reviewed earlier, Christina and Lilian get into some really interesting stuff. I particularly enjoyed the descriptions of schooldays provided by Christina and by Pam Wells.

Mind you, as I mentioned earlier what really interests me is gossip about fans, and so Lilian's Venn diagramme of British fandom was well received. Mind you, the fact that I recognise less than a quarter of the names on it obviously means that there's a hell of a lot of British fandom that I haven't discovered yet.

Strangely enough, there are obvious comics influence in this zine, but, rather than making it a comics fanzine, it adds a destinct individual flavour to what is clearly a faanish fanzine. Not only that, but this issue has a Dave Langford article on the religion he's considering planning. TNN seems to go from strength to strength, particularly with the Harwood artwork.

THIS NEVER HAPPENS 3 Christina Lake and Lilian Edwards 20A Chatsworth Parade,
Queensway, Petts Wood, Kent, BR5 1DF UNITED KINGDOM. Available
for the usual. March 1983.

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I certainly hope that I never become as jaded about conventions as Leigh Edmonds reveals that he is in RATAPLAM 23. His editorial is a most useful one as it tells me of the symptoms of terminal ennui are. Fortunately this ennui doesn't manifest itself excessively in the rest of the issue, though he must be running a little short on material if he's willing to publish my person election memoirs (That is my obligatory coy reference to my own writing for this issue. Jack Herman take note.)

Joseph Hanna-Rivero tells me more than I really want to know about the Australian film censorship system. Personally I only ever use those funny ratings to work out whether or not there is going to be enough sex in a movie to make it interesting. His conclusion is that censorship is oppressive. That's fine, however, I really don't care that much. There's only so much interest in seeing sex in movies, and I really don't care if the censors decide that anything more violent than RAIDERS OF THE LOST ARK is worth cutting. I can't stand violence in films, and figure that if I don't want to see it then why should I bother about other people's rights being curtailed.

The amusing piece in this issue is Ali Mayn's comments on Art Criticism. Ali is one of those people who seem to think that sf art should be striving to make its place in the Art establishment, which, I guess, makes Ali sf art's answer to George Turner.... Me, I'm quite happy with reacting to art on a gut level.

RATAPLAN, or an Ornithopter by any other name is still, in my opinion, the best of the Australian fanzines, even if I don't always agree with Leigh's format or choice of material. The fact that we don't agree is what makes fanzines individual and fun. The letter column is lively, and the issue overall does give a strong feeling of being "together."

RATAPLAN 23 Leigh Edmonds P.O. Box 433, Civic Square, A.C.T. 2608 AUSTRALIA Available for the usual, or \$2-00 for three. Dated June 1983

Better colate than never

SCIENCE FICTION CHRONICLE is the sort of newszine you read if you're still interested in what those disgusting filthy pros are receiving in advances now-a-days. It has photos of all the biggies. This particular issue features Clarke, Asimov and Del Rey on the front page. The zine is also a useful guide to recent releases and current markets. It does though, tend to stick clear of the sort of muck-raking that most fannish newszines wallow in.

As far as production and the like go, SFC can't really be faulted. It's a lovely professional little zine, which, though a touch more fannish than LOCUS, is cast in a similar mould. If you're seriously interested in sf goings on, you should be getting either this, or LOCUS. (Besides, this way you get to see the stories that Merv Binns paraphrases in AUSTRALIAN SCIENCE FICTION NEWS.)

SCIENCE FICTION CHRONICLE Andrew Porter P.O. Box 4175, New York, NY 10163-4175
U.S.A. A year's subscription will set you back \$28-20 if
you want it airmailed to Australia. FEBRUARY 1983.

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HARLOT may not be the perfect fanzine, but it'll do until something better comes along. Despite the fact that the co-editors live five hundred miles apart, it still has a cohesiveness lacking in many single-editor zines.

Mind you, there are some things that I'd like to see improved in the zine. For a start, I'd like to see lots more writing from Anne Laurie and Avedon. Then I'd like to see HARLOT become more regular, but until that happens, I'll just have to be content with the fact that both of them put out personalzines.

This issue starts brilliantly, with an editorial by Anne Laurie on the lack of decent new sf editors, and then an editorial by Avedon about making conventions more attuned to literature and written sf. It continues with Gerri Balter's piece on young pretty women, which is good, but which I'd already seen in Gerri's apazine. There's also a rather nice piece by Pat Mueller, on knowing how things work. Nice to see a few women getting mechanical. That way I won't feel so bad about not being mechanical. The Infraview by Kevin Smith is a rather nasty rip-off of Arthur Hlavaty's more serious such project, but still funny for all that. The lettercol is, of course, varied and well fed. A nicely balanced zine.

HARLOT 3 Anne Laurie Logan P.O. Box 191, E.Lansing MI 48823 U.S.A. Avedon Carol
4409 Woodfield Rd, Kensington, ND 20895 U.S.A. & Ken Josenhans 605 S.Grand,
Lansing, MI 48933 U.S.A. Available for the usual - one trade zine to
Avedon and one to Anne Laurie. This one dated March 1982 Gad, and I thought
I was slow in posting zines out.

Just to prove how behind I am in these listings, here's UNCLE DICK'S LITTLE THING nos 5 & 6. These deal with Chicon, and assorted gossipy things around there, and the fact that I haven't seen a copy since this rather hints that either Dick has removed me from his mailing list, or that he's yet another example of post-Worldcon burnout.

UDLT is a gossipy newszine, which tends to be less formal than FILE 770. It would, I'm sure, be interesting to see Dick's interpretation of the Michigan fracas reported in FILE 770, as he's a little closer to the action. One wonderful feature in #6 is a series of dead aardvark drawings by Greg Rihn. Mind you, the man obviously knows precious little about cricket. The batting stance adopted by the character weilding an aardvark on page 6 would lead to all sorts of unpleasant dismissals.

UNCLE DICK'S LITTLE THING Dick Smith 710 S. Scoville, Oak Park IL 60304 U.S.A.

Available for the usual, or interesting gossip.

Dated sometime in 1982

Well, to prove that I have received something recently, here's THE WASFFAN 32, proof positive that owning a computerised word processor doesn't improve a lousy speller. (There goes my excuse for buying one.) The new editor, Kevin McCaw, is determined to revise the format of Roy Ferguson's WASFFAN, but, so far, the attempt has been a limited, success, reenforcing my feeling that it is better to start one's own zine, rather than to try to resurrect an older title and style.

The trouble is that Kevin isn't Roy, and doesn't have Roy's methodical nature. He's trying to force himself into that pattern, and it doesn't work, because he has a rather gosh-wow approach, whereas Roy's zine always projected an air of studied seriousness. There's also the fact that the current incarnation of the WASFFAN is trying to unite the different groups in W.A. fandom, thus, along with some fairly fannish zinereviews, one finds a long piece on Peter Davidson's recent visit to Perth. I'm afraid that Kevin's multiple editorial didn't really appeal to me Lither. Still, Kevin is new to the game. Hopefully, when he develops a little more confidence in his abilities, he will go on to a style more in keeping with his own personality.

THE WASFFAN 32 Kevin McCaw 20 Dodd St, Hamilton Hill, W.A. 6163 AUSTPALIA. Available to members of W.A.S.F.A., for the usual, or for 50¢. Also available on floppy disk. (Does this mean that Roman Orszanski's cassette fanzine is already obsolete?) July 1983.

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Right, another blast from the past, this time A.U.S.F.A.'s NEMESIS. This one isn't all that old, being the programme book for ADVENTION 4, a local convention, put on with financial aid from AUSFA. It features a biography of Guest of Homour, Wynne Whiteford, and one of Wynne's stories. It also has Bert Chandler discussing elections, interviews with Ian Watson and Wynne Whiteford, assorted fiction, a biography of Mary Shelley, and a superbly bizarre little cartoon by Des Waterman.

As with all clubzines, the quality depends very much on the enthusiasm of the club, and, all things considered, this isn't a bad issue at all. However, the lovely offset is totally negated by the decision to use the script typeface. I personally find this the least attractive of type faces, and, to do a whole zine in it is not really on. Hopefully we'll see another issue of NEMESIS before the end of the year.

NEMESIS 5 John Playford and Brian Forte, Adelaide University SF Association, c/o SAUA Office, Union Buildings, University of Adelaide, North Terrace, Adelaide, S.A. 5001, AUSTRALIA. Available to members of AUSFA, or for the usual. This issue dated APRIL 1983.

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Okay, let's cross an ocean to my idea of the perfect chaotic clubzine, i.e. ANVIL. Of course, I'm biased. I met, and grew to like a lot of Birmingham (Alabama) fans during my fast fading 1931 trip, and so feel at home when reading ANVIL (More so, in fact, than when I'm reading NEMESIS.) ANVIL is a weird mix of month to month club business, convention reports, and genzine type material, though this issue has no con reports. What it does have is a transcription of Bob Shaw's interview from BoShCon, the 1982 Birmingham regional. As with all of Bob's stuff, it is both entertaining and informative. ANVIL also has a nice letter column, and does a good job of reviewing fanzines. (I could of course, be accused of a little bias here, as they always say such nice things about Q36.) Anyway, "do yourselves a favour", and try a little dose of Southern Fandom. You'll be so glad you did. (Is is obvious that I'm worried about getting to the bottom of the page without having to start another review, or think up a lino?)

ANVIL 27 Charlotte Proctor & Wade Gilbreath P.O. Box 57031, Birmingham AL 35259-7031 U.S.A. Available for the usual, or \$5-00 per year. This one dated April/May 1983.

CRAB DROPPINGS is one of the new wave of short and frequent fanzines that some have been hailing as the salvation of fanzine fandom, though how they differ from the short frequent apazines, hailed by these same people as the bane of fanzine fandom, I really don't know. As with anything, the quality depends very much on who is producing the regular short fanzine/apazine. CRAP DROPPINGS is a nicely written meandering natter.

CRAB DROPPINGS Simon Ounsley 21 The Village St, Leeds, LS4 2PR UNITED KINGDOM Available for something flung back at Simon. This one is dated November 1983.

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WIZ is the fanzine that Richard Bergeron produces when he isn't producing a fanzine, much as CRAB DROPPINGS is for Simon. You can tell the difference immediately. WIZ stretches to ten pages, and is the most ghawdawful size. It's rather like foolscap, only even longer. It's produced on a crisp, clean photocopier, which does good offset imitations.

#5 devotes lots of space to the, by now, infamous D West article "Performance", but, since I couldn't get up the energy or enthusiasm to read the original article, I didn't do much more than give this a cursory glance. More interesting is the assorted natter later in the issue. I like reading Dave Langford letters, even if they aren't addressed to me. My major criticism of WIZ is that I find it difficult at times to work out who is writing at any given time. The obvious rejoinder to this is "You can't be reading very carefully" to which I plead guilty as charged. I find large expances of writing daunting at times.

WIZ 35 Richard Bergeron Box 5989 San Juan, Puerto Rico 00905 U.S.A. Available for some sign of interest I suppose. This one is dated March 1983.

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In the special review issue of THE CYGNUS CHRONICLER, Nev Angove admits to . Tread at least seven Gor novels. Otherwise, there's nothing all that startling here. It's basically a sample copy that Nev has been distributing to drum up trade for the usual issue. It has a number of interesting bits on different books, and also features a column by Rick Taylor on S.F. Movies.

CYGNUS CHRONICLER is one of the current crop of Australian semi-prozines, which regularly features book reviews and amateur fiction. The one problem that it faces is that, unless it changes its format drastically, it's not likely to attract the sort of newsstand buyer whose support is necessary if it is to become a really useful magazine in terms of supporting Australian talent.

CYGNUS Neville Angove G.P.O. Box 770, Canberra A.C.T. 2601 AUSTRALIA. Available for \$1-95 per copy, or \$7-00 per year. This issue dated March 1983.

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WARP is the clubzine of the New Zealand national association for science fiction, and tries to bring some unity to the groups scattered across the two islands. It is, therefore, concerned with club politics, and the doings of the various branches of the association. This issue is rather insubstantial. Other than a brief run down on club activities, and assorted other plugs, the issue consists of a one and a half page attempt to run through the "Sf should be de-ghettoised" argument, and a reasonable, but rather short letter column. Mevertheless, since there seems to be no regular NZ newszine, Warp is the sort of zine to get if you're interested in the goings on in the land of the long white cloud.

WARP 32 c/o NASF P.O. Box 6655, Te Aro, Wellington NEW ZEALAND. Probably available for something. This one is dated January 1983.

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Well, yes, even reviewzines get the occasional letter, and, after the bomb squad has gone over such letters, I occasionally even read them.

JAMES J STYLES 5/723 Park St Brunswick Vict 3056 AUSTRALIA

12/5/83

I especially enjoyed your latest "THE BNF" Q36 #3. Still chuckling from the cover, I flipped through several pages and was assaulted by the pithy review of young Ygor's "REGA REVIEW".

Well first I laughed. Then I guffawed. Then I grinned happily for several minutes as I compared this review with the others. I guess there's some kind of twisted egotist in me; where any mention is good, bad or good.

I can answer your query. Yes, you did receive "REGA'S REVIEW #1" as an example of a "real crudzine". The cover was meant to be eye shocking and visually and blatantly uneasily dubious. Due to poor artwork it only managed to be off taste.

JACK R HERMAN Box 272 N.S.W. 2006 AUSTRALIA 5/10/82

(Re Q36 #2) I won't take issue with much of the review section, except to note that the self-deprecation re MAO articles was a Wentworth Building little coy and to cavil with your use of the term "fan fiction" Sydney University for what is amateur fiction. As far as I'm concerned, "fan fiction" is fiction by and about fans. Anything else, from second rate copies of Trek stories, to fifty second repeats of old pulp gimmick stories, is amateur - in all senses of the word - fiction. I will publish the former, but not the latter.

On other matters, Ron Clarke has his figures wrong. On the basis of purchases in Sydney between July and September 1981, the correct cost for mimeo (50ppx200 copies) is

> 10 Reams White A4 Paper @ \$3-76/ream \$37-60 (Not \$45-00) \$ 8-00 (Not \$9-10) 50 stencils @ 16¢ 1 bottle corflu \$ 1-50 (Not \$1-90) Ink - 25 tubes @ \$4-00 \$10-00 (Not \$20-00) 4 Electrostencils \$ 4-00 (Agrae)

> > \$61-10 (Not \$80-00)

Additionally, of course, the offset user has to use WhiteOut to correct his masters at twice the cost of corflu (at least). In essence, offset is 33% as much again more expensive than mimeo, leaving aside capital cost and ease of use.

And, from the otherside of the Tatala fence we have

St Kilda Vict 3182

As you know, I've been using offset of late, having bought c/o 21 Shakespeare Grove my own machine (with electrostatic platemaker and plate primer). I can amplify on some points Ron didn't cover

AUSTRALIA For starters, I paid \$700 for the platemaker, which 10/5/83 is very competitive with the price; in New Zealand, of a good electrostenciller. It's not a very reliable device, witness some recent abortions, the fault of the platemaker, but when it works properly I get excellent results. (The

dealers will yet rue having sold me a sour machine.) Second, the plates come in two compatible sizes, "12s" at about 25¢ each, and

"16s" at about 42.5¢ each. Both are suitable for printing A4 pages, though the larger 16 is better, as it covers the whole metal drum, reducing stray transfer of ink to the blanket to a minimum.

Third, while NZ and Oz prices differ, my costs for 100 copies offset, using electrostatic plates, and not Ron's primitive Direct Image, are also comparable with the costs for 100 copies mimeo using either wax or electrostencils, or a combination.

ביבים,פיםיםים

Indeed, over here, electrostencils - if you own your own machine - cost less on average than wax stencils.

Fourth, when was the last time you printed a zine on 45gsm - bank - paper? I've done several that way, offset.

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Fifth, correcting errors after the plate is made. Embarrassed? A wipe of the cloth and your bungle is erased. Within ten seconds the plate is ready to print. I've used the famed electrostencil corflu. It's worthless. I got better - but still highly unsatisfactory - results with ordinary corflu.

Sixth, colour changes are simpler with offset. No replacement of rollers or floppy silkscreens. Just wipe out the ink trough, run the machine with a cleaning sheet instead of a blanket, with a squirt of chemical to help it along, and you're set for a new colour.

Seventh, it is possible to leave the machine so set up that all you need do to start your day is slap a plate on the machine and set it running.

There are drawbacks. It's a lot more difficult to operate, and very easy to get lousy results, as I know too well. For short runs, the cost of crudsheets is significantly greater than with mimeo, as it needs about ten copies to get things going right, and the paper must be clean. Furthermore, the offset printer is noisy. It rattles the floor boards. It's heavy too. Mine, about normal for tabletop, weighs in at 250 pounds. Apart from that, it looks like a big duplicator without the crankhandle.

Overall, while mimeo is certainly better for the casual fan, offset is better for those who want a little more printing power. Modern photoc piers are better still for those who do only short printruns, and can be picked up for about the same price as a good used nimeo/electrostencil system.

Thanks Greg, but, considering your own later points, Jack's comments, and my personal experience, I'll stick with mimeo. It's pretty much hasslefree. I can use it without having to undergo major technical training, and it is convenient. While I do like to keep control over my zine production, I'm not that fascinated by the actual printing process, and can't see myself ever doing enough printing to justify going offset.

Amazing Amzines	p6	On Company Time	p4
Anvil	p1.0	Quinapalus	p6
Chocolates Of Lust	p4	Rataplan	8 q
Crab Droppings	pll.	Science Fiction	pJ.
Cygnus	pll	Science Fiction Chronicle	p9
Enpties	p5	Shards Of Babel	p7
Fanhistorica	p2	Sneetche	p7
File 770	£q	This Never Happens	p8
Fission Chips	p4	Thyme	р3
Game Crossing	p7	Time Loop	p2
Harlot	pg pg	Uncle Dick's Little Thing	p9
Holier Than Thou	р3	Warp	pll
Living In The Limelight	p5	The Wasffan	p1.0
Mainstream	p5	Weberwoman's Wrevenge	p6
Nemesis	p1.0	Wiz	pll.
		COVER - Tom Cardy	

Last stencil typed 10/7/83. Q36 K will follow real soon now. Then I'll get to work on a huge Q36 numerical, in the hope of killing the backlog completely. Please note that only my post office box is a current address. I have moved out of Kensington Park, and will be moving to Welbourne in January.

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