



THE
WHOLE
FANZINE
CATALOG 10
AUGUST 1979

THE WHOLE FANZINE CATALOG #10

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Wofan is a review of current fanzine publishing. It is published every six weeks and is available in trade for fanzines (trading three for one) or by subscription at the rate of 40¢ a copy (\$5 for \$2). As my bank refuses to cash foreign checks, please, no foreign checks. -- There's always International Postal Money Orders --

Wofan uses a seven point rating system in conjunction with a description of the fanzines being reviewed. Opinion of the rating system has been generally unfavorable, so forget it. A zero is unforgivably bad and a seven is perfect, with a three being average. The reviews are divided into Clubzines, Newszines, zines from other countrys and American zines. This isn't done out of rank jingoism as it might seem

Wofan is printed at 85% of original size using a varietty of typewriters and typefaces. This is Olympic Congressional, "Stalking" was typed in "Large Elite" and the bulk of the US zines in Artisan. Next issue may see the entire zine done in Congressional as it seems too much of a bother staying after work for so many nights using their Selectric.

ELECTRO-STENCILING SERVICE

An unused

electro-stenciler is like.... well it ought to be used as often as possible to make it's investment worthwhile, and it's really a screw with commercial electro-stenciling being done for as much as \$5 a stencil. So I'm willing to make my e-s machine available for fanzine uses at very reasonable rates. Namely -- \$1.50 a stencil plus 50¢ postage per every four stencils. I have a Gestefax 455 electro-stenciler capable of 600 lines per inch resolution and will use Gestetner's own vinyl blanks. Mishak's vinyl blanks are cheaper but also much inferior on construction. Gestetner's paper stencils are even cheaper, and will be used for Wofan, but I will not use them for outside electro-stenciling.

Mike Brecken writes to note that the article of his appearing in DNQ was not a reprint, just a vastly delayed article. Also he notes no trouble typing with his Selectric, contrary to the folklore I'd repeated last time.

Jeff Smith circulated a form letter announcing the definitive death of KHATRU, the last of the great American Sercon fanzines. Sigh and alas. Where's Dave Gorman when we need him now?

SIX OF ONE (Club) is The Prisoner Appreciation Society in Great Britain. The address is Roger Goodman, (co-ordinator), P O Box 61, Cheltenham, Gloucestershire, GL52 3DX, ENGLAND.

Fans in the United Kingdom will be distressed to learn the the U.S. Postal Service does not consider "U.K." an adequate description of the letter's destination.

CHANGE OF ADDRESSES

Seth Goldberg, 5950 Imperial Hwy. #43, South Gate, CA 90280

The cover for this issue is by Andrew Porter, publishing mogul and occasional arter

Next ish will be a special double-size annish. It will be a bit late for an annish, but I didn't have time to do all the necessary typing this time and still get Wofan out close to on-time. Publishing MSD did delay me a tad this time.

Till Next time.....

AUSTRALIA

SPECTRE 2

Perry Middlemiss, editor. P O Box 98 Rundle St., Adelaide 5000 AUSTRALIA. Published by AUSFA. 44 pages offset. quarto. Available for the usual or 75¢.

One of the most stylish zines being published today There's a good interview with Terry Carr, an article on the Australian Ditmar awards with a listing of the previous winner, a mass of book reports and a lettercol. Rating -- 4

THE HAG AND THE HUNGRY GOBLIN 3

Derrick & Christine Ashby, P.O.B. 175 STH, Melbourne 3205, AUSTRALIA. 26 pages mimeo. Available for ... they don't say.

This may actually be an anzapa as there seems to be a couple pages of mailing comments, but the bulk of this zine looks like a regular genezine.....There's a longish report on the 1978 Australian Eastercon, Christine gives a recipe, several pages of what appear to be namebadges custom-drawn by William Rotzler (the explanatory material is unreadable. John Alderson also talks about cooking, reviews and locs complete the ish. Rating -- 3.

GREAT BRITAIN

ANOTHER BLOODY FANZINE #0 (JUNE, 1979)

Editors: Joseph Nicholas, 2 Wilnot Way, Camberlay, Surrey, GU15 1ja ENGLAND, & Alan Dorey, 20 Hermitage Woods Crescent, St John's, Woking, Surrey GU21 1LE ENGLAND. 2 pages mimeo A4.

A broadside announcing the arrival of a two-fisted fanzine determined to set fandom on its ear. Alan Dorey won the Nova award last year for best fanzine while Nicholas has been an outspoken, savage fanzine critic. Looks interesting...

DON'T PANIC (APRIL, 1979)

Graham England, 1 Fleet Way, Didcot, Oxon., OX11 8 BZ ENGLAND. 8 pages reduced offset A4. Available for 20p news, agreed trades, locs. US stamps accepted.

Some news and letters but mostly a listing of upcoming conventions in the US and in England. Fairly complete. Useful but otherwise uninteresting. Rating ..

DOT #6 (APRIL, 1979)

Kevin Smith, 7 Fassett Rd., Kingston-upon-Thames, Surrey KT1 2TD ENGLAND. 12 pages mimeo quarto. Available by editor's whim.

An editor-written genzine which talks about the nature of fandom, tells of wedding of Rob Jackson, reviews a couple zines and prints a letter. Rating -- 3

ERG #67 (JULY, 1979)

Terry Jeeves, 230 Bannerdale Rd., Sheffield, S11 9FE ENGLAND. 22 pages mimeo quarto. Available for 4/£1 or 4/\$2 (bills only, no checks.) Quarterly.

I'm amazed, not only has ERG been quarterly for sixteen years, but somehow Terry got a July issue across the ocean, via boat, in under a month! Besides the usual letters and reviews, there's an interesting article by Philip Harbottle on getting an anthology published. And reprinted from ERG 3 is a very funny article revealing the 'truth' about space travel. Rating -- 4

LES SPINGE #34 (JUNE, 1979)

Darroll Pardoe, 38 Sandown Ln., Liverpool L15 4HU ENGLAND. 10 pages reduced print, digest sized. Available on editor's whim.

A personalzine which talks about Rosemary Pardoe's discover of fandom, and Darroll's, plus a number of letters. A pleasant, laid-back zine. Rating -- 4

PAPERBACK PARLOUR Vol 3 #2 (APRIL, 1979)

Philip Stephensen-Payne, c/o Software R&D, System Ltd., 432 Dewsbury Rd., Leeds LS11 7DF, ENGLAND. 6 pages mimeo A4. Available for....it's not.

Philip announces that this will be his last issue the PP may continue under another's editorship. PP is (or was) a bimonthly report on paperbacks published in the United Kingdom, in the form of paragraph length reviews. Perhaps not too interesting to American audiences, but valuable to the British.

SCOTTISHE 77

Ethel Lindsay, 69 Barry Rd., Carnoustie, Angus DD7 7QQ Scotland, U.K. 24 pages mimeo A4. Available for the usual or 50p/\$1 (US agent, Andrew Porter, P O Box 4175 New York, NY 10017. (Foreign checks are very hard to cash.)) twice annually.

One of the really long-lived zines. There's an article in this issue by John Boardman about survivals of belief or speech from great antiquity. Otherwise Ethel wrote the entire issue. There are several pages of book reports and more pages of fanzine listings. The lettercol is much more diverse and interesting, while Ethel's "Matterings" is the most interesting part of all. Active fan and artist of the 50s and I guess early 60s, Atom, does all the art, which is on stencil and quite striking. Rating -- 4.

SEACON '79 PROGRESS REPORT 4

Graham Charnock, editor, Seacon '79, 14 Henrietta St., London WC2E 8QJ, ENGLAND. 48 pages digest-sized offset. Available to members \$10 (£5.50) Supporting, \$20 (£11) attending to August 1st, 1979, so it's all really kind of late.

There's part 3 of a short history of British conventions by Peter Roberts plus the usual announcements and ads for future worldcons.

TARDIS Vol 4 #3 (MAY, 1979)

Gavin French, 5 Appleton Gardens, New Malden, Surrey ENGLAND. 28 pages reduced type, digest-sized offset. Subscription forms are available, send SASE Americans can use International Reply Coupons to cover return postage.

Not the world's greatest colophon but at least this time they tell us which address to write to for copies of the zine. This is a journal of the Doctor Who Appreciation Society, which sounds like a Trekkie analog, and to hear mainstream fans talk about them they are, but TARDIS is a dignified, restrained club. Perhaps an example of British "reserve." Anyway, there are interviews and photos and drawings, a 2 page comic strip that's well drawn, letters, whatnot. It's kind of thin for the American fan who's just discovered the Doctor and wanted to know what's it all about but for the long time fans it's a good club zine. Rating--

WALLBANGER #1 (AUGUST, 1978) #2 (1979)

Eve & John Harvey, 55 Blanchland Rd., Morden, Surrey SM4 5NE ENGLAND. 48 pages mimeo A4 and 22 pages mimeo A4. Available for the usual or 25p (50¢)

This is printed in enormous Pica type as if it were being perked to be shot down to half-size but outside of that, there is some good material in these two issues. #1 has a hilarious interview with LeRoy Kettle, a man Mike Glicksohn can still remember! Eve remembers a holiday, Paul Kincaid remembers Skycon and John Harvey looks at fanzines and tries to remember. In the second issue Eve kicks John off the editorial board, Rob Holdstock, one of the great hacks of our time tells how fandom has screwed up his life, Paul Kincaid recounts the dire occasion of his discovering fandom, the letter-hacks have at it and John once again reviews fanzines. This is a very good zine, with good writing a hallmark with a good sense of humor without the viciousness sometimes found in British zines. Rating -- 4

A4, is a metric size of paper used overseas. It measures 8 1/4 by 11 5/8th and looks ugly. Quarto is a non-metric size used in Commonwealth nations and measures 8x10. It's an attractive looking paper. A5 is A4 paper folded in half, essentially digest sized.

CANADIAN FANZINES**DREAMSCAPES**

Keith Fenske, 3612-107 St., Edmonton, Alberta, Canada t6j 1b1. 4 pages computer printed. Available for 30¢. Monthly.

A dadaist apazine, that is presumed generally available. Too strange. For Dadaists only. Rating -- 1

ZOSM

Steve George, 94 Brock St., Winnipeg, Manitoba r3n 0y4 Canada. 22 pages mimeo and offset. Available for the usual or 12/\$3.

Mary Long's worst party, Mike Nichols on Mike Coney, and Miranda Thomson on the origins of the fannish silent "h" (a classic.) letters and editorial matters complete the ish. A pleasant, low-key zine. Rating -- 1

So much for Canadian publishing these past six weeks. Susan Wood also released a letter-substitute to the

surprise of many people, and Dan Farr likewise pubbed a not for review personalzine while preparing the next issue of VOLTA.

FRANCE

LA CLEF BAROQUE

La Clef Baroque, 9 Rue Raymond Ducouroureaux, 33110 le Bourcat, FRANCE. 20 pages A4 mimeo. Available for trade or 4 francs. Perfect bound.

Alas I don't read French and can't make much out about this zine except to note that it does seem a bit decadent.

UNITED STATES

AFAE BSAAMETO 6 (1979)

David LeWilson, 428 Via Los Miradores, Redondo Beach, Ca. 90277. 22 pages mimeo. Available for the usual or 3 15¢ stamps.

A personalzine with a long, well written natter by David, some reviews of books, movies and fanzines and a loccol. The art is drawn on stencil by Fred Goss and looks nice. The repro's a bit weak. Rating -- 3

ARECIBO #6 (JUNE, 1979)

Darryl Wilkinson, 9800 Gentry, St. Louis, MO. 63125. 30 pages ditto with offset cover. Available for the usual or 50¢.

The editor is late because he was acting in the play, "Flowers for Algernon, John Contini and Tony Trull offer contrasting reviews of Alien, Mike Trull continues his comic strip, Thad McCulloch reviews the month's prozines, and contributes a short story, plus the lettercol. Mike Trull is a very good comics style artist, Darryl writes well and the other material is OK. The layout for ARECIBO is very good, very professional looking. The ditto is readable. Well-done and enjoyable. Rating -- 4.

CASCADE COMIX MONTHLY #16 (JUNE, 1979)

Artie Romero, 432 S. Cascade Ave., Colorado Springs, Colo. 80903. 20 pages reduced type, digest-sized offset. Available for 6/\$3. (Overseas 5/\$6.)

Four-color covers, a wide sampling of underground artists, news of just published and forthcoming underground comixs and interviews -- this month with Gilbert Shelton, and Fred Todd of Rip Off Press. A very well done zine for the underground comix fan. Rating -- 6.

THE COMIC READER #169 (JUNE, 1979)

Jerome Sinkovec, editor. Box 255, Menomonee Falls, Wisc. 53051. 64 pages reduced offset, available for \$1 or 6/\$4.75. Europe 6/\$12, Pacific 6/\$13.80. Monthly. Checks payable to "Street Enterprises."

THE comics newszine with monthly listings of releases, related fan news and a large hunk of Newspaper strip reprints. Marvel has stopped their reprinting of Howard the Duck strips but they still print 4 weeks of STAR HAWKS each month.

THE COMIC READER #170, 171 (JULY, 1979, AUG., 1979) Jerome Sinkovec, editor. Published by

Street Enterprises, P.O. Box 255, Menomonee Falls, Wisc. 53051. 64 pages 4-color color covers. Available for 6/\$4.75 (sample \$1) overseas (via airmail). 6/\$12. Monthly.

The comics newszine, plus features related to the comics industry and -- best of all -- reprints of some outstanding newspaper strips: Modesty Blaise, Star Hawks, Superman, and The Seekers. Essential for the comics fan. Rating -- 6

CONVENTIONAL FANZINE #2 (WHOLE #3) (MAY, 1979)

Eva C. Whitley, 4704 Warner Dr., Anchester, MD. 21102. 12 pages reduced offset. Available for locs, artwork or articles on convention-running, editor's whim or 50¢ by mail.

An article by Jack Chalker on organizing a convention's auction takes up most of this issue. Chalker has done many auctions and knows his stuff. Better than the last issue, which was mostly mundane conreports. Interesting to others interested in organizing a con. Rating -- 3.

CRITICAL MASS 5 (MAY, 1979)

Don D'Amassa, 19 Angell Dr., East Providence, R.I. 02914. 36 pages digest-sized, reduced offset. Available for \$1 or 4/\$3.75. Bimonthly.

66 books are reviewed in this all-reviewzine. And all by Don! Average rating is 59.7. Hmmm. CRITICAL MASS really is bimonthly since I saw the first issue a year ago in July. And one croggles that Don can read and review so many books every two months. The reviews are very evenhanded, almost flat, compared to the usual tenency for reviewers to hype or smear the book under review. Don does very good plot summaries and concise critical comments. Rating -- 4.

THE DIAGONAL RELATIONSHIP 10 (JULY, 1979)

Arthur D. Hlavaty, 250 Coligni Ave., New Rochelle, NY 10801. 14 pages reduced offset. Available for the usual or \$1.

Arthur does an "A is for..." thingie, while printing provocative letters from all sorts of people like Avedon Carol, Robert Anton Wilson and Adam Weinsaupt. The Illuminati Nut Cult is up-dated (Top secret, that.) And Arthur's usual lay-out, which is getting better. Raintg-- 5.

DIO 3 (JULY 20, 1979)

Christopher Mills, 1102 Catherine place, Delta, Colo-81416. 6 pages offset. STARS LUURP! #1 As above 14 pages offset. Available for the usual or \$1.

A personalzine with a listing of Chris' Hugo selections, The Golden Lice Award, a sustained hoax section and a lettercol. The layout is crowded and the printing poor this time but Chris can be interesting and has strong opinions about space and technology. Rating -- 3

((An aside at this point. There is a tendency for editors of personalzines to take a blathering-away approach to their contents. Some people can do this quite interestingly. But in most any case the editor of a personalzine would be better off a-proaching their zine as if it were a collection of essays. That is, to take some idea or event that has stimulated them and not just mention it, but well on it in depth; talk about why it motivated

you and why we, the readers, should feel as motivated as the fan ed. The difference between a pleasant but unexceptional personalzine like DIO and an above average one like THE ROGUE RAVEN lies in the way the latter editor organizes and winds rows their material and builds each section of the zine into a separate experience.

((I'm not picking on Chris as a specific example but that DIO has much potential (or rather that Chris does) which if it continued in it's present manner would probably never realize. While it is true that one doesn't have to have a reason for publishing a fanzine, the better fanzines have always acted as if one must have a reason.))

DREAM QUEST PRESENTS #1 -- LYNISKI (1979)

Richard F. Parker, 6112 Orleans Dr., Austin, TX 78744. 8 pages offset, digest sized. Available for 40¢.

This is an art showcase zine, featuring seven drawings by "Lynski" -- Larry Johnson. Lynski is an interesting self-taught artist caught somewhere between comics and fine art styles. Rating -- 2

DRIFT 4 (MAY, 1979)

Gary Farber, 602 12th Ave. E., Seattle, Wash. 98102. 8 pages mimeo.

Besides explaining what he's been doing for the past 2½ years, DRIFT devotes a long section to the state of fanzines in the US today. Gary is not impressed. Rating -- 3

DYNATRON 70 (MAY, 1979)

Roy Tackett, 915 Green Valley Rd. NW, Albuquerque, N.M. 87107. 18 pages mimeo. Available for 50¢ or trades.

A personalzine of odds and ends. Dainis Bisenieks on "Is It Literature?", a playlet by Crystal Tackett, a letter from Art Rapp and the editor's reply. Rating -- 2

FANNY HILL 6

Editors: Dan Joy & Somtow Sucharitkul. 3815 Whispering Lane, Falls Church, VA 22041. 24 pages reduced type offset. Available for the usual or \$1.

Ted White's attack on Orson Scott Card's professional competence leads off this issue. However Dan Joy produces an unoffensive and very well written editorial that marks his coming of age as a writer. Somtow tells about falling into a septic tank and how strange he feels at becoming an SF writer. Alexis Gilliland writes about evolution (besides contributing many fine cartoons), Darrell Schweitzer contributes a feghoot and there's the usual lettercol. All told, a much more interesting Cont. pg # 8

FANTASY #2 (JUNE, 1979)

Editors: Carol Fisher & Kathy Hammel, P O Box 5157, Sherman Oaks, Ca. 91413. 32 pages offset. Available for 4/\$4. Published by Fantasy Artists Network. Make checks payable to F.A.N. Quarterly.

F.A.N. is an organization to help fan artists. There are articles on art techniques, how to get published, what to expect from "real" artshows and a portfolio from artist, Arlin Teeselink. There's a deal of other art and a bad tendency to continue articles elsewhere, but interesting. Rating -- 3

FANTASY MONGERS 2

W. Paul Ganley, Box 35 Amherst Branch, Buffalo, NY 14226. 32 pages offset. One free issue to interested persons or 6/\$6. Bimonthly. Make checks out to "Weirdbook"

This adzine arrived a day after Wo Fan9 was wrapped up so contrary to appears here, it is appearing regularly. This is about half ads for out-of-print books, pulps, semi-pro press items, etc. and features, which includes a novel excerpt from H. Warner Munn, an interesting collection of death threats from old pulp novels, some reviews by the editor and a lettercol. Nice covers, mainly of interest to the collector.

FEAR AND LOATHING IN THE NIGHT 4 (JUNE, 1979)

Ira Mitchell Thornhill, 343 East 19th St., Apt 18, Minneapolis, Minn. 55404. 6 pages mimeo and offset. Available by whim.

Basically a COAzine. The update on his life is very confusing. Lovely cover by Dafydd. Rating -- 1

FOUNTAIN SCIENCE FICTION MAGAZINE Vol. 1 Issue 1

(February, 1979) John Arthur Neal, editor. The Fountain Press, 1441 York St., Denver, Colo 80206. Available for 7. 56 pages digest-sized offset.

The cover by Chris Webb is nice. Perhaps I should leave it at that. A poorly produced fictionzine of really bad stories. Fountain Press seems to be a countercultural non-profit literary company. Rating -- 0

FUTURE FOCUS 9

Roger Reynolds, 1301 Bernard Ave., Indle, Oh 45840. 36 pages offset. Available for \$1 or the usual.

I promised the editor I'd rate this at a 2, and a 2 is all I can give it. Locs, indifferent reviews and very large type that uses up a lot of expensive offset space pretty much sums up the issue. There's nothing here that stands out or is memorial, even tho that is the kind of material that a fan ed needs to run in their zine. Tim Truman, at least, contributes some very fine drawings. Rating -- 2.

HEAVY EVIDENZ #1,2

I think it's by Eugene Caldwell, P.O. Box 92893, Milwaukee, Wi. 53202 but I can't find a proper colophon. No matter. #1 is dadaistic porn (8 pages) and #2 (12 pages half-digest) doesn't have anything of interest.

HOLIER THAN THOU #3 (JULY, 1979)

Marty Cantor, 5263 Riverton Ave. Apt #1, North Hollywood, Ca 91601. 44 pages mimeo. Available for the usual or \$1.

Not to imply that this fanzine is dull, but Glycer's column doesn't begin until page 22 and it's tuff sledding before then -- 5 pages of alternate poker rules? The lettercol follows after Mike's column. There are some interesting locs but tighter editing is called for. Rating -- 2.

JUNEUX 6 (MAY, 1979)

Lynne, Holdom, P O Box 5, Pompton Lakes, N.J. 07442. 42 pages offset. Available for ... It doesn't say but I believe it's \$1.50 or trades.

The best of the Darkover fanzines I've seen (which doesn't include the one MZB does). This ish features a fascinating cover by Sue Fisher, reviews of MZB books, THE SURVIVORS, and THE RUNS

OF ISIS plus WYST:ALASTOR 1716, and articles comparing childhood on Earth and Darkover. Another that finds parallels between the Darkover books and Austin Tappan Wright's ISLANDIA and a very esoteric discussion of Sexism on Darkover by Adrienne Fein. Non fans of Darkover might find this a bit over-specialized but...Rating --4

letters complete the ish. Drawings by Barker, Bell, Fletcher and Steffan can't be overlooked. Let me call this a mellow and faanish zine. Rating -- 4

NEWS FROM F*****-UP FANDOM

A.J. Bridget, Bill Bridget, Julie Wilhoit, 705 Elinor St, Chattanooga, TN. 6 pages mimeo. Available - ?

A drunken one-shot.

NOREASCON TWO PROGRESS REPORT 2 (MAY, 1979)

Noreascon II, P.O. Box 46, MIT Branch, Cambridge, Mass. 02139. 32 pages offset. Available to Noreascon II members. \$8 supporting, \$30 Attending (to July 1, 1980)

Glossy stock paper, quality production, the usual convention info and a questionnaire to determine what features at a worldcon are truly desired.

PANDORA Vol 1 #3 (APRIL?, 1979)

Lois Wickstrom, editor. Sproing, Inc., Publisher. 1150 St. Paul St., Denver, Colo. 80206. 52 pages offset, digest-sized, perfect-bound. \$1.50.

"An original anthology of role-expanding science fiction and fantasy" is what it says on the cover and that sums PANDORA up pretty well. The print is rather small, with wide margins (I'd suggest using some of that margin for larger type.) Fran Skene explains feminism. Lisa Goldstein writes a very good story that ends on a confused note, Fax Goodlife did not write a story, tho he or she thinks they did, Daniel Gilbert wrote a strange, funny story about Harlan Ellison, Isaac Asimov, Philip K. Dick and Daniel Gilbert. Elaine W. Joseph writes a non-fantasy story about childhood and the editor contributes a fantasy about society destroying women's individuality. (Polemic rarely goes down well) There's some verse and non-fiction in this issue as well. For a fan fiction magazine, the quality of material is quite good. Rating -- 4.

THE QUESTING BEAST

Bob Barger, P O Box 8, Evensville, TN 37332. 6 pages mimeo. Available for 50¢ or editor's whim.

A personalzine, or perhaps better, a letter-substitute for Bob's friends.

THE ROGUE RAVEN 28 (STARTED FEB. 19, 1979)

Frank Denton- 14654-8th Ave. S.W., Seattle, Wash 98166. 12 pages mimeo. Available for editor's whim.

Another personalzine tho aimed for a general audience. Frank talks about what interests him, which includes a local con he worked on, sports, some books he's read, the bland state of rock, Norwescon II, and a holiday in Reno. Darrell Schweitzer does a guest book review and that's that. It's a quiet, well-written zine with plenty of good material. Rating -- 4

THE RUPTURED ROO #1 (JULY 20, 1979)

Mark R. Sharpe, usn, Public Affairs Office, P.O. San Francisco, CA. 96680. 8 pages xerox. Available for the usual.

While Mark says that this is being published on the anniversary of the first landing of people on the moon, it arrived 3 days before that anniversary. It's not a distinguished issue, with only a piece by Israeli, Sheldon Teitelbaum, about how he has fooled people into thinking that there is an Israeli fandom. And Jessica Salmonson contributes a story that I didn't wish to read. The cover, by an S. Martin (no reference to Steve Martin) is the best thing in this issue. Rating -- 1.

LAN'S LANTERN 9 (MAY, 1979)

George Laskowski, Jr., 47 valley way, Bloomfield Hills, Mich. 48013. 44 pages offset. Available for the usual or \$1.50.

This is a special tribute to Jack Williamson issue. Williamson is as deserving of a tribute as anyone and moreso than most. However reading 37 people saying little more than "what a great guy he is" just doesn't cut it. There is a complete bibliography of Williamson's fiction, which is worth something (compiled by Mark Owings). And I won't even mention what passes for art. Rating--2

THE LIBERATED QUARK 7 (OCT-DEC., 1978)

M.E. Tyrrell, 414 Winterhaven Dr., Newport News, Va. 23606. 30 pages mimeo. Available for ? (requests?)

The date listed does not correspond to anything like the date this issue was actually published, which was sometime in May. This is a genzine put out by the Hampton Roads Science Fiction Association. A bit of a misce-lanious issue; old club minutes, two fanzine columns, a bit of faan fiction from Mary Long, natterings by Margaret Cubberly and a lettercol. Rating -- 3

MAD SCIENTIST'S DIGEST 6 (JULY, 1979)

Brian Earl Brown, 16711 Burt Rd. #207, Detroit, MI 48219. 30 pages mimeo and offset. Available for \$1.

Cover by Marc Schirmeister, articles by Mary Long and Ian Williams on British fandom and by Eric Mayer on growing up, Cy Chauvin defends Detroit. And the editor does "Death-Death of the fanzine" which isn't exactly what he meant to type.

MICHAEL 3 (APRIL, 1979)

Mike Bracken, 1810 Ramada Blvd., Collinsville, Ill. 62234. 12 pages mimeo. Available by editor's whim.

A personalzine from the editor of the much respected KNIGHTS. Mike writes about the problems of getting married and set up in life (Karin Bracken instead of Mrs. Mike Bracken, for example) and concludes with an article by Patrick Myers (or faan fiction of a sort) that sort of stops without ending. Interesting writing, a-1 told. Rating -- 4

MOTA 28 (JUNE, 1979)

Terry Hughes, 606 N. Jefferson St., Arlington, Va. 22205. 20 pages mimeo. Available for the usual or \$1.

The address listed is a COA. For once Terry has adequately cut electrostencils tho the layout still seems unexpectedly bland for such a highly regarded fanzine (But as Arthur Hlavaty frequently mentions, it's the words that are important, not the appearance.) Terry talks about trust in faneds when in fact he is planning on expropriating TAFF funds for a trip to Seacon. #292 6643 31 explains the V.A.T to American fans, proving that the IRS can be surpassed in thinking up complicated tax forms. Dave Piper's amusing piece is too mundane to describe, so is Harry Bell's article but I'll mention that he has solved his problem with cats. A number of pleasant C.U.A.T. is a bizarre British tax scheme.)

SCIENCE FICTION VOTARY 8

Steve Perram, 2920 Meridian St., Bellingham, Wash. 98225, 8 pages offset. Available for the usual or 25¢ or SGT. FURY #1(7).

Rick Jansen's full page cover is always a treat. An enjoyable letterzine with topics ranging from who is the epitome of SF to the worth of Disco. An engaging and worthwhile zine. Rating -- 4.

SCIENTIFRICTION #11 (JULY, 1979)

Mike Glyer, 14974 Oseola St., Sylmar, CA 91342. 62 pages mimeo. Available for the usual or \$1.

Easily one of the best fanzines being done today. The high points include Mike's collection of editorial essays; Dave Locke's "Beyond the Shift Key" demonstrating how not to write to an editor's specifications; Joe Sanders' "STF in Academe", the Westercon Cartoonist's war and the lettercol. Mike Parkash, Jon Gustafson (on art books), Stan Burns (many short reviews), Richard Wadholm, Becky Clark and Jim Meadows III also contribute worthwhile material to this issue. The tone is slightly serious, tho any fanzine that devotes several pages to the playing of poker by LASER, Inc. can't be all serious. Excellent and highly recommended. Rating -- 6

THE SHADOW-LINE 8 (JUNE 24, 1979)

Michael T. Shoemaker, 2123 North Early St., Alexandria, Va. 22302. 32 pages ditto. Available on editor's whim.

A generally well-written personalzine operating largely as Michael's memoirs. He tells of his days on the High School Cross Country team, perhaps the least interesting of his running memoirs. There are also book and movie reviews that avoid the usual paragraph-synopsis-and-impression for a deeper level of interaction. And the usual lettercol tho with thoughtful and intelligent letterhacks. Overall, a fine zine -- 4.

SPACE AND TIME 53 (OCTOBER, 1979)

Gordon Linzner, 138 West 70th St. Apt 4-B, NEW YORK, NY 10023. 64 pages reduced-print, digest-sized, offset. Available for \$2 or 4/\$6.

A fictionzine with stories by Susan Anne Santo, Ken Hahn, George W. Smyth, Stanley Morner, Neal Wilgus, Darrell Schweitzer, Owen Jay Korman, Eileen Kernaghan, plus three poems by Steve Eng. The Kernaghan story stands out as the best, tho the beginning is a bit slow. The Hahn piece is amusing and the Santo piece thoughtful but unconvincingly told. The Schweitzer piece is a failed parody of swords and sorcery. But the Kernaghan piece is novelette in length so altold another good collection. Rating - 3

SPACE JUNK 1 (JAN 20, 1979)

Rich Coad, 781 Castro St., San Francisco, CA 94114. 18 pages mimeo and offset. Available for the usual.

This copy was very late in being delivered to me. Cheryl Cline talks about the Heat-death of Iguacon, Gary Mattingly talks of his strange fascination for moose and Lynn Kuehl informs on the very strange writer of children's books, Mark Alan Stamaty. Meanwhile the editor tries to prove that he is "Still Literate" after all these years. It's not easy when you're a punk fan in San Francisco. Enjoyably off the wall, Rating -- 4

SPACE JUNK 2

Rich Coad. Address as above, tho after October 1st, send mail to his mother at 2422 McKinley, Apt H, Berkley, CA. 947__ (7) 24 pages mimeo and offset. Available for the usual.

The punk beat continues with the editor doing strange, literary things in his editorial. Tim Kyger replies to the the rumors about Iggy, Bruce Townley does pinball ((but I thought pinball was passé?)) Mike Glicksohn remembers LeRoy Kettle, which is amazing in itself. Bill Gibson met Devo and lived to tell the tale. The lettercol opens with a weird, nasty letter but gets better later on. A well done fanzine by an editor who knows what he wants and how to get it into his zine. Rating -- 4.

THE SPECULATOR #4 (MAY, 1979)

The Speculator, P.O. Box 122, College Heights, Bowling Green, KY 42101. 49 pages computer typed. Available for \$1. Published by the Western Kentucky University Speculative Fiction Society.

Subtitles "The Whole (Almost) Prozine Catalog", it indexes, by title and by author the contents of all the prozines (except UNEARTH). Also STARLOG and FUTURE, tho I wouldn't call them prozines. Handy but not great reading, unless you're a librarian -- 2.

STARSHIP (FORMERLY LGL) #35 (SUMMER, 1979)

ANDREW Porter, P O Box 4174, New York, NY 10017. 92 pages offset w/color cover. Available for 4/\$8 (US) 4/\$8.60 (foreign). British agent -- Ethel Lindsay. European agent -- Waldemar Kunning. All checks made out in US funds.

Fritz Leiber's son talks about his father; Richard Lupoff is interviewed, plus contributes articles on Philip K. Dick and book reviews. A Robert Sheckley speech is reprinted, Sandra Miesel profiles Randall Garrett, Vincent Di Fate discusses the influence of surrealism in SF paintings. Derek Carter explains Canadian History plus lots of other stuff, including the first issue of a new zine from Andy, SF CHRONICLES, a newszine reviewed elsewhere this ish. The cover is a stunning Eddie Jones. Rating -- 5

STHONDAT #2 (JUNE, 1979)

Eddie Anderson, 1962 Gardenstone Ct., Westlake Village, Ca. 91361. 20 pages offset, mimeo & ditto. Available for the usual or editor's whim.

A personalzine much improved over its first issue. There's a Rick Jansen cover, an argument that we should have sent an SF book out on Voyager, a post-Three Mile Island pro-nuclear diatribe, something about being ugly and a lettercol, plus a number of short features not mentioned (I rarely do mention a-l things in a zine.) Rating -- 3

TALES OF FUR AND LEATHER ADVENTURE FAN MAGAZINE (JUNE, 1979)

Linda Lounsbury, 341 East 19th St., Apt 2, Minneapolis, Minn. 55404. 24 pages mimeo. Available for \$1.25 plus 50¢ postage.

A one-shot for the Better-half Fan Fund. Ken Fletcher and Linda jointly ran for and won DUFF, but the fan fund only pays for one person's passage to Australia. BHFF is an ad hoc effort to raise the needed extra money.

This is also the funniest X-rated fanzine I've ever read. There's "Love's Passionate Osculation" by Garth Danielson (Art by Ken Fletcher), "Pooh Bare" and the Forbidden Fruit" by Karen Johnson (art by Kathy Marshall), "The Runaway Bride" by Linda

Lounsbury and Kathy Marschall and lots more, cover by Ken Fletcher. A truly Bozo production and one that, if you're 18 years or older, you shouldn't miss. If you're not 18, just don't tell anybody that you heard about FUR AND LEATHER from me, OK?
Rating -- 6.

TEXAS STAR 1 (JUNE 14, 1979)

Cal Johnson, 803 Nth 37th Corsicana, TX 75110.
3 pages mimeo available by editor's whim.

A letter-substitute Personalzine. Pleasant reading, what there was of it. Rating -- 2
(points lost because of meager size.)

THIS HOUSE 6

John A. Purcell, 3381 Sumter Ave. So., St. Louis Park, MN 55426. 32 pages xerox. Available for the usual.

A personalzine with the usual material -- a Minicon 15 report, book and fanzine reviews, a lettercol, a Teddy Harvia cover. Adequately done but not outstanding. Rating -- 3.

TIGHTBEAM #18 (MAY, 1979)

Lynne Holdrom, editor. P.O. Box 5 Pompton Lakes, N.J. 07442. Published by the National Fantasy Fan Federation. 30 pages offset and mimeo. Available to the N3F and some trades. Dues \$6/year to Janie Lamb (sec'y/treas.) Rte 2 Box 272, Heiskill, TN 37754)

4 page-length book reviews and the rest letters from the membership. Interesting and sometimes argumentative. Rating -- 4. TIGHTBEAM is published bimonthly.

TIGHTBEAM 109 (JULY, 1979)

Editors: Dave Minch, Irvin Koch & Scotty Matthews (this issue only.) Lynne remains editor for the rest of the year. The address and such is as above. 36 pages mimeo and reduced offset.

Combined with THE NATIONAL FANTASY FAN Vol. 39 #4 (JULY, 1979) Irvin Koch edited this issue, Beginning next ish -- Owen K. Laurion, 1609 Roma NE, Albuquerque, N.M. 87106. 18 pages reduced offset.

Lynne's confidence and expertise with layout is evidenced by the lack of such in this combined issue. This is mostly stories submitted to the N3F story content -- "O, the pain...." The NFF is mostly business (how dull) but if you're thinking about joining the club you'd want something like this to tell you what the club has to offer. There's also some conlistings and a new roster listing 277 members. Wow! The club itself has things to offer the neofan and even some of the older fans as well. Rating -- 2.

URANUS 1 (SPRING, 1979)

Roger Dutcher, 1537 Washburn, Beloit, Wisc. 53511. 24 pages offset. Available for \$1 plus 40¢ postage.

There's a nice cover by "Lynski" (Larry Johnson) to this SF poetry magazine. Nine poets provide 16 poems.

VALHALLA 1 (1979)

Loay Hall, 720 North 4th St., Blackwell, Okla. 74631. 44 pages mimeo. Available for \$1.50 plus 50¢ postage.

A refreshing change for the world of fantasy fandom, a modest budgeted mimeo fanzine instead of those fancy, expensive offset zines that seem so common! This offers stories by Galad Elflandsson, Charles de Lint, and James e. Coplin, there's also

some verse, book reviews and a mini-tribute to Lin Carter. Oh yes, and a very interesting article on the ancient nation of Ghana by Charles Saunders. The material is all good, though only the Coplin story and Saunders article really stand out. It's all nicely put together and worth the attention of fantasy fans. Rating -- 4.

VOICE OF THE LOBSTER #4 (JULY 7, 1979)

George Flynn, editor. VtL, c/o Noreascon II, Box 46 MIT Branch, Cambridge, Mass. 02139. 50 pages mimeo and offset. Published by Noreascon II. Available for 50¢ a copy or \$2 for all issues.

Leslie Tyrek describes the typical Boskone Art show and how they might adapt it for the worldcon. Leslie also chronicals the business handled by the concom during the month of February through May, including Hynes Auditorium horror stories (The Union Blues...). While George edits the letters that continue to come in discussing what people would like to see the worldcon do and not do. Important stuff if you care at all about the direction the worldcon should take in the future. Rating -- 5.

WEIRDBOOK 14

W. Paul Ganley, editor. WEIRDBOOK, P.O. Box 35 Amherst Branch, Buffalo, NY 14226. 64 pages offset. Available for \$3 4/\$10. Make checks payable to WEIRDBOOK.

The oldest of the semi-pro fanzines if I'm not mistaken. Stories by Gerald R. Page, Darrell Schweltzer, Dennis Etchison, Eddy C. Bertin, Daphne Castell, William Scott Home, Adrian Cole, C.L. Grant, Grant Carrington, Andrew Offutt & Richard K. Lyons and Tanith Lee. WEIRD TALES type fiction and publishable in WT if that venerable mag were still going. Rating -- 5

WESTWIND #30 (JULY, 1979)

Gregory R. Bennett, editor. P.O. Box 24207, Seattle Wash. 98124. 28 pages offset (pebbled stock--ritz). Published by the Northwest Science Fiction Society. Annual dues \$7. Available to members, monthly.

Only this is a special, SEATTLE IN '81 progress report. The bidding committee describes their facilities, the city, why they think they have a big enough place for their con, who they are, and so on.

(Fanny Hill cont.)

issue than usual. The small type on these full size pages doesn't look good to me. There are a number of drawings by Jason Keehn that are worth looking at, too. Rating -- 4

CLUBZINES

Clubzines are those small zines meant basically for the local members of their club. They generally feature local news, reprinted international news and fillo material like book reports and letters.

ALPHA CENTURA COMMUNICATOR Vol #4 (JUNE, 1979)

Owen K. Laurion, editor. SF, P.O. Box 648, Albuquerque, N.M. 87103. 28 pages half-legal, reduced type, offset. Available for trade of \$4/year, Monthly.

A STAR TREKish club. This is a semi-annual extra-big issue. Jack Speer concludes the series on the themes found in STAR TREK episodes that I thought he had concluded lastish. Rating -- 2.

ALPHA CENTURA COMMUNICATOR Vol IV#7 (JULY, '79)

Owen K. Laurion, editor. P O Box 648, Albuquerque, N.M. 87103. Published by Alpha Centura, Inc. 12 pages half-legal, reduced type, offset. Plus 4 pages half-legal reduced type, "Number 13". Available for some trades and to members. Dues \$4/year. Monthly.

The 4 page insert "Number 13" tells of some directional changes in the future of Alpha Centura. The club will be more a media welcomclub as will the newsletter. Regular suppliments from various area groups will provide exposure of other fan activities to this media-oriented group. An interesting approach. "Number 13" is more interesting than the regular zine, which consists of the usual fillo material.

ANVIL #6 (MAY-JUNE, 1979)

Wade Gilbreath, editor. 4206 Balboa Ave., Pinson, AL 35126. 12 pages xerox. Available for the usual or 6/\$2. Published by the Birmingham Science Fiction Club. Bimonthly

ATARANTES #24 (JUNE), 25 (JULY, 1979)

Cliff Biggers, editor. 6045 Summit Woods Dr., Kennesaw, Ga 30144. 10 pages mimeo. Available for 35¢. Monthly. Published by the Atlanta (Georgia) Science Fiction Club (ASFIC). A lot of local news, #25 has a nice cover by Charlie Williams.

CHAT # (JULY, 1979)

Dick and Nicki Lynch, editors. 4207 Davis Ln., Chattanooga, Tenn. 37416. 18 pages xerox. Available for 35¢. Published by the Chattanooga Science Fiction Association.

This is a special oversized issue featuring an interview with Don Wollheim, a column by Perry Chapdelaine, sr. Charlie Williams' continuing comic strip, "2063 AD" and the usual stuff. Charlie Williams also did cover and several other pieces. One of the best zines.

CUSFUSSING #13 (JUNE, 21, 1979)

Charles Seelig, 317 Ferris Booth Hall, Columbia University, New York, NY 10027. 10 pages mimeo. Available for 20¢ or the usual. Published by the Barnard-Columbia Science Fiction Society. sixweekly

CUSFUSSING #14 (JULY, 1979)

Charles Seelig editor, address as above. 20 pages mimeo. Another summertime Big issue, this being sent to numerous fans and incoming freshmen. A so-so conrep, book reviews, letters and a long round-robin discussion of the Hugo nominees. Rating -- 2

DE PROFUNDIS #108 (JUNE, 1979)

Leigh Strother-Vien, editor. 11513 Burbank Blvd., North Hollywood, CA 91601. 6 pages mimeo. Available for 7¢. Monthly. Published by LASFS -- The Los Angeles Science Fiction Society, Inc.

DE PROFUNDIS #109 (JULY, 1979)

Leigh Strother-Vien, editor. Address as above, 4 pages mimeo. Contents as above.

HARD PORE CORN #1

Hillarie Oxman, editor, 617 Lucinda #10, DeKalb, Ill. 60115. Published by the Northern Illinois Science Fiction Association. 22 pages mimeo. Available for the asking.

A barely readable one-shot that may blossom into a

regular genzine. I tend to shudder at the thought but for the presence of Marie Bartlett, who wrote a goodly portion of this zine, she is quite good. I see potential in this group, but this issue can't be rated more than a --1.

MEMPISH FANDOM V5 (JUNE, 1979)

Greg Bridges, editor. 140 Eastview Dr., Memphis, Tenn. 38111. one page mimeo. Published by the Mid-South Fantasy Association.

NEOLOGY V4#1 FEB-MAR) V4-#2 (MAY-JUNE, 1979)

Diane L. Walton editor. P O Box 4071 Edmonton, Alberta, Canada t6e 4s6. 14 pages mimeo. Available for trade or membership (\$8/year) Published by ESFCAS -- Edmonton Science Fiction and Comic Arts Society. Bimonthly?

Vol 4 #1 has a directory of the club, 130 members. Vol 4#2 lists additions to the directory, 22 more members. Out of towners can join for \$4/year.

THE OSFIC NEWSLETTER FOR THIS MONTH (JUNE, 1979)

David Starr, editor. c/o Bakka, 282 Queen St. W., Toronto, Ont. m5v 2a1 CANADA. 6 pages mimeo Available to members (Dues \$6/year) monthly.

Under new editorship. Jim Allen provides a good two page essay on Alexis and Cory Panshin.

NEWSZINES

Of the various newszines, LOCUS is concerned with the professional writers, FILE 770 and DNQ with fanish activities. CHUNDER is an Australian letter/news exchange, FANTASY NEWSLETTER is strictly about forthcoming books, THE LOOKING GLASS tries to report a little bit of all kinds of news and SCIENCE FICTION CHRONICLE is Andy Porter's attempt to compete with LOCUS. Details in the listings below.

CHICAGO FANTASY NEWSLETTER #5 (JUNE-JULY)

Robert T. Garcia, editor. P O Box 41714, Chicago, Ill. 60641. 12 pages offset. Available for 6/\$3.50. Bimonthly.

Gerald R. Page writes about the mss. found in the slush pile and how to avoid being one of them. There's a self-congratulatory history of MIDNIGHT SUN by Gary Hoppenstand, it's publisher. And Manly Wade Wellman lists "a Fantasy Writer's Library" --interesting. The news contents lists the contents of a number of semi-prozines and other specialty house publishing. Not as complete as FANTASY NEWSLETTER. There's a very striking cover by Michael Stein..Rating -- 2.

CHUNDER Vol 3 #5 (May, 1979)

John Foyster, GPO Box 4039, Melbourne, Vic 3001, Australia. 20 pages mimeo A4. Available for 5/\$1A. or the usual, I guess. Several reports on this year's Eastercon, further news on the fan funds and a bit of a fanzine review column. GUFF FUNDIES SIX was also included with this issue, reporting that John Foyster was the winner of the trip to Seacon (Leigh Edmonds vote counter.)

DNQ #19

Editors: Victoria Vayne, P O Box 156 stn D, Toronto, Ont. Canada m6p 3j8 and Taral Wayne MacDonald, 1812-415 Willowdale Ave., Willowdale, Ont. Canada m2n 5b4 10 pages mimeo (Preaged twiltone paper). Available

for news, trades or 5/\$2 (US).

The 'soft' fanish news, the human interest material that gets squeezed out of hard news zines like FILE 770

BOOK SELLERS

Fantasy Publishing Co., Inc., 1855 West Main St.,
Alhambra, CA. 91801.

Paul Maita, 8817 Carleah, Des Plaines, Ill. 60016.
List #110.183 numbered items.

DNQ 20 & TYPO 6

Addresses as Above. 6 pages mimeo and 6 pages mimeo respectively. Dave Langford *gives* Ian Williams the treatment Williams gave a number of British fans in an article in MSD5. TYPO is a lettersupplement to DNQ that appeared erratically. Tarel continues to believe that MISHAP is going downhill despite MISHAPs constantly growing membership. DNQ is one of the essential fanzines

STALKING THE PERFECT FANZINE

BY

BRIAN EARL BROWN

FANTASY NEWSLETTER 15 (Aug.) #16 (SEPT. '79)

Paul Allen, 1015 West 36th St., Loveland, Colo 80537.

12 pages reduced type, offset. Available for 12/\$5 (US) \$6.50 (Canada) \$12 (overseas via air.) Monthly.

Exceptionally good coverage of current fantasy publishing: Hardcover, paperback, speciality houses and fanzine. Several covers proofs are printed in each issue. Rating -- 6

FILE:770 #14

Mike Glycer, 14974 Osceola St., Sylmar, Ca. 91342.

21 pages mimeo and xerox. Available for news, and 50¢ 4/\$2.

Hard fanish news. The continuing story of Doug Wright, very complete listing of cons for the rest of the year and letters, including Ross Pavlack's version of his departure from the NorthAmeriCon committee, and the first of Rusty Havelin's series on past Worldcon guests of honor. Rating -- 6.

LOCUS 222 (JUNE, 1979)

Charles N. Brown, Box 3938, San Francisco, Ca. 94119.

20 pages reduced type, offset. Available for \$1 or \$9/2 (North Am. & seammil.) \$18 for airmail.

The first of the newzines with the best coverage of what authors and editors are doing. A regular listing of books published of the previous month, an SF bestseller's list, and Algis Budrys "On writing" the single finest series on writing I've ever read. Essential.

THE LOOKING GLASS #14 (JULY, 1979)

Ben Fulves, P O Box 392, Teaneck, NJ 07666. 8 pages offset. Available for the usual or 75¢.

Ben announces a merger between THE LOOKING GLASS and the proposed Stellar Fantasy Newsletter (for the Stellar Fantasy Society, an association for amateur writers and artists and fans) which should result in a larger, ~~better~~ circulated, cheaper version of TLG.

TLG has always suffered from being a newzine without sufficient room to provide the comprehensive coverage found in other newzines. Still, there is some news here not found in the contemporary fanzines. Rating -- 2

SCIENCE FICTION CHRONICLE (JUNE, 1979)

Larry Carmody, editor. Andrew Porter, Publisher

P O Box 4175, New York, NY 10017. 16 pages reduced type. Available for \$1 or \$8/year (NorAm) \$12 overseas.) Makes checks payable to Starship Magazine.

Andy's attempt to compete with LOCUS. Presentation and appearance is far superior to LOCUS. Contents in this issue is heavily publisher-oriented, with little mention of author's sales or forthcoming books. Contents will undoubtedly vary as Larry and Andrew find their groove. Rating -- 3.

We are, at the moment, discussing the preparation of mimeograph stencils for duplication. In the last issue I talked about how to get a good impression while typing a stencil. One can, easily enough, produce an entire fanzine with nothing more elaborate than a typer. Illustrations, fancy headings and the like are not really necessary to produce a good fanzine. In fact, illustrations of any kind are rather rare in British fanzines, owing as much to aesthetics as it does to any lack of outstanding local artists and the relative dearth of electrostencils. But if one wants to-- a lot can be done towards dressing up one's fanzine.

DRAWING ON STENCIL

One does not need a typewriter to cut a stencil, any pointed object will do since all that one is doing is pushing the wax aside so as to let the ink soak through. One can in fact write or draw on a stencil as if it were a sheet of paper, with two little provisos. One is that the stylus used for the writing not be sharp. A rounded point is necessary because the stencil is, after all, just a waxy tissue and not all that strong. A sharp stylus would just cut right through the tissue so that the centers of circles would fall out. The second restriction is that since even a blunt stylus can tear through a stencil, one needs must write on a corrugated surface. This corrugated surface can be a length of cloth, or so I've heard; but commonly a sheet of textured plastic, called a drawing plate is used. One places this drawing plate under the stencil as if it were a Carbon Cushion, then with a stylus, write or draw whatever one wants on the top of the stencil. The fibres of the tissue will be forced into the depressions of the plate's textured surface and not torn while the wax is being pushed aside. With a drawing plate one can write or draw just about anything one wants on the stencil. For a long time (up until the 50's in fact, there was no other way to transfer lettering or pictures to a mimeograph stencil except by drawing them by hand onto the stencil.

The electronic stenciler cutter was developed in the fifties and has become increasingly well used in fandom as well as elsewhere. In fact Gestetner routinely tries to sell industry on a "complete print shop" idea which involves an e-stenciler and mimeograph so no one has to fiddle with wax stencils anymore. And as you can see from this zine, I make great use of the es machine I own. They are

very hardly, but they aren't necessary. In fact, hand-stenciled artwork is an attractive and challenging medium all of its own.

Today a number of artists are noted for their continued use of hand-stenciling of art and for their mastery of the medium: Stu Shiffman, Ross Chamberlain, Reed Waller and Ken Fletcher, Terry Jeeves and Juanita Coulson, are most prominent.

Hand-stenciled art requires more than just skill, one does need a lightscope. A lightscope is just a device that lets light be shown under a stencil so you can see what you're drawing on it. Commercially made scopes (or lighttables) can run upwards of \$50 but a-1 one really needs is a sheet of glass (preferably fairly thick) about 12 by 18 inches in size, a couple handfuls of books and a small light. The glass is propped up on the books, the light shown underneath (a sheet of white paper will act as a good reflector to increase the amount of light shown through the glass) and there you are.

To draw, one places the drawing on the glass and place over it the drawing plate and then the stencil on top. If the drawing is on opaque paper you will have to trace it on to some tracing paper first. When drawing on the stencil it is important to keep in mind that each line you put down weakens the stencil somewhat. While mistakes can be covered up with corflu, the stencil remains weakened. Thus it is important not to make mistakes. Also when drawing one must take note of how well the lines are being cut. Too lightly cut and the illo will reproduce as only a vague mess of lines and dots. Too heavily and you will tear the stencil. Most importantly, be very careful about trying to blacken in a shadow as you can easily end up with a hole in your stencil that wasn't intended.

A hole in the stencil may not be too much of a bother if all you wanted in that spot was a good black, but since so much ink will go through the hole you may have trouble with offset during printing. In general avoid making tears in the stencil.

One can easily achieve a number of striking effects with just a stylus but there also exist a thing called a shading plate that is specifically designed to transfer half-tones to a stencil. These shading plates are hand-sized rectangles of hard plastic with a pattern of dots raised on one side. The plate is placed under the stencil where the half-tone is desired (with the textured surface up, of course) then with a flat object (like a spoon, or a special shading stylus) the stencil is rubbed onto the shading plate. The raised points will push the wax aside, allowing the ink to come through. These plates come in a large under of designs and dot sizes. Cost is a couple three dollars apiece. Commercially made styli also run \$3-4 and the drawing plate \$1-2.

LETTERING GUIDES -- plastic stencils for cutting heading onto mimeography stencils. While things like stencil styli and drawing plates and shading plates tend to be sold only at mimeo dealerships and some office supply stores, lettering guides can generally be found in any office supply store. These come in

a large number of styles and sizes and cost \$3-5 a piece. It's easy to end up investing a lot of money in lettering guides as there's also some style or size that one needs or just would like to have.

THE ELECTRO-STENCIL

This is considered by some to be the gift to fan. It is an optical scanning system that transfers a near perfect image of a sheet onto a special vinyl stencil. This makes it possible for the mimeo to be nearly as versatile as an offset press. In fact, with care it is possible to print a page by mimeo that can not be causally distinguished from cheap offset.

The E-S machine consists of a long case of equipment topped by a rotating drum divided into two sections. On one side is wrapped the original and around the other section is wrapped the blank. As the drum rotates a beam of light is shone on the original and it's reflected light modulates the current to a small arc passing thru the E-S blank. The arc burns the stencil in proportion to the reflected light. A worm gear advances the light and the arc across the page and depending on machine and setting used, there will be 200, 400, 600 and I think up to seven hundred and something lines per inch. The more lines per inch, of course, the more like the original the stencil will look.

Most E-S machines have controls for the level of contrast and the intensity of the arc. With the intensity setting one can adjust the E-S machine to produce extra light or dark copies of the original. The Contrast setting controls the responsiveness of the machine to changes in light intensity. At a very low setting one can pick up smudges on the paper. Higher settings will cause things like pencil lines, and colored backgrounds to disappear. It's possible to blank out about every color of background except dark blue or green with the contrast setting.

Some of the top-of-the-line machines today are really incredible. Gestetner's 1100 will produce negative images, Rex Rotary's will do reductions and enlargements and someone else's I think, does color separations! E-S machines, tho, are very expensive. A reconditioned model will run \$1200 and a new machine runs \$1500-1800, which explains why there aren't many fanishly owned E-S machines.

The best art for electrostenciling, is what prints best on the mimeo, that is, pen and ink line drawings. Halftones tend to be either darkened or lightened during electrostenciling, somewhat by whim. Pencil drawings will reproduce but with loss of detail. It should be remembered that the same problem happens with cheap offset.

There are two ways to get tones on an electrostenciler. One is to use a black and white screen like zipatone on the art in place of an inkwash. Zipatone picks up well on an electrostenciler because the machine reacts to changes in light intensity and zipatone is a pattern of black dots on a transparent backing sheet. The other way is to have the finished piece of art (or a photograph) "screened". I don't know the process involved, but it breaks the picture down into a series of black and white dots. Newspaper photos, you'll notice are screened. Screening is fair

fairly expensive, I think \$5 or more per picture.

A cheapo-cheapo substitute for screen involved placing a sheet of white zipatone (that is, a sheet of white dots, instead of the usual black dots) over the original while it is being cut on the E-S machine. I've tried this a couple times and all I've noticed is that because the the white zip covers up so much of the black in photographs, that they print better. (Large amounts of blacks are a bear to print.) There are many methods for Electrostenciling photographs none seem as good as first getting a photo with high contrast and clearly delineated objects.

Most mimeograph dealerships do electrostenciling on the side. They charge outrageously -- \$3.50 to \$5 per stencil -- when the cost of a blank is only about 50¢ for the vinyl, and half of that is retailer's profit! For this reason it becomes important to get as much mileage from each stencil as possible. One does this by not electrostenciling a completed page of text and illustrations, but just the illustrations, which are then cut and pasted into a regular stencil with the text. It's possible to squeeze quite a few illustrations onto each stencil. The image area is 9 inches by 14 (8½ for A 8 Dick) and all one needs to do is insure that there is at least a half-inch between each illo. This is because one needs a bit of overlap to glue the illo into the wax stencil.

To patch in an electrostencil one needs a bottle of stencil cement, a lighttable, a razor blade and a magic marker, the last is optional but well worth the few cents it costs.

Cut out your illo, leaving at least a ¼ margin all around for gluing. Position this on your stencil where exactly you want it to go. With the magic marker trace it's outline. Then with the razor cut away the underlying stencil, remembering to leave at least a ¼-inch margin inside the outline. Carefully

rub a corner of the electrostencil between your fingers until the vinyl peels away from the paper backing. Carefully continuing peeling off the backing. Use extra care when peeling across areas of large blacks as the stencil is quite weak at these points. Place the E-S over the cutout to make sure that sufficient stencil has been cut away. Set the E-S aside and apply stencil cement along one side of the cutout. Stencil Cement fumes are very powerful so you might want to open a window. Apply enough to coat the stencil well without excess as you don't want to glue the stencil to things you don't mean to. Take up the E-S and holding it so that it doesn't touch the cement, position it to match the traced outline. Once you've got it where you want it, gently lower it to the cement and smooth and press into the cement. This is the most crucial step. The illo must be glued all around or ink will seep thru and appear on your printed page. Likewise the E-S must not be wrinkled as it is laid down as this will show up, too. Once you've got the first side down, flip the rest of the illo out of the way and apply cement to the rest of the edges, then, holding the illo at the top and without stretching it, lower it onto the cement, or even just flopping it down. Smooth by lightly brushing outward from the center of the illo, increasing pressure until the illo is firmly seated in the cement, then set aside to dry preferably with the stencil hanging free as it won't accidentally glue itself to something.

I find it best to glue the illo on the topside of a stencil as this way the edges of the illo are covered by the stencil and during printing isn't likely to get caught on a piece of the machinery and torn off.

Electrostencils can be used either frontside or backside without trouble, if you're interested in inverting the image. Masking tape and Scotch tape vary in their ability to stick to stencils, some brands just don't stick, others are very good. Tape can be used to patch leaks and tears.

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