

the whole fanzine catalog 17



THE WHOLE
FANZINE
CATALOG #17
(OCTOBER, 1980)

Written, edited and published by

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Detroit, MI 48219

Religious Publication #139.
A roughly quarterly publication.

AVAILABILITY

By trade or subscription. I
trade 2 for 1 (two issues of WoFan
for one issue of yours). Subscrip-
tions are 50¢ an issue or 4 for \$2.00.
Contributors are paid in free copies.

MAILING CODES

An "X" means your subscription
has expired, this is your last issue.
A "R" means your zine is reviewed in
this issue. A "T" means a trade copy.
A number by itself is the number of
your last subscription issue.

W o F a n

WoFan is a fanzine reviewzine, or perhaps merely a fanzine listing.
It is a service publication with the intent of listing every available
fanzine with a description of them. To insure accuracy reviews are limited
to those zines that actually arrive in the mailbox.

SOME EXPLANATIONS:

"The Usual" for which most fanzines are available for, includes "Locs"
(letters of comment), trades of fanzines, or contributions of art or
articles. "A4" is a metric paper size roughly 8 by 12. Quarto is an
English paper size roughly 8 by 10. "A5" is half A4 (1e.6 by 8), digest
is half American (5 1/2 by 8). Legal is 8 1/2 by 14 and Half-legal is 7 by 8 1/2.
Clubzines are fanzines published by a club. It can be of the newsletter
type, covering purely club business, or a genzine type publishing contribu-
tions from members. Newszines publish news and/or gossip about fans, or
maybe pros depending on their audience. Faanzines (note the double 'a')
publish humorous fiction about fans. Personalzines are zines written
solely by their publisher and about their publisher. Or sometimes gen-
zines with several contributors writing "personal journalism" material.
"Sercon" refers to writings and interests in the literary discussions
of SF. "Sci-fi" is a codeword for "kill the fake fans!"



[[The format being used this time is one suggested by Keith Fenske. It looks like an improvement. Now to see if it's practical in use. First run-through begun August 17, 1980.]]

ALPHA CENTURA COMMUNICATOR #53 (July, 1980) 8 pages reduced offset, half-
c/o Eileen Haas legal, Available for 35¢. Monthly.
415 Mesilla, SE Newsletter for the Albuquerque club.
Albuquerque, N.M. 87108 Sort of trekkish.

ANVIL 11 (July-August, 1980) Clubzine for the Birmingham
Jim Gilpatrick SF Club. 24 pages xerox. Available for the usual or
P O Box 57031 6/\$2. Bimonthly.
Birmingham, AL 35259 Interesting column from Wade Gilbreath on why
fantom seems so boring today, also much nice art
from Wade and Rusty Burke. A good clubzine.

ARECIBO 9 (Spring, 1980) 48 pages offset. Available for \$1.25 or
Darryl Wilkinson the usual.
1207 Poyvin St. AA After all the work this staff did for the ditto
Columbia, Mo 65201 issues of A, it's almost a betrayal to see them go to
offset, but expanding circulation and a desire for
better art repro mandated this change. The interview with David Thayer and
his hoaxes is interesting. The fanzine reviews useful and Mike Trull's
art enjoyable to look at. But the movie reviews that make up a fourth of
this issue seem a waste of valuable offset monies. Overall a good fanzine.

ATARANTES #36 (June, 1980) & (July, 1980) (12 pages mimeo) & (12
ATARANTES #37 pages mimeo) Available for the usual or 12/\$3.50
Cliff Biggers Monthly.
6045 Summit Wood Dr. A newsy clubzine from the Atlanta, Georgia group.
Kennesaw, GA 30144 In Ish37 Cliff worries about the lack of awareness
of the able Southern writers and artists.

CARTONAGGIO #8 (Jan-Mar, 1980) 40 pages mimeo. Available for
Dr. Alfred D. Stewart 75¢ or 4 for \$2.50.
P O Box 474 MSU I know I wasn't going to review any more comics-
Wichita Falls, TX 76308 zines but this one isn't like ordinary comics-
zines. Long article by Jim Suter surveys the
treatment of the presidents over the years in comics.

DEBRIS 7 (July, 10, 1980) 6 pages xerox. Available for an SASE.
John Boston More clippings from the papers demonstrating that
225 Baltic St. people say the dumbest things. Great stuff.
Brooklyn, NY 11201

DNQ 29 (June 14, 1980) 22 pages mimeo, 8 pages mimeo and 124 pages mimeo.
TYPO 9 Available for trade (copies to both editors) or for 5/\$2.05,
DNQ 30 slightly higher in Canada. More or less monthly.

Victoria Vayne and Taral Wayne MacDonald This 3-part issue in-
P O Box 156 stn D 1812-415 Willowdale Ave. cludes a lettercol (TYPO).
Toronto, Ont. Willowdale, Ont. and a reprint of Bob Tucker's
Canada m6p 3j8 Canada m2n 5h4 Le Zombie #63. (DNQ30) and
is Victoria's and Taral's

Annish. In DNQ 29 Taral confirms plans to fold DNQ in three issues and
begin a less frequent genzine, and explains how he was not on the FAAN
ballot tho Dottie Stefi was. Also excellent columns from John Henry and
Bob Tucker. As always, DNQ is highly recommended.

DNQ 31 (August 5, 198) 14 pages mimeo. A more regular edition of (address this newszine. No Berry column but Taral does explain who as above.) sawed Courtney's Boat. Only Canada would issue a Faanish stamp.

EMPIRE #20 (Summer, 1980) 24 pages offset, highly reduced print. Available for \$1.50.

Mark J. McGarry
Box 967
New Haven, CT 06504
A magazine to teach people how to become SF writers. Highlite of this is the synopsis Robert Silverberg used to sell LORD VALENTINE'S CASTLE.

ERG 71 (July, 1980) 24 pages mimeo. Available for 3/\$2 (in bills) or in U.K. loc and 25p in stamps. Quarterly.
Terry Jeeves,
230 Bannerfield Rd.
Sheffield S11 9FE
ENGLAND
One of the longest running fanzines around. Mike-Ashley figures out the lifetime averages for the An-Lab scores, Eric Needham contributes a neat little story and Terry reviews books and fanzines. Nice art from Jeeves and Atom, some in color. A good zine.

FANTASY 6 (Summer, 1980) 40 pages offset. Available for \$2.50
Kathy Hammel &
Kipsy Poyser, editors.
P O Box 5157
Sherman Oaks, CA 91413.
Journal for The Fantasy Artists Network.
Advice and information for the aspiring fan artist. Ctein on photography, C.R. Balton on swords through history, Gomoll on Art Shows and Hammel on job hunting. I'd be more impressed if the magazines graphics reflected a better design sense.

FILE 770 #21 22 pages mimeo. Available for 4/\$2.
Mike Glycer
14974 Osceola St.
Sylmar, CA 91342
Fan newszine. All the news that's not DNQ. Plus, convention listings, fanzine reviews by Taral. A valuable service zine that keeps you in touch with fandom.

GESTETNER GESTE-HINTS #2 16 pages digest, offset. Available for the asking. This booklet-cum-ad flyer opens with Gestetner Corp.
Gestetner Park
Yonkers, NY 10703
concise history of the typewriter and feeds-into articles promoting and explaining Gestetner products. Useful mimeo info.

GALLIFREY CHRONICLES #4 (April, 1980) 68 pages offset. Available for \$1.75(US) \$2 Canada.
Steve Johnson
26026 Newport
Warren, MI 48089
Dr. Who fanzine. Opens with a survey of the show during the 60's, begins a Tom Baker episode guide, some fiction, an interview with two of the shows' regulars and so on. For the Dr. Who fan.

THE HAG AND THE HUNGRY (December, 1979) 38 pages A4. Mimeo. Available for the usual.
GOBLIN 4
Derrick A.J. Ashley
P O Box 175, South Melbourne
Victoria 3205
AUSTRALIA
Contributing editor, Christine Ashby begins her long awaited DUFF report, Derrick tells of the terrors of their new house, Leanne Frahm explains how airplanes really work, Keith Taylor eulogizes Leigh Brackett a bit of other stuff and a fine DUFF cover by Chris Johnston. Recommended.

HARLOT 1

Avedon Carol
4409 Woodfield Rd.
Kensington, MD 20795

Anne Laurie Logan
656 Abbott Rd.
E.Lansing, MI 48823

(July, 1980) 12 pages mimeo.
Available for the usual, but
trade copies to both editors.
Promising first issue of
a new genzine. Joan Hanke-

Wood cover, Terry Carr reprint and columns and editorials by the editors.
Balti-Wash and Last Fandoms explained. Recommended.

HOLIER THAN THOU 7

Marty Cantor
5263 Riverton Ave., Apt #1
North Hollywood, CA 91601

44 pages mimeo (cover offset). Available for
the usual or \$1. Quarterly.

Probably The up and coming fanzine (double
entendre appropriate.) Mike Glycer discusses
the changes taking place in fandom, Gary Dein-

dorfer reviews fanzines, the editor natters and the letterhacks dominate
a lively lettercol. Great Schirm cover. Recommended.

INFINITY 2

INFINITY 3
SF &F Writer's League
P O Box 8445
UT Post Office
Knoxville, TN 37916

(December, 1979) 54 pages offset. Available for
(March, 1980) 70 pages. // \$1.75 a copy.

A writing group's genzine, featuring a mixture
of columns and fiction. Charlie Williams does most
of the illustrations. Honestly couldn't find
anything of interest in #2, the third issue
features a fine story from... Charlie Williams.

INTERCOM 10

INTERCOM 11
Marciano Giuneppe
Via Starrabba 22
90126 Villaprazia (PA)
Italy

(July, 1980) 20 pages offset. Available for ?
(August, 1980) 12 pages offset. // Trade I assume.

In Italian. A newsletter with book and movie
reviews and letters. Small print so a lot of
material here, but all written in Italian.

INTERMEDIATE VECTOR BOSONS 2

H.J.N. Andruschak
P O Box 686
La Canada-Flintridge
Calif. 91311

26 pages ditto (cover offset.) Available
for trade or \$1. semi-annual. Note new
address!

After the cover it's all downhill. A
Terry Jeeves ERGitorial is reprinted,
Roberta Rogow explains trekkin zines,

Ward O. Gatty explains WZINE. The mediocrity is overwhelming.

INTERGALACTIC ANIMAL HUSBANDRY 12

Ed Zdrojewski
1891 Union St.
Benton Harbor, MI 49022

(36 pages ditto. Presumably available
for the usual or editor's whim.

After a stretch as a wretched ditto
apezine, IAH branches out into a gen-
zine, but it still hasn't got the

dittoing process solved.*sigh* Ed describes a Tarot deck for material-
ists (will illustrations), Arthur Hlavaty natters, Eve Chalder explains
her dislike for Midwestern conventions. The editorial ramblings are
good to excellent. If only it were readable.

LINES OF OCCURENCE 2

Arthur O. Hlavaty
250 Colligni Ave.
New Rochelle, NY 10801

9 pages reduced xerox. Available for whim.

fan-oriented zine with Disclave report and
survey of new wave SF in NEW WORLDS..

LOVE MAKES THE WORLD GO AWRY 3

Fran Skene

10 pages offset. Available for the usual
or 4/\$2. Quarterly.

207 West 21st Ave. Personalzine. Fran conquers the audio-visual department, some verse and an excellent lettercol on coping with love. a good zine.
Vancouver, B.C.
Canada V5Y 2E4

MEGAVOIRE #9 (June 1, 1980) J. Grant Thiessen, editor. 48 pages offset. Available for \$2.
c/o Pandora's Books Ltd. Formerly THE SCIENCE-FICTION COLLECTOR, combined with AGE OF THE UNICORN combined with FANTASY MONGERS. The zine that wouldn't die, I guess. 16 pages of advertising, the main justification of this zine in addition to the 24 pages listed above. The text material consists of an Avram Davidson bibliography, a checklist of the Canadian UNCANNY TALES and some mystery writer overviews.
Box 86
Neche, MD 58265

MEMPISH 37 (July, 1980) 3 pages mimeo. readily available. newsflyer for the Mid-South Fantasy Association. Clubbiz.
Greg Bridges
140 Eastview Dr.
Memphis, TN 38111

MENAGERIE 16 (January, 1980) 36 pages reduced offset. Available for \$1.75.
Sharon Ferraro Short & Paula Smith
c/o Boojums Press
507 Locust St.
Kalamazoo, MI 49007
A Trek fanzine. My f--avorite piece was "Gunby Trek" but there is also a longish story about how the federation discriminates against women, the last "Pon Farr" story, some verse and another short story by Ellen M. Kozak. Good looking Trek zine.

MOLLOCCA 1 10 pages ditto, with rubber stamp art and xerox cover. Available at editor's whim.
Luke T. McGuff
2217 N. Hoyne
Chicago, Ill 60647
The bad dittoing and strange, punkesque contents tends to put me off.

THE MONTHLY MONTHLY 9 (June, 1980) 18 pages mimeo (cover offset.) available for the usual (but two tradezines) or for 75¢. Monthly.
Michael Hall
c/o Runte
10957 -- 88 Ave.
Edmonton, Alberta
Canada T6G 0Y9
Movie and book reviews dominate this zine. Taral's "I can always Dream" tries to lighten the atmosphere with little success.

NFS 22 pages half-legal. Mimeo. Available for \$1.
Taral Wayne MacDonald
1812-415 Willowdale Ave.
Willowdale, Ont.
Canada m2n 5b4
A coloring book of Taral's art plus a short history of each piece. So-so repro.

NICK BOXTOP MYSTERY MAGAZINE 5 40 pages digest. Available for 50¢.
Garth Danielson
2640 Fillmore St. NE #1
Minneapolis, MN 55418
A pulp-style magazine featuring the forenamed Nick. Done in the style of Ross Spencer's THE DADA CAFER. Strange

NOREASCON TWO PR 5 (August, 1980) 16 pages offset, small type. Available to Noreascon II members.
Box 46, MIT Branch Post Office
Cambridge, MA 02139
Last minute business and explanations to attendees.

NOUMENON 35/36

Brian Thurogood
40 Korora Rd., Oneroa
Waiheke Island, Hauraki Gulf
New Zealand

(March, 1980) 28 pages offset. Reduced print.
Available for 10/\$7 (US surface mail)
Genzine with reviews and letters, long
essay on H.G. Wells' SF, plus Jim Barker's
"Life and Times of Elmer T. Hack."

OCELOT 3

Graham James
12 Fearnville Terrace
Oakwood, LEEDS LS8 3DU
ENGLAND

& Simon Ounsley
13a Cardigan Rd.
Headingley, LEEDS 6
England

26 pages A4, mimeo. Avail-
able for the usual.
Fairly interesting zine.
Simon maunders about fans
and fanzines, D. West does
a couple comic strips about

fans, Chris Evans explains the bulkiness of American fans and so on.
Simon and Graham both do columns about music, too.

PHOSPHENE 8

Gil Gaier
1016 Beech Ave.
Torrance, CA 90501

(June, 1980) 56 pages offset. Available for the usual
or \$2.

A personalzine from fandom's huggiest person. 22
pages of photos make this a very commendable zine.
The rest consists largely of extracts from apazines,
letters and a trip report from Seacon. The apazine extracts seem rather
disjointed. Overall a good zine.

RAFFLES 3

Larry Cairnody &
Stu Shiffman
19 Broadway Terrace #10
New York, NY 10040

25 pages mimeo. Available for the usual or \$1
(but please send one trade copy to each editor.)
(May, 1980)

a Faanish fanzine. Taral invents a hoax de-
cade, Joe D. Siclari kills Gary Farber, Avedon
Carol explains what really happened to all the
profits from Iggy and so on. Lots of hand-cut stencil art from Stu. Recommended.

RESOLUTION 5

Jackie Causgrove
2813 De Mel Ave. #2
Louisville, KY 40244

(July, 1980) 32 pages mimeo. Available for the usual.

The cover is a masterpiece of mimeo printing
and represents a lot of tedious labor. The contents
is well above average as Jackie talks about her
move back to the midwest, tries to define what a
fan is, reviews some zines (in depth!) and edits a lively, lengthy letter-
col. Roommate Dave Locke contributes something "Close enough for fanwrit-
ing" which discusses the fate of fandom in succulent terms. Recommended.

RUBBER CRAB 3

Graham James
12 Fearnville Terrace
Oakwood, Leeds LS8 3DU
ENGLAND

(May, 1980) 6 pages A4, mimeo. Available for edit-
or's whim.

A personalzine. Talks mostly about the state
of fanzines in England.

RUIN

Stu Shiffman & Sue-Rae Rosenfeld
(Stu: see above, RAFFLES) Sue-
Rae: 19 Broadway Terrace #2B,
New York, NY 10040

12 pages mimeo. Available for \$1.

A satire on Ruine and a well done
one! "I Remember Mind-Stf", "Spring-
time for Mind-Stf", Book Reviews, Fan-
lemonade" etc. On stencil art from
Shiffman.

DUFF? TAFF? GUFF? FAAN Awards? This zine supports Stu Shiffman for
Teff, Joyce Scrivner for DUFF, the continuation of GUFF and reformed FAANS.

SCIENCE FICTION CHRONICLE #11

Andrew Porter
P O Box 4175
New York, NY 10017

(August, 1980) 16 pages offset, small print. Available for \$12/12, overseas \$18/12 (air). Monthly.

Newszine centering of the New York publishing scene but covering the whole

field of SF publishing.

SCIENCE FICTION REVIEW #36

Richard E. Geis
P O Box 11408
Portland, Ore. 97211

(August, 1980) 64 pages offset, small type. Available for \$1.75. Quarterly.

Geis' taste for illos of nude ladies is getting a bit embarrassing in this increasingly bland semi-prozine. Of interest is a

profile of Philip K. Dick, and Mack Reynolds on economics in SF. Chris Priest's SFWA resignation letter is also reprinted. Tons of short reviews, and a bizarre interview with Heinlein

SF VOTARY ANNEX #3

Steve Perram
2920 Meridian St.
Bellingham, WA 98225

(1979) 10 pages offset. Available for editorial whim.

Reviews and articles lacking much in unity or editorial presence.

SCOTTISHE #79

Ethel Lindsay
69 Barry Rd.
Carnoustie, Angus
Scotland DD7 7QQ

(May, 1980) 22 pages mimeo A4. Available for 50p.

Published for over 20 years but Ethel, nearing retirement, has decided to conclude SCOT's run at the end of next year. Mostly book and fanzine reviews (short like these) but with interesting letters and Ethel's own nattering. PLUS, each issue is fully illustrated by Arthur Thompson, a fabulous artist much missed today, working entirely on-stencil.

SHANGRI L'AFFAIRES #76

Editors: Marty Cantor &
Mike Gunderloy
11513 Burbank Blvd.
North Hollywood, CA 91601

(June, 1980) 22 pages mimeo (offset covers) Available for \$1 or the usual.

The Los Angeles SF Society's legendary clubzine is revived. This issue mostly talks about the zine's past. There's also a thoughtful article by Mike Glycer concerning fans running around conventions with real and fake weapons.

SIRIUSNESS #2

Rich Howell
4155 Morgan Rd.
Tucker, GA 30084

22 pages mimeo. Available for the usual or 35¢.

Fanzine. Articles on movie reviewing and book collecting, book reviews and letters.

SNORKEL 1

SNORKEL 2

Harry Bell
9 Lincoln St.
Gateshead, Tyne & Wear
England NE8 4EE

(May, 1980) 6 pages mimeo quarto. Available (July, 1980) 10 pages mimeo, quarto. // for editor's whim.

Personalzines. Interesting natter and some sensible comments on the life-cycle of fanzines(#1). In #2 Harry tells of his time on a police line-up and George Turner rejoices about his returning sight. a recommended fanzine.

SORCERER'S APPRENTICE #6

Liz Danforth
P O Box 1467
scottsdale, AZ 85252

(Spring, 1980) 40 pages offset. Color covers. Available for \$2.25, payable to Flying Buffalo, Inc. Quarterly.

A gaming magazine from the publishers of Tunnels & Trolls. New fiction from Janet Fox, Rocky Russo on the crossbow, plus lots of gaming info.

SPIN 4/1978

Turun Science Fiction Seura
Box 538
SF- 20101 Turku 10
Finland

22 pages offset, reduced type. Available for 3-4 issues 15 FIM (circa \$5).

Tom Olander sent this and explains that this is Finland's first and only fanzine. Naturally it is in FINNISH and seems somewhat serconish and news

orientated. This is an old issue, but Tom says that ish 1/1980 a couple months ago. ^{CAME OUT}

STARFAN

Rob Hansen
check COAs

25 pages mimeo. Available for editor's whim.

A 23 page faanish comic strip in the Marvel style. Alien's invade a convention... and aren't noticed. Great stuff! Both writing and art.

SUMMERTIME BLUE

Roger Reynolds
1301 Bernard Ave.
Findlay, Ohio 45840

(summer, 1980) 14 pages offset. Available for the usual.

"What to say about SUMMERTIME BLUES" I mused.

"The less said, the better," my wife replied.

The FUTURE FOCUS staff saying "we're not dead, yet."

SYSTEMS #6

Wayne Brenner
19 Oak Ln
Shalimar, FL 32579

(July, 1980) 20 pages offset. Available for \$1 or the usual. Next to the last issue.

Disparate collection of natterings, letters, and outside contributions. Jerry Collins provides the centerfold.

TELDS #2

Gary Farber
Patrick Nielsen Hayden
Teresa Nielsen Hayden
~~5022 9th Ave. NE~~
Seattle, WASH 98105
see COA's

(June, 1980) 42 pages mimeo. Available for \$1 or the usual.

John D. Berry informs us that Skid Row is a corruption of Skid Road, a Seattle address and former logging lane (the timber being skidded down to the harbor). Loren MacGregor remembers the time someone tried to blow up

the porno theater he was attending, and Richard E. Bergeron talks about this and that. Good columnists. The editors will put you to sleep, tho. And woe betide the fan who forgets Teresa N.H.!

THE WASFFAN #20

Roy Ferguson
P O Box 338
Nedlands, W.A. 6009
Australia

(May, 1980) 40 pages digest size, xerox. Available for whim or 25¢. Monthly(?)

Clubzine for the Western Australian SF Association.

ZEALOC #4

Ragnar Fyri
Solliveien 37
1370 Asker NORWAY

20 pages A4 mimeo. Available for locs.

Letters received from Ragnar's ZEALOT. THE crudzine of the English language.

BOOKSELLERS - - -

William & Patricia Lyles, 77 High St., Greenfield, MA 01301. List #10 (July, 1980) 8 legal pages, this time limited to mystery fiction.

McClintock Books, P O Box 3111, Warren, Ohio 44485. Catalogue 20. (10 pg and #21 (8 pg) assorted books, old or rare.

Pandora's Books, Ltd., Box 86, Neche, ND 58265. Catalogue 34. 16 tabloid pages. Mail order books, US, British, old magazines

JRI Kennelly, P O Box 5230, Lakeland, FL. 33803. List 8. 10 pages xerox. First editions.



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SEPTEMBER 12, 1980 - - - Time for a second go through of the accumulating piles of fanzines. They seem to be getting ahead of me. *sigh*. As the addresses tended to be longer than the reviews of many fanzines I've modified the format for this go-round. - - -

ALPHA CENTURA COMMUNICATOR #54. (address as before. 4 pages half-legal. newsletter.

ANSIBLE 11 David Langford, 22 Northumberland Ave., Reading, Berks RG2 7PW, England. 2pg offset reduced print & 2 pg mimeo. Available for 5/L1
Newzine covering British fandom. Well edited and recommended.

ARECIBO #10 Darryl Wilkinson, 1207 Paquin St. Apt A, Columbus, MO.

65201. 20 pages offset. Available for \$1.25.

Superb cover by Rick Jansen, but too many book and fanzine reviews, crowding out other interesting material. Or maybe I'm just not impressed by their fantasy Beatles reunion. Superior layout, Mike Lowrey on how fandom saved his life.

BEYOND DENEb (Summer, 1980)

BEYOND DENEb (September, 1980)

David & Su Bates, 355 Kennedy Dr., Putnam, Conn. 06260. 4 pages offset each. Price: ?
Bibliographic material about obscure pulps.

BOONFARK #3 Dan Steffan, 823 North Wakefield St., Arlington, Va. 22203.

38 pages mimeo. Available - at this point I'd say mostly by whim or old fanzines, but he lists the usual or \$1.

Faanish genzine with Dan on the lack of faanishness in current fanzines, Terry Carr remembers Tower Hall (but mostly reprints material written there), rich brown remembers Ted Johnson/David McDaniel and Ted White remembers Phil Foglio. A lot of nice art, some of it hand-stenciled.
Recommended.

CHAT 34 (July, 1980. 16 pages.) Dick & Nickj Lynch, 4207 Davis Ln.,

CHAT 35 (August, 1980. 12 pages.) Chattanooga, TN 37416. Mimeo. Available for the usual or 35¢. For the Chattanooga SF Association.

One of the more enjoyable clubzines. Lots of nice art by rarely seen Southern fanartists, fairly good reviews and an active lettercol.
Recommended.

THE CHICAGO OFFENDER 1 Steve Duff, 1608 Burwell, Bremerton, WA 98310.

10 pages xerox. Available for the usual.

Punk influenced fanzine. Mostly about music, also talks about NIGHT OF THE LIVING DEAD & ERASERHEAD.

CRABAPPLE 15 Ken Ozanne, 42 Meek's Crescent, Faulconbridge, NSW 2776. Australia. 14 pages mimeo, small type. Available for

75¢ or the usual.

Genzine variant of an apazine; Mailing comments are replaced with a lettercol. Ken recounts a couple of faanish picnics/ mountain climbing adventures. Interesting, and I didn't know there were any other fans in Faulconbridge besides Eric Lindsay.

DAS KASEBLATT 1 Joachim Henke, Jahnstrasse 21, D-6551 Volxheim, Fed. Rep. of Germany. Four pages ditto A4, Available for the usual. In English. August, 1980.

This fan has orange ditto masters! Mostly a plea for things fannish. Seems to be influenced by Ragnar Fyvi or mistaken notions of colloquial english. Send him something.

DE PROFUNDIS 120 (June-Aug., 1980) 4 pages offset, George Jumper, editor. 11513 Burbank Blvd., North Hollywood, CA 91601. For the Los Angeles Science Fantasy Society, Inc. newsletter.

DENVENTION TWO PROGRESS REPORT 2 Edward Bryant & Phil Normand, Box 11545 Denver, Co. 80211. 40 pages half-legal, offset. reduced print. Available to members \$15 supporting, \$35 attending.

Includes THIN AIR WONDER STORIES 5 and Den-otations 2 and sports a remarkable ugly cover. More a fanzine for Ed Bryant than a PR for the worldcon. This zine does not inspire confidence in the '81 worldcon.

THE DEVIL'S ADVOCATE 5 Barry Lee Meikle, Box ___, Trinity College, Hoskin Ave., Toronto, Ont. M5S 1H8 Canada. 48 pages digest offset. (August, 1980). Available for the usual or 50¢.

Barry is a promising fan writer, getting considerable mileage out of weak material like "My summer job" or "Cleaning toilets for a living". Superior con report and a thoughtful piece on male pride and homophobia. The layout and design of DA is top-class.

THE DIAGONAL RELATIONSHIP 14 (July, 1980) Arthur Hlavaty, 250 Coligni Ave., New Rochelle, NY 10801. 16 pages reduced xerox. Available for the usual or \$1.

A long, digressive essay on Arthur's feelings towards Heinlein ending with his looking forward to NUMBER. An article better concluded with a review of NUMBER.

DREAMSCAPES 17 (August, 1980) Keith Fenske, 3612 -107 St., Edmonton, Alberta, Canada T6J 1B1. 6 pages xerox. Available for trade or 25¢. Monthly.

Personalzine. Natter, fanzine reviews, strange interlinos.

ECCLIPSE 3 Sra Swider, 15 Old Stagecoach Rd., Bedford, MA 01730. (August, 1980) 16 pages digest, offset, reduced print. Available for the usual or 30¢.

Personalzine.

ERIC B. LINDSAY #15 (March-April, 1980) Eric B. Lindsay, 6 Hillcrest Ave., Faulconbridge, NSW 2776 Australia. 17 pages mimeo, small type. Available for either the usual or by editor's whim.

Personalzine/diaryzine. Eric vacationed during March and April, traveling with the Haldeman's on cruise along the coral reefs, interesting though a little long.

FANTASY NEWSLETTER 28 (September, 1980) Paul C. Allen, 1015 W. 36th St., Loveland, Co 80537. 32 pages offset. reduced type. Available for \$1.50. Monthly.

Zine covering the entire SF&F publishing field, plus features by Karl Edward Wagner, Bill Warren, Jim Frenkel and Douglas Winter. Lovely Krenkel back cover.

FILE 770 #22. (Address as before.) Contents as before.

THE BAFIATION OF MIRANDA THOMSON #1 (Fall, 1980) David Thayer, 7209
Deville Dr., North Richland Hills,
Texas 76118. 4 pages xerox. Available for editors' whim.
Letter-substitute explaining the lack of another NEBULOUSFAN.

HAWAII (Autumn, 1980) Seth Goldberg, P O Box 7309, Menlo Park, CA 94025.
6 pages xerox. Available for the usual or 25¢.
FAPAazine and MONGOOSE-inbetweenazine. Explains who or what a Seth
Goldberg is.

HONOR TO FINUKA #3 (Summer, 1980) Kurt Cockrum & Martha
Koester, 309 Allston #16, Boston, MA
02146. 34 pages reduced xerox. Available for \$1 or accepted trades or
contributions.

A Jack Vance fanzine. Kurt writes about the interesting but unrelated
field of encyphering. A very good radio interview is reprinted (and
concluded next!) and a long lettercol (that probably should be edited
more.) Bibliographic-oriented but with lots of interesting material.

JANUS #17 (Summer, 1980) c/o SF³, Box 1624,
Madison, WI 53701. 40 pages offset,
reduced print. Available for \$2.

Jan Bogstad has left as co-editor and the club has reorganized with
a committee editing. The major change this is the loss of the numerous
feminist articles of literary criticism and feminist author interviews
which gave JANUS a distinct viewpoint. Best feature this time is Stu
Shiffman's column 'reviewing' animated films that should have been made.
An ERA-related boycott of the Chicago in '82 bid is debated, fanzines
are reviewed; movie and TV reviews.

KADATH #2 (March, 1980) Francesco Cova, Corso
Aurelio Saffi 5/9, 16128 Genova,
Italy. 59 pages A4 offset. Available for \$4.

Glossy page with 2-color covers. In Italian with an English language
section publishing a new story by Adrian Cole. Scholarly articles gener-
ally, several reprinted from American fanzines. Weird and fantasy fiction.

LYRIPHILIA 2 B.Ware, 313 Bellevue, Cleburne, TX
76031. 10 pages xerox. Available
for 45¢.

A music oriented zine. Reprints a Marty Levine essay about imaginary
instrument players.

MEMPHISH (Aug, 1980) Greg Bridges, 140 Eastview Dr.
Memphis, TN 38111. 4 pages mimeo.
Available. (Take me! Take me!)

Newsletter for the Mid-South Fantasy Association.

MOLLOCCA 2 Luke T. McGuff (address as before).
6 pages offset. Contents too bizarre
to describe.

A Fannish issue for a change, but somewhat stodgy. Christine Kulyk whines about grocery shopping, Dave Vereschagin describes his job, Alan Bostick pastiche's India adventure novels and Doug Barbour continues to review books.

NABU 9

Ian & Janice Maule, 5 Beaconfield Rd.
New Malden, Surrey, KT3 3HY England.

38 pages mimeo, quarto. Available for the usual.

Good gezine with columns from Ian, Paul Kincaid (his short career in advertising), Janice on the history of the Surrey Limpwrista, complete with charter and a rather hysterical "K is for Knife" by Joseph Nicholas. Plus a lettercol debating the death of fanzines. Recommended.

NEOLOGY VOL 5 #3

(Summer, 1980) Robert Runte, P O box
4071, Edmonton, Alberta Canada T6C 4S6.

20 pages mimeo. Available for 75¢ or the usual. For the Edmonton SF and Comic Art Society.

Superior clubzine concentrating on Canadian fandom. Recommended.

THE NORTHERN GUFFBLOWER 7

Rob Jackson, 8 Laverder Rd., West
Ewell, Epsom, Surrey KT19 9EB England.
2 pages mimeo quarto.

The Got Up and over Fan Fund is taking a go at it again. Rob calls for candidates to go to Adventon '81 in Australia, and for money. A worthy fund to support, even if you're not British or Australian.

NOUMENON 37

(May, 1980) Brian Thurogood, address
as above. 24 pages offset.

Contents as before with a history of New Zealand fandom and lengthy appraisal of LOTR, the movie.

ONE DEAD HEDGEHOG

Jim Barker, 113 Windsor Rd., Falkirk, Stirlingshire
FK1 5DB, Central Scotland. 10 pages

mimeo quarto. Available for whim.

An enjoyable personalzine from Jim explaining why the Police wanted to prosecute him for 'wasting police time.' I didn't know they could, sometimes I think our police would love to prosecute some troublemakers for wasting their time ("What do you mean you call EMS just for some aspirin?") And Jim announces that sometime next year he'll be heading south, to London, to make it as a freelance artist. Good Luck, Jim. I'm looking forward to TWO DEAD HEDGEHOGS.

OMPHALOSKEPSIS 2

Sharon Carton, 7116 -81 St., Edmonton,
Alberta, Canada T6C 2T4. 6 pages mimeo.

Available for the usual. Personalzine.

THE QUESTING DEAST

Bob Barger, 4900 Jonquil Ln, Knoxville,
TN 37919. 18 pages mimeo.

Available for whim. Personalzine printed in pale blue ink, making it a bit hard to read. Khubla Khan report, travel reports and lots of Jerry Collins artwork.

PUNWAY 37 #5

(Summer, 1980) Margaret Middleton, P O
Box 9911, Little Rock, Ark. 72219.

16 pages mimeo. Available for the usual or 30¢. Con reports, reviews, and a couple of short stories. And another interview with Gordie Dickson.

SCIENCE FICTION CHRONICLE #12

(September, 1980) 16 pages offset.
Contents and address as before.

plus a comprehensive market report.

THE SCIENCE FICTION VOTARY #9 (August 20, 1980) 10 pages offset.
Contents and address as before.)
No explanation of where the editor has been for the past year, or for that matter, much more than a dozens words total from him. Dull.

SPACE AND TIME 57 (October, 1980) Gordon Linzner, 138
West 70th St. Apt 4-B, New York, NY
10023. 60 pages digest, offset, reduced print. Available for \$2. Quarterly
Fiction fanzine. Winner 1980 Small Press award for best magazine.

TENATIVITY 2 Mike Gunderloy, 930 N. Bushnell Ave.,
Alhambra, CA 91801. 32 pages mimeo,
2 pages ditto (covers) Available for the usual. (July 1, 1980)
Remarkably unremarkable genzine. 10 page demonstration of the banality
of diaryzines, gonzoless gonzo-style movie reviews, "Maia" alone shines
with a short piece on how to avoid spring cleaning.

TIGHTBEAM 25 (July, 1980) Lynne Holdrom, P O Box 5,
Pompton Lakes, NJ 07442. 32 pages
mimeo & offset. Available to NSF members and trades. Membership info:
Janie Lamb, Rte 2, Box 272, Heiskill, TN 37754. Bimonthly. *
Letterzine for the National Fantasy Fan Federation, opens with several
lengthy reviews and follows with responses to previous letters and reviews.
Usually enjoyable reading.

TWILL DDU 18 (August, 1980) David Langford, 22
Northumberland Ave., Reading, Berks.
RG2 7PW England. 14 pages A4 mimeo. Available for him or 50p for TAFF
(\$1). Personalzine doesn't adequately describe TD. Hugo quality writing,
wry commentaries on the human situation ~~AA/BBB/CC/AA/MAJIMA~~ and an almost
impossible to get into lettercol. All that aside, David talks about why
he's quit his job and the pitfalls of having a reputation. Recommended.

WAITING FOR GOMOT by Officer Joe Beckett (1975, 1980) Mark E. Rogers.
Published by Burning Bush Press,
P O Box 7708, Newark, DE 19711. 20 pages digest offset. Available for \$2.
Parody of WAITING FOR GODOT, viewed as a Three Stooges movie.

WALLBANGER 3 (May, 1980) Eve Harvey, 55 Blanchland
Rd., Morden, Surrey SM4 5NE England.
20 pages A4. Mimeo. Available for ? (whim?)
Pleasant little genzine. Harvia does the cover, some funny bulletin-
board notices. Kev Smith remembers Eve's interview with Langford and
Barker and SEACON: Behind closed doors.

BOOKSELLERS

(see page 9 for addresses.) William &
Patricia Lyles sends List 11. Mostly
mystery fiction. McClintock Books sends
Catalogue #22, 10 pages of fantasy and
mystery books. Pandora's Books, Ltd.
sends Catalog #35 new and used books
and magazines. And J&I Kennelly sends
list #9, 10 pages of SF and fantasy.



{{The Final runthru. October 4th, 1980}}

Alpha Centura Communicator (Vol 4 #9) No date. Address as before. 8 pages half-legal offset.

ANSIBLE 12 (september, 1980) Address and contents as before. Norseacon issue.

Chris Priest finds a new idol.

ANVIL 12 (Sept-Oct, 1980) Address as above. 26 pages xerox.

A longer issue of this clubzine with much good material

ATARANTES 39 (September, 1980) Address as above. 14 pages mimeo.

(August's ish seems to have gone lost...) Loong lettercol, ASF1Con report and Brad Linaweaver on bad movies.

BATON ROUGE SCIENCE FICTION LEAGUE NEWSLETTER #8 (August-October, 1980)

J.R.Madden, editor, BRSFLeague, c/o

Box 18610-A, University Station, Baton Rouge, LA 70893. 14 pages xerox. Available for trade or 4/\$1.

Club zine with a number of conreports.

BOSFAZINE 87 (September, 1980) Frane Skene, editor. BOSFA c/o P O Box 35577 Stn E, Vancouver, B.C., Canada v6m 4g9. 8 pages reduced mimeo. Available for members (\$8/year) or arranged trades.

Clubzine, which always sort of ends any discussion of contents, most clubzines being pretty much alike. This, tho, offers a page of biographies (or character sketches) which help to make the names a little more understandable.

BRASSOR 7 (May-August, 1980) Marty Levine, 6201 Markley Hall, Ann Arbor, Mich. 48109. 36 pages digest, reduced xerox. Available for the usual or \$1. Quarterly.

An all-Marty issue. Things done or thought about at home. The archeology dig article was very interesting. Good, introspective, personal writing.

CHAT 36 (September, 1980) 12 pages mimeo. Address as before. David Pettus on Flying saucers, Bob Barger on books.

CUSFuSsing #25 (June 13, 1980) Address as before. CUSFuSsing #26 (September, 10, 1980) #25 has 16 pages mimeo. Letters, reviews and a STAR WARS quiz that suffers from too much cheap humor. #26 is a quickie HUGO winners issue.

CURMUDGEON (August, 1980) Mike Horvat, 112 East Burnett St., Stayton, Ore. 97383. 18 pages offset. Available for...? Trade I suppose.

Mike is a professional printer and printing hobbyist. This zine is very finely printed tho the changes in type styles suggests that it is composed of several separate pieces thrown together rather than a single conceived zine. Mike talks about setting up his print shop. Interesting.

THE DARK LORD #2 (May, 1980) Jonas Söderblad, Gåsvägen 13, 382 00 NYBRÖ, Sweden. 52 pages A4 mb mimeo. Available for \$2 (\$4 by air.)

page 16 / Wofan #17

A STAR WARS fanzine in english(!).

DE PROFUNDIS #121

(September, 1980) 4 pages offset. edited by Gail Selinger. address as before.
(September, 1980) address as before.
2 pages xerox.

Last issue, Keith says. fanzine reviews prepared some time before. A scribble thru the return address makes me wonder if Keith hasn't moved?

DYNATRON 73

Roy Tackett, 915 Green Valley Rd. N.W.,
Albuquerque, N.M. 87107. 20 pages

mimeo. Available for the usual.

A somewhat tired personalzine, mostly editorial nattering. Art Rapp contributes an interesting article at the best SF of 1948.

EDITORIAL WHIM 1

Jim Shedden, 36 Ivy Green Cr.,
Scarborough, Ont. Canada M1G 2Z3.

11 pages xerox. Available for the usual or 75¢.

A personalzine notable mostly for printing Taral homage to Walt Kelly. There's a listing of the seniority of apas and Taral's Torque report.

EMPIRE 21

(Autumn, 1980) address as before.
20 pages highly reduced offset.

Darrell Schweitzer talks about fantasy and a letter from HPL on writing is reprinted. A variety of people, notably Barry Longyear write on how to become a writer.

FANTASY 7

(September, 1980) address as before.
contents as before.

FANTASY NEWSLETTER 29

(October, 1980) address as before.
Leiber "On Fantasy", Stanton Cobb-

lentz interview.

FILE 770:Noreascon II report

12 pages.mimeo. Address as before.
Bonus issue to File770 subbers.

GIAX 2

(1980) GALADRIUM, 301 Student Center,
University of Delaware, Newark, DE

19711.34 pages offset. Available for ...? the usual I guess.

Clubzine compiled by Erwin Bush (who refuses any further responsibility) with a history of GALADRIUM by Bush, reprints of earlier club newsletters and a lot of fiction from club members that perpetuates myths about club fictionzines.

GROGGY 11

Eric Mayer & Kathy Malone, Spring
Lake, 140 F Powers Ln., Rochester,
NY 14624. 22 pages heckto and ditto. Available by editorial whim.

A personalzine with some faanish fiction and much, much better personal journalism -- a trip home, moving to Rochester. Wonderful hekto art.

HARD PORE CORN #4

(Summer, 1980) Marie L. Bartlett,
646YN.Fifth, DeKalb, Ill 60115.

32½ pages offset. Available for the usual or 75¢.

I've never met Marie, yet she seems to have gone to many of the same conventions I have. H.P.Killough gives a tho rough and informative discussion of the new copyright laws, reviews. Good zine.

LINES OF OCCURENCE #3

(1980) Address as above.)7 pages reduced offset. Noreascon II report.

MEGAVORE #10

(August 1, 1980) address as above, 48 pages reduced offset plus 16 pages advertising section. Lengthy (complete) Lancer Books checklist with History of Lancer plus a few other checklists. Pulp and SF articles are solicited. Circulation of 2500 and fairly cheap ad rates makes this a pretty good place to advertise.

THE MENTOR

(June, 1980) Ron L Clarke, 6 Bellevue Rd., Faulconbridge, NSW 2776, Australia. 27 pages mimeo. Available for the usual.

Genzine with John Alderson on what SF means to him, the Black Mass is explained and Vol Molesworth writes at length about a short segment of Australian SF fandom.

MOLLOCCA #3

(address as before) 4 sheets and the three inserts. Available by whim. Luke notes that all issues of MOLLOCCA are sent out on publication, so if you send something to trade you'll probably get a later ish. I liked the Kindergarden graduation certificate.

MEYUS ACCESSORY

Wayne Brenner, 637 -8th Ave., New Hyde Park, NY 11040. 4 pages offset. available by editor's whim.
A farewell to fandom issue as Wayne prepares to join the army.

NOUMENON #38

(July, 1980) (address as before. 24 pages reduced offset. Tom Murm on the academic reaction to SF classes. Interesting letters in the "Futures/Alternatives" section.

PANDORA #5

(1980) Lois Wickstrom, editor. Publisher: Sproing, inc., Denver, Colo. 80206. Street: 1150 St. Paul, St. 64 pages digest, offset, small type, color cover. Available for \$2.50 4/\$6. Quarterly.

I had to go thru backissues of WoFan for the street address, dumb to leave it off the colophon. The cover is lovely. Pandora is an anthology of role-changing fiction. Some of it, like Janrae Frank's is pretty good. All stories this time from Clarion.

POLARIS

Colin White & J Allyson Johnson, editors. Publisher: Starfire Press, P O Box 109, Lindenwold, NJ 08021. 64 pages offset, digest sized, Available for \$2.50 \$40/4.

The cover says "Fall, 1980" the contents page says "Summer". The colophon says POLARIS ONE" but this is at least the second issue. It claims to have an "interview" with C.J. Cherryh, but it's really a profile. Jason Keehn reviews a few issues of HEAVY METAL and Darrell Schweitzer has a story published, and there's a dialogue about EMPIRE STRIKES BACK that strikes me as frequently off-base. A variety of type faces and type sizes undercuts the professional look to this zine.

Well, maybe I am being a tad negative about this zine, which probably isn't a fanzine anyway. It's not so much bad, as amateurish.

RUNE 60

(Summer, 1980) Lee Pelton & Carol Kennedy, editors. Mail c/o Lee

Pelton, 2533 Lyndale Ave. So., Minneapolis, Minn. 55405. 38 pages mimeo. offset cover. Available for the usual or 50¢. Quarterly.

The original from which RUIN was modeled. Excellent, sometimes fanish genzine. John Bartlett explains why the University of Minnesota has 40 tons of iron ore in the Physics Dept., Jan Brown misses Minicon, Carol Kennedy reviews fanzines and Matt Tepper explains HITCH HIKE's. Recommended.

SCIENCE FICTION CHRONICLE (vol 2#1) October, 1980) Address as before. Publishing news.

S F ECHO #28

(1980) Ed. E. Connors, 1805 N. Gale Peoria, Ill 61604. 104 pages 4xby7.

mimeo Available for \$150 or the usual.

The paperback fanzine (the things a fan will do to get "Book Rate" postage). Interesting genzine. Ed talks about his travels, Jack Wodhams debunks ethnic pride, there are several interesting book reviews and a very enjoyable lettercol (and fanzine reviews). R-commended.

SIKANDER 2

(May, 1980) Irwin Hirsh, 279 Domain Rd., South Yarra, Victoria 3141,

Australia. 28 pages mimeo quarto. Available for the usual or \$1.

A superior fanzine. Irwin sketches his summer travels in the US, Jack Herman recounts the sports scene while Irwin was away (but was it serious or a put-on of sports attitudes?) David Grigg recalls his compulsion to write (and type) and lastly, I mean lastly, the lettercol.

SORDERER'S APPRENTICE 7

(summer, 1980) address as before. Lovely cover by Lela Dowling.

John T. Sapienza, jr. discusses creating monsters, good advice for neo-writers, too. Tanith Lee's "The Squire's Tale" is published and the regular wargaming material.

SOUTHERN FANDOM CONFEDERATION HANDBOOK 1980.---Meade Frierson, P O Box 9032, Birmingham, AL 35213. 24 pages offset, very reduced type. Available to members, annual dues \$2.

A tightly packed compedium of everything there is to know about fandom in the south--- history, clubs, zines, conventions. Even samples of southern artists.

THE SPACE WASTREL #2

(May, 1980) Mr. Warner & Mr. Loney, editors. Address: c/o Flat 9 Cara

Maria, Shenton St., Geraldton 6530, Australia. 22 pages mimeo A4. Available for trade (two copies) locs or \$1/year.

The editorial matters are kind of interesting but basically it's an alternative reality fictionzine of meddling skill and humor.

THRUST 16

(Fall, 1980) D. Douglas Fratz, 11919 Barrel Cooper Ct., Reston,

VA. 22091. 44 pages offset, reduced type. Available for \$1.95, columns from Michael Bishop (good), Ted White (on the evils of fantasy) David Dischoff, John Shirley, Mark J. McGarry and others. Rather oriented towards writers and writing. Elegant cover by Derek Parks-Carter.

Changes Of Address

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 Denise Rehse, 8502 Conant, Hamtramck, MI 48212



Stalking the Perfect Fanzine

by Brian Earl Brown

This column finishes a series on publishing a fanzine that was begun in *Wofan* #1. I've discussed the time and money involved (50 hours, \$90 minimum), postage rates (and I understand that the Postal Service intends rate increases next July so ruinous that it may put fanzine fandom out of business. Anyone know anything specific about this?) , the varieties of printing methods available and how to prepare and print mimeograph stencils.

At this point, whether you used a mimeo or not, you'd be left with several piles of printed paper that must be assembled into a fanzine. This is the process of collation.

There is no way to avoid collation short of a one sheet 'zine or paying someone to do it for you. Nor is there any easy way to do it. Publishing is not all a bed of roses and collation are the thorns.

There are three basic ways to collate. The most straightforward method involves a lot of surface area. One simply lays out the pages, in the correct order, along a tabletop, dresser, bed, anything that is level and not too far out of reach. Then one goes along and collects a single sheet from each pile, building up an issue in the process.

Two things make this easy, one is a commercial product called "Quik-Sort" which is a little tub of rosin. This rosin returns a tackiness to one's fingers that handling so much paper takes off. One is able to peel off single sheets with ease. The other is a technique: Pick up the sheets with one hand and transfer them to the other which is holding them at one end. With time and practice one can learn to pick up sheets almost as fast as one can walk down the rows of paper.

This method of collating is the fastest and most straightforward and also the most tedious as one goes around and around and around.

A second method, one suited for people who want to watch TV, involves sitting crosslegged on the floor with a large book or record album in one's lap with a circle of pages around them. I can usually reach 8 piles at a time with ease, piling the pages in sequence on my lap, criss-crossing each set to keep them separate. Zines larger than 8 sheets can be done in sections. This method is a little slower than the other, but uses a lot less space and doesn't prevent one from doing else at the same time (talking, watching TV, etc.)

The third method involves the use of a collating stand which is simply

a stack of pigeonholes wide enough for sheets of paper. One can sit in front of this collating stand and reach for a sheet out of each pigeonhole. Collating stands cost a bit of money, tho, or a bit of time to build.

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| | | | |
|---------------------|----------|---|--|
| + | | + | |
| 0 | STAPLING | 0 | |
| + | | + | |
| 0+0+0+0+0+0+0+0+0+0 | | | |

Collating results in tottering piles of zines that must be stapled. There isn't a whole lot to be said about stapling. Zines over 42-48 pages in length (depending on the paper's thickness) will not be adequately fastened by the standard X" stapler. One must turn to the heavy-duty stapler that clinches 3/8th and 1/2" staples. Unfortunately these cost \$25 and more, a factor to keep in mind when planning one's zine. The number of staples to use is a matter of personal taste. Lynne Holdrom staples TIGHTBEAM with one staple in the upper left hand corner. TIGHTBEAM runs to 30-40 pages. Others use two or three staples along the left hand margin. I tend to favor using one staple in the corner for small zines (12 pages and under) and three staples for longer zines. Two staples, I feel tends to let the zine buckle when you open it up so that it doesn't open up smoothly and easily.

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| | | | |
|---------------------|----------------|---|--|
| + | | + | |
| 0 | MAILING A ZINE | 0 | |
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One either mails a zine in an envelope or one doesn't. Envelopes are expensive, but zines mailed "naked" can easily become damaged in the mail. Thin zines are more likely to be damaged than thick ones. This results in zines being folded for mailing. I used to like folding zines down the long axis since this didn't disturb the staples as much as folding a reasonable thick zine along the short axis would. However the post office has instituted tariffs for off-shaped zines, making this a tad expensive. Folding a zine along the short axis pleases the post office.

Some fans combine the protection of an envelope with economy by using mailing wrappers. These are sheets of regular paper (perhaps legal-size) taped around the zine. They are be printed with some logo ,design or illo at the editor's discretion. Some fans have used shopping bags instead of conventional envelopes.

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| | | | |
|---------------------|---------------|---|--|
| + | | + | |
| 0 | ADDRESS FILES | 0 | |
| + | | + | |
| 0+0+0+0+0+0+0+0+0+0 | | | |

Obviously, once you've printed your zine, you'll want to mail it to somebody. This calls for a mailing list. If you live near another fan you can borrow their mailing list. Or, since anyone reading this also has the lists of fanzine publishers around, one can send off for dozens of tradezines, then collect from them the names and addresses of interesting loccers.

Keeping track of those names and addresses afterwards, tho, can become a major hassle. The best system I've ever heard of used a deck of file cards. On one side one wrote, with pencil, the name and address of each person one sends a zine to, on the other side one writes the number of the zine sent and whatever other information one needs to keep track of, such as contributions of art, essays, letters, money. One uses pencil for the address because fans move around a lot (as if you couldn't tell from the COA pages in Wofan) and from time to time one will need to update these addresses. Keeping track of the responses from your mailing list will let you prune away the deadwood that creeps into anyone's mailing list. After a few issues with no response, just throw the card away.

Naturally when I first started publishing fanzines, I didn't bother with any of that. With a mailing list under 100 it wasn't hard to keep track of response in one's head. Updating addresses, tho, was a bitch. It still is. Basically one needs to immediately change addresses when

one finds a COA. Sloth will be paid for later.

Some people write addresses on their fanzines by hand, at their leisure. Others, having less time or illegible handwriting have been making increased use of self-adhesive mailing labels. One can either type up a new set with each issue or prepare a master list and run off xerox copies as needed. Correcting the master list, while troublesome, is easy and quick. Xeroxing mailing labels cost about 25¢ a sheet of 33 labels. Very cheap for the labor saved. In fact one could do away with the separate address file and simply keep all the addresses one needs on masters, using mailing codes to keep track of listers' status.

0+0+0+0+0+0+0+0+0+0+0

+ 0 COLOR MIMEOGRAPHY +

+ 0 +

0+0+0+0+0+0+0+0+0+0+0

Color mimeography differs from regular mimeography only in that one is using a different colored ink. One can use color for a number of different effects, such as printing replies in a lettercol, printing illos and essay headings to highlight them, or to print multi-color illos for their beauty.

The biggest problem of color mimeography is registration. Each separate color is printed separately, requiring a separate run-thru the mimeo. The mimeo paperfeed mechanism isn't so precise that one can print two colors next to each other with hairline precision, but it's close enough for other uses. Variations of registration of 1/16th to 1/8th inch should be normal unless the machine is worn. (The footpad that peels off the sheets is the usual culprit.) When printing color remember that it will take a few sheets to check the registration and make adjustments, so allow extra copies for that.

Preparing color stencils requires a lightscope. One starts with, usually the illo or heading that one wants to print in a different color. Paste or trace onto a stencil, then place it on a lightscope and put a fresh stencil on top of it and using the printed markings on the two stencils, line the two up perfectly. Using a magic marker with a soft felt tip, mark off the area of the illo or heading on the fresh stencil. This will tell you where not to type.

One can fill in an illo with comic book style color, using essentially the same method they do. Start with a black and white print on lightweight paper. Place a stencil over it. Choose some easily established reference points, such as the line numbers along the side of the stencil, and with a felt tip marker, mark off the areas you want printed in that particular color. Guess you can use a stylus, then shade in the area with some shading plate.

Tap the print down so it won't shift while you're marking off the area. If you do things carefully the color areas should fall into place perfectly. Still allow 'slop' room if at all possible.

One can mark off the areas of color on tracing paper, black them in and electrostencil them, but the results are much more uncertain. In this case place a couple benchmarks off to the side so you can adjust the paper and stencil for proper alignment.

On MSD#7 I printed a color cover prepared by Mae Strelkov that attempted to duplicate the colors of hekto. Rather than filling in space on a B&W illo, the entire piece was composed of the different colors. This was done by preparing an original drawing, then tracing over it with pencil with carbon paper underneath. This way this way, only those figures and regions you want in that color will appear on each sheet for electro-stenciling. One is advised to use full-size sheets of paper to do this to

aid on registration. Mae didn't and it was quite difficult to get the separations aligned correctly.

Gestetner used to manufacture a whole rainbow of colors, most of which rarely sold because few people ever bothered with color. But lately few people even bother with mimeo, let alone color, and Gestetner has cut back their list considerably. *sigh* I had to send to Australia for some white mimeo ink! Depending on the number of colors one wants to buy and one's color sense and skill at producing separations, one can produce quite beautiful covers.

There are cheap and expensive ways of printing color. The expensive way involves buying a color change kit for your mimeo. This consists of a new drum for drum mimeos or for Gestetners a new silkscreen, two ink spreaders and a new ink pump. And a scrapper gizmo to remove the old ink. The gizmo is worth getting. The silkscreen doesn't need to be changed since it doesn't hold much ink. The pump can be avoided, too, by spreading ink on by hand (there's a gap where one can squeeze ink directly onto the top roller). The ink spreader rollers are harder to do without. One can try to run off all the ink possible from them before changing colors, but it doesn't help much. The rollers, tho, by themselves aren't terribly expensive.

The cheapest drum method involves something called an A B Dick Multi-Color Ink Pad. It looks like a stencil with flannel instead of the wax tissue. The pad covers up the old ink, then one pours the new color onto the flannel, turning the mimeo into an old-fashion hand-inked machine. These ink-pads, while not designed for Gestetner machines can be made to fit on the Gestetner with the only modification needed being the glueing down on the bottom flap of flannel to keep it from flapping while printing. One can also place a regular stencil on a mimeo, smear ink on it and use that. But you only get 10-15 copies before reinking. The Multi-color ink-pads last from 50 to 300 copies depending on how much ink is used to print each copy.

And that's "Stalking" for this time.

~~~~~

IN LIEU OF GARY FARBER Continued from page 31

Books are reviewed, or rather recommended with neither well done praise or delicious malice. I've been accused of this myself and from the accused's position find it hard to turn on frivolity like a spigot. Often it's an aspect of a person's character. Yet it's an aspect that should be cultivated more.

FANTASY, the organ for the Fan Artist Network, troubles me in a couple ways. The covers have tended to be cluttered, with prestyle running into the artwork, neither the sort of work one expects from artists!

The latest issue has an article on how to get one's art into a fanzine. The thought that a fan artist doesn't know about getting art into a fanzine is a bit disturbing. So is the comment in an earlier issue by one of the editors that if one ever saw someone in a T-shirt that says, "Fuck fandom, I'm in it for the money." The attitude simply isn't fanish. Fans got together originally because of a shared interest in SF and sense of comradeship. What we have here is the very antithesis of that comradeship. Convention art shows are not longer the place to share one's artistic efforts, but a sort of travelling "Starving Artists" show. A place where people can make a living drawing unicorns and cats. Fanzines become a place where one can preview items for sale and build a reputation. FANTASY undoubtedly has its audience and serves their needs. I just hate to see

# LETTERS

DEB HAMMER-JOHNSON

2 Tyler St.

Rome, GA. 30161

(June 27, 1980)

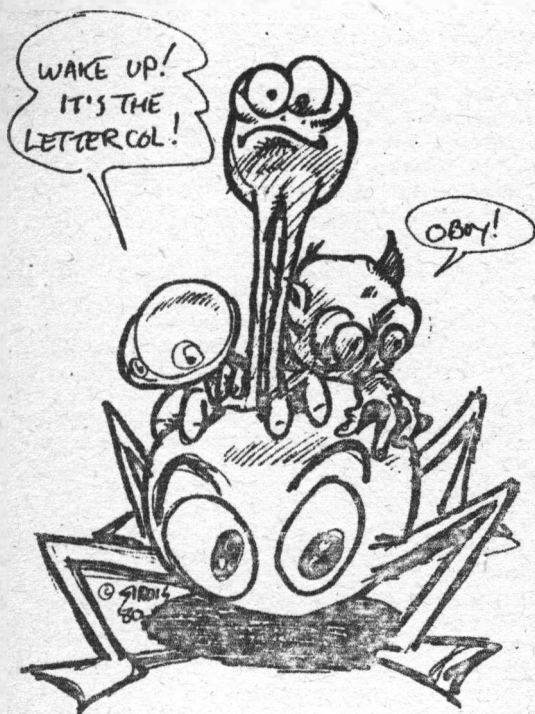
First of all, thanks for sending me tradezines for my little perzine, *NEW MOTHER: DEMENTIA*. I ran out of copies too quickly, and have requests backed up from all sorts of strange people. Egoboo and the itch to try-it-again are prompting me to put out a sequel, which is 1/2-way done and entitled, *EX-CAPITALIST DEMENTIA*. One reason I'm taking another time consuming and costly project is that I keep getting artwork contribs, and hate to use them in anything as paltry as a 30-35 print-run apazines. So this will be hitting your crowded mailbox in the Near Future

(first cousin to Real Soon Now). << Some fan-ed's are born, others are forced into it, it would seem, Deb.>>

Anyhow -- the best applicable use of the zine is that it gives an overall perspective of the zine scene and solidifies some critical standards in my mind. I realize from first hand experience that it's impossible to avoid offending someone somewhere along the line, and that when you cover as many zines as you do, it's a wonder your lettercol is as quiet as it is (the BRACKEN/FARBER debate notwithstanding). In my own zine reviews (popping up here and there), I address my standards more towards the personalities involved and my reactions to the content; as such, my reviews as 99% subjective. I don't believe in CRUDZINES, and feel that the best criticism is a helpful one, not a put down that sets the editor on the defensive. My "ideal" locclist is Harry Warner, Jr., who can manage to say constructive, tactful things about most any zine. I believe that if the editor takes the time and trouble, not to mention the money, then I owe him or her some sort of response and a miscule of respect. Guess I'm doing a roundabout substatiation << eh??>> of "phtt" at Joseph Nicholas. If he represents some viable school of British zine criticism, then I don't like it.

My perspective is still that of a Newcomer. I was never a "neo", coming into fandom at the well worn age of 24 from a decade of fringedom, but so much of me is chronic "goeshwow." I'm curious about the Willis Warhoon excerpts featured, especially "The Enchanted Duplicator." If Willis' style is the progenitor of faanishness, then more power to the publication. My zine archives barely pierces the late sixties; something like this would be a welcome addition. Oh, the zine habit! \$25! To think I gave up comix because they were getting expensive!

— Deb Hammer-Johnson.



GREG HILLS  
P O Box 11205  
Wellington, New Zealand  
(April 22, 1980)

Absolutely doted on the mimeo notes -- I now understand my antiquated device better!

Advertising, yet.... the man has no morals. Are there no depths to which you will not stoop in search of the elusive dollar bills? Next time

you'll be sending out flyers with "special FREE introductory offer" on them in an effort to gain \$subscriber\$. Disgusting.

44 I know. But what's a faned to do? Tom Ulander of Finland wrote to suggest I should raise the sub rate still higher so I wouldn't be losing any money so WoFan wouldn't fold whenever I tired of losing money on it. Well... I couldn't see myself paying more than 50¢ for a zine of this size so the sub rate will stay what it is. Advertising, not that I'm getting a whole lot of it, helps a little, but I have no intention of letting WoFan become the ad-dominate zines that LOCUS and STARSHIP are. --Beb))

SETH GOLDBERG  
P O BOX 7309  
Menlo Park, CA 94025  
(May 10, 1980)

Your pet peeve has my sympathy. I am not bothered by calling myself a fanzine fan in order to differentiate myself from con fans, etc. What bothers me is that the other types forget that we exist and think that all of fandom is cons. Now that sort

narrowmindedness is horrifying. In fact I should take you to task a bit for trying to call us the one true type of fan. (However, we do deserve recognition for being the first type of fan.) The others (assuming they have a genuine interest in SF and/or fandom) should be acknowledged as being people and a type of fan, too. But dammit fanzine/correspondence fans started the whole thing and their historical significance should be better known. And finally while I dislike fanzine fans calling the rest fakes, I even more dislike the others calling fanzine fans not fan, or thinking fanzines to be insignificant to fandom.

As much as some con fan, fringess and others can be silly, so can some zine fans like Gary Farber. What in hell is wrong with subbing to a fanzine????? How else are service zines like FILE 770, DNQ and WoFan supposed to survive? When I do a loc, I take at least an hour, usually more to do it. I get paid \$9/hr and my salary is considered low by industry standards. But I do not have the time to loc all the zines I get or even all the good ones I get. The zine I pub comes out infrequently and is not of sufficient quality to trade for all zines. Thus I occasionally pay as a way of saying that I like a zine a lot but can not loc or trade for some reason. To me Gary is being either cheap or arrogant in saying he never subs to a fanzine. On the other hand I will admit to having some sympathy with his position. Subbing is really not the first thing (or the second or the third or the...) that comes to mind in connection with fanzines. I am also aware of the tradition that fanzine fans have for not using money as a medium of exchange for fanzines. I certainly applaud it in fact. But to blanketly write off money as a way to get zines is ridiculous. That was how I first got into fanzine fandom. How else could I get to see good zines, since at the time I knew no fans nor lived near any.

Zeor fandom people are amazing. This sort of thing causes me to understand Farber's position on paying for fanzines much as I may disagree with it. -- Seth Goldberg.

Alan Bostick  
5022 9th Ave. NE  
Seattle, WA. 98105  
(May 3, 1980)

KNIGHTS was not an ugly fanzine, by no means. In fact, compared to much of today's output, KNIGHTS would stand out as a beacon of neatness and readability (being a competent paste-up tech does give Mike a lead on most other faneds who use offset). But as graphic design goes, KNIGHTS was a journeuman's work. One of the most



outstanding features of the zine's design was the extensive use of empty white space. This is a sign of the graphic designer's inexperience.\* It is very easy to make text readable if one has lots of space to work with. True graphic designing talent comes out when one has to fit one's text into cramped space. If one is not good, the results will look cramped. But if one is good at it, the result will be easy to read and appealing to the eye. In the world of Professional Magazines, it is generally not feasible to use blank space for appealing layout. It is too expensive to do so, and so the publishers are willing to spend money on graphic designers to fit as much as possible into the available space and still keep the resulting product appealing to the reader's eye.

Since KNIGHTS has folded, this would be pretty much a dead issue, except for the way other fans have come to Mike's defense. Carol Kennedy, in particular, seems to have gotten all excited, simply because you and Gary Farber had the temerity to call KNIGHTS pretentious (in doing so, she revealed that she had little idea what the word "pretentious" means). It seems that fanzine critics and letterhacks are not allowed to point out what they consider fanzines' weak points, but only state their merits, even if there aren't any.

Joseph Nicholas doesn't help matters any with his knee-everybody-but-Greg Pickersgill-in-the-groin style of fanzine reviewing. Uncritical demolition is just as wasteful and stupid as uncritical praise. I wish that he'd learn that there's more to good fanzines than a good fight.

-- Alan Bostick

<< \* I take issue here, Alan, because the use of large amounts of white space in a fanzine, or any sort of magazine, seems to me to be more a question of design style rather than of inexperience. Dave Vereschagin, who's no slouch as a graphic artist tends to use a lot of open space in his zines. And I sort of recall 'hip' prozines like PSYCHOLOGY TODAY tending to use bold graphic and empty space a lot in their zines, despite the obvious costs. (It's been years, tho, since I've looked at a P.T.) So I wouldn't say that Bracken's use of white space was a sign of inexperience.--Beb--)

Joseph Nicholas  
Rm 9  
94 St George's Square  
Pimlico  
London SW1V 3QV  
ENGLAND  
(May, 29, 1980)

... you should reserve judgement on what I have to say about the type of "reviewing" practiced by yourself and Faral until you read my piece in SPACE JUNK 4. In essence my objection to your stuff is not that it's bland and/or neutral but that it's not criticism; you don't seek to analyse or diagnose or formulate theories or establish overarching standards as to simply

retail a list of what's available and how it may be obtained. Given that this is more or less all that you and Faral are setting out to do, you do it very well, but it's still not criticism, and to attempt to pass it off as such strikes me as somewhat dishonest

(you can always claim, of course, that your stuff isn't presented as criticism anyways but as reviews, but I'm afraid such an argument would cut no ice with me. It's one I've heard too often before to accord any further credence, and seems to have been most recently propounded by such as Lester Del Rey and Spider Robinson, my contempt for whose hair-splitting and unconvincing distinctions between the two is likely to extend to anyone else who tries to wriggle off the hook in any similar fashion. Now there's an unappealing a priori judgement for you...)

-- Joseph Nicholas

<< Well, if you refuse to acknowledge that there are many levels of criticism, far be it for me to explain such to you. I don't recall ever claiming that WOFAN was a magazine of fanzine criticism and have

even been downplaying the 'review' concept of WoFan, since it is, plainly enough a catalog of fanzines. Taral, tho, does review and criticize the zines he reviews. And I think he shows discrimination in his reviews, which is the key thing to reviews, knowing what is and isn't good.--Beb-->

Jason Keehn  
4318 Chestnut St., Apt #310  
Philadelphia, PA 19104  
(Aug. 1st, 1980)

...for all of Joseph Nicholas' lobbying to have more vicious and interesting criticism and all, I doubt there's anything that can be done to halt or reverse fandom from sliding into boredom and stagnation. If it's not

there already. Well, there are one or two interesting things being done in fanzine yet, stuff like THE WRETCH TAKES TO WRITING, BOONFARK, TELOS and one or two others, but...

What I find especially funny is all those fanzine critics like Taral and Gary Ferber, to name only two, who seem to be endlessly infuriated and baffled by fanzines that diverge from the old tried and true mold, ones that emphasize graphic content over written content, serious articles over personal, faanish stories, etc. Hasn't it occured to them that maybe, just maybe, the old faanish genzine has run out its lease on usefulness or interest, or that it simply doesn't fit in with the times... Maybe if everyone stopped worrying about the decline of fandom, if they stopped wasting their time on stupid polls and fanzine reviews and criticism, if they stopped going to conventions they all agree are awful anyway, and just sat down and tried to do some interesting, innovative fanzines, then we might be getting somewhere again.

-- Jason Keehn

{{ I found a nice quote in the Willis: "...did you ever think that one of the basic appeals of fandom is that it is a very exclusive and almost persecuted minority? When everybody is a fan we shall just have to start producing nonfanzines." Walter A. Willis from QUANDRY #11 (June, 1951). Today it seems as if everyone is a fan and a lot of what is being produced seems like nonfanzines. Willis was prescient.--Beb-->

Kevin Smith  
10 Claves Ct.  
St Mark's Hill  
Surbiton, Surrey  
KT6 4PS ENGLAND

I like the digest format of WoFan as shown by 16. I found the small type size no problem at all. But then, I tend to read my copy of the Compact Oxford English Dictionary without using the magnifying glass supplied with it.

-- Kevin Smith.

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# In Lieu of Gary Farber....

by Brian Earl Brown

...your editor takes typer in hand to peck out something resembling in-depth fanzine reviews. But what to review?

At the moment I feel somewhat in a cloud. Typing up all the short reviews, the COAs, the Stalking column, etc. in the past few days has left my mind a little drained and befuddled from the mindless copying of addresses.

A couple weeks back when he was in town visiting, Garth Danielson handed me a collection of his recent publishing, tho with 'recent' stretching back to a NorthAmeriCon report it's not like he's been terrible active. Or at least he hasn't been mailing things out.

Garth is one of the more interesting fan publishers. On the one hand he is one of the more slovenly typists, making perhaps even more typos per page than I. His writing is not scintillating, tho adequately expressive for his purposes. What I find interesting is his novel layouts and formats. At a time when most faneds seem unsure of what to do with a single 8 1/2 by 11 sheet, Garth is busy adding odd-sized fly-leafs, breaking up pages into unequal sized portions, etc. using color. The novelty of his publications make up for their weaknesses. Garth's latest effort, I gather is NICK BOXTOP MYSTERY MAGAZINE, a digest sized mimeoed parody of the old pulp mystery mags. Garth hasn't numbered these NEM's so while I have three of them, I'm not sure but that there might be more.

The zines have been printed on grey twiltone, closely simulating the dingy, ratty feel of the old pulp magazines. He's typed the zine's title in a banner across the top, just like it were a prozine and has acquired art specifically for the zine, or at least, the character. The zine publishes, with explanation of personal natterings, stories about Nick Bostop, a seedy, disorientated private detective. A surreal Sam Spade. Some stories have been a little kinky, others a tad faanish, none of them are what might be called 'straight.' The lat-er issues have been influenced by Ross Spencer.

Spencer wrote a couple of dective books

About a burned-out detective.

Using short, single-sentence paragraphs like this.

It's an interesting style.

But tiring after a while.

Still the stories are short enough and interesting enough to be worth reading through. And there's a faanish flavor to the stories, and the mere idea of the zines that seems refreshingly non-sercon.

The style of fanzines today seems too often to be, not 'sercon' as I see that being strictly an interest in SF as literature, and that sort of faanish activity is even more scare than the frivolous faanish sort of writing that I'd like to see more. Today's faanish writing seems too often... earnest and journalistic. Con reports are narrated straightforwardly (Concluded on page 25)



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