

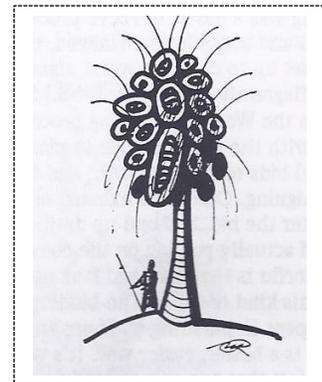
FLAG

This is issue #1 of FLAG, a frequent fanzine written by Andy Hooper, from 11032 30th Ave. NE Seattle, WA 98125, email to fanmailaph@aol.com. This is a Drag Bunt Press Production. First copies mailed on January 11th, 2013. FLAG appears only in printed form, and is available. The next issue will appear in February, 2013. I'm supporting Jim Mowatt for the 2013 Trans-Atlantic Fan Fund. Member fwa. Art Credits: Bill Rotsler, page 1.

You went to my tailor. That's the cut Reagan was wearing the day he got shot.

Chasing Paper: An Editorial

In the beginning, I used a typewriter. I had a manual Smith-Corona that belonged to my mother, and I used an anonymous early electric typer to cut ditto stencils at summer camp. Then there was the mighty IBM Selectric, on which I typed academic manuscripts and the game scenarios that were my first professional sales. Mimeography was both exotic and slightly retro; most early projects were assembled from snipped –out type-written columns affixed to other pieces of paper with glue stick or hot wax. Oh, the joy of receiving my first waxer as a Christmas gift! Those experiences gave me the permanent sense that fanzine production was a physical process, and that a fanzine was the tangible evidence of the care and craft you had put into it.



The same methods applied after we began composing on early personal computers, but there was a distinct loss of legibility attendant to the use of dot matrix printers. My first “good” printer arrived between issues #15 and #16 of APPARATCHIK, and my work seemed to become about twice as popular overnight. Design and word processing software improved steadily, until our home printers could turn out finished pages. But the cost increased just as steadily, encouraging print runs not much larger than those feasible using a hectograph. Finally, the ease and speed with which people could “publish” a fanzine on the Web encouraged most to abandon paper altogether, circumventing the post office, and allowing them to publish as much and as often as they liked. The problem now is convincing people to actually read your fanzine, opening the attachment to your e-mail, or following the link to your page at efanzines.com. I try to keep up with online fanzines, I really do – but I’m so much better at actually opening and reading the fanzines which still appear in the paper mail.

The fanzines I have loved the most, the ones which I think of as “Best,” had modest page counts and appeared more often than elaborate genzines tend to do. You could read them in a day or two, and if you wrote a reply, you might see it published within a month. There have been plenty of “Big” zines to enjoy too – BLAT!, IDEA, MAINSTREAM, SF COMMENTARY and TRAP DOOR, to name a few – but the titles that seem to inspire me most are “ensmalled” fanzines, like EGOBOO, PONG, and PULP, early issues of IZZARD, and “newsier” titles like CHECKPOINT, and DNQ. Despite spending the past decade collaborating on the lumbering CHUNGA, I still long for the fun of smaller and more personal projects like PRANG, THE JEZAIL and the early days of APPARATCHIK. And even though someone publishes a 50-page e-zine every week of the year, I’ve been having a lot of trouble placing my material in other people’s zines. So many of them seem to attract attention only from a small circle of habitual letterhacks – it feels as though I’ll reach more people with a small paper fanzine sent through the US mail, than by contributing to a big online genzine that not as many fans really read. I’m not completely sure how long or how often I intend to publish FLAG, but you can count on another issue in February, and if you like it, a reply -- email is still probably simplest -- will increase the likelihood that I’ll do more.

The President is choking on my gas bladder! What an honor!

We're just here for moral support while you come to grips with what a despicable thing you've done.

When Focal Points Roamed the Earth

Fanzine fandom is, at its heart, a series of connected conversations that have now lasted for more than 80 years, and show no real sign of abating. One reason I want to publish FLAG is to participate in those conversations somewhat more attentively. CHUNGA is now ticking along at a twice-yearly pace, which feels quite brisk at times, but it represents a small fraction of my fan writing – I do a dozen apazines a year, submit articles to several other people's fanzines, and in 2012, I even wrote 15 letters of comment. But I find that much of this activity is only reproduced in electronic form, and is read by only a handful of the people I'm theoretically writing for. I perpetually find myself wanting to discuss things I've read in JOURNEY PLANET or BEAM, but no one around me, even the stone fanzine fans, seem to be willing to read online zines. So, maybe if I bring up some of these ideas in a paper fanzine, printed and mailed personally to YOU, you'll find the question equally compelling.

Since transferring his fanac to a strictly electronic footing about 10 years ago, Arnie Katz has furiously spun out frequent fanzines under several titles, including the only weekly progress report in the history of Corflu. His new title, FANSTUFF, first popped up the week after Arnie published the final issue of GLITTER. He maintained a weekly publishing schedule for 6 months, but an illness has slowed him down recently, and new issues are now appearing every two to three weeks. FANSTUFF has become a conversation between several habitual contributors and correspondents, including Robert Lichtman, Richard Lupoff, Taral Wayne and David B. Williams.

Ever since he returned from Gafia 21 years ago, Arnie has specialized in systematic summaries of fannish events and ideas, expressing the kind of philosophy of fandom that only a handful of writers have ever pursued. Even if you disagree with his conclusions, as I frequently do, you must give Arnie credit for trying to advance fandom's understanding of itself. Inspired by David Williams' meditation on the Theory of Numbered Fandoms, Arnie has created a new timeline of fannish history, using the succession of so-called "focal point" fanzines as his reference point. In issues 25 and 26 of FANSTUFF, Arnie details his new chronology, covering almost all the years between 1928 and 1997. There are gaps in the chronology – notably a huge hole between 1983 and 1990, curiously corresponding to the period that Arnie was not involved in fanzine fandom – but it represents a significant effort to correlate succeeding "fandoms" with events in the evolution of the wider world, as well as the science fiction genre. It's a huge advance on the obsolescent theory of numbered fandoms, but Arnie acknowledges it is incomplete, and invites further contribution to fill in the holes.

The table on the opposite page is an effort to summarize Arnie's work, with some additions and a few outright inventions by me. I have generally preserved Arnie's choices of focal point fanzines, and listed their editors among the most influential fans of the era. Several of the later periods – the Great War, Internet Publishing and New Media Eras – are entirely my invention, intended to extend the chronology to the present day. In replies to letters of comment on the two-part article, Arnie acknowledges that his choices of focal point fanzines are arbitrary and potentially arguable. But more importantly, he embraces the idea proposed by David Williams, that a fan-historical "era" might be characterized by a succession of focal point fanzines, rather than assuming that the end of each focal point fanzine also represents a larger transition across fandom. From that point, it's only a short jump to the premise that fandom has long been big enough to accommodate more than one focal point fanzine at a time. Arnie's way of acknowledging this is to state that from the "New Wave" era on (1966 – 1973), fanzine fans begin to constitute a sub-fandom of their own, with a culture distinct from what he has now taken to calling "Mass Fandom." Personally, I've always felt that "fanzine fandom" is just one of many specialized interest groups to inevitably arise within fandom's larger framework. And several of these are characterized by the conviction that they somehow represent a "true" or "real" strain of fandom, just as we seem to do in fanzine circles.

In paleontological terms, Arnie is definitely more of a "lumper" than a "splitter." He prefers a more manageable number of historical periods, even if it requires him to leave significant gaps in the chronological sequence. I'm happy to let people who were actually alive at the time define the period between 1954 and 1958. But given that it corresponds to my own entry into fanzine publishing, I couldn't leave 1983-1990 off the chart. Although he gives the period no name. Arnie does

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Figure 1: Table of the Katz Chronology of Fandom

Title	Dates	Focal Point Fanzines	Important Fans or Groups	Evolutionary Milestones
The Pioneer Era	1928-1934	NAPA, <i>The Comet</i>	The Lovecraft Circle, Forry Ackerman	Fanclubs , Fanzines The Science Fiction League
The Printed Fanzine Era	1934-1937	<i>Fantasy Magazine</i>	Julius Schwartz, Conrad Rupert	Lithographed fanzines The Cult of Ghu Ghu
The Hectograph Era	Oct, 1937 – July, 1939	<i>The Science Fiction Fan</i>	Sam Moskowitz. Jack Speer, Olon F. Wiggins, Donald Wolheim	FAPA Worldcon The Cult of Foo Foo
The Wartime Era	Sept, 1940 – Sept, 1946	<i>Spaceways, Vampire</i>	Louis Russell Chauvenet, Joe Kennedy, Harry Warner Jr.	Mimeography
The Goshwow Era	Sept, 1946 – Mid-1950	<i>Spacewarp</i>	Charles Burbee, Frances Towner Laney, Art Rapp	Hoax Fans – SAPS The Shaver Mystery The Cult of Roscoe
The Myth-Making Era	Early 1951 – Mid-1954	<i>Quandry, Vega</i>	Lee Hoffman, Max Keasler, Shelby Vick & Walt Willis	TAFF “Trufandom” The Hugo Awards Worldcon Rotation
The Golden Era	Jan, 1958 – Oct, 1963	<i>Fanac</i>	Terry Carr, Ron Ellik, Ted White	Carl Brandon Regional Apas <i>Fancylopedia II</i>
The New Wave Era	Mid-1966 to mid-1970	<i>Psychotic/SFR</i>	Richard Geis	“Fanzine Fandom” Monster Fandom <i>Star Trek</i>
The Trufan Rebellion Era	1971 – Early 1983	<i>Focal Point, Egoboo, Mota, Pong</i>	John D. Berry, rich brown, Ted White. Susan Wood	Timebinding Regional Conventions Ensmalled Fanzines Role-playing Games
The Great War Era	1983 - 1990	<i>Ansible, File 770, Mimosa</i>	Bill Bowers, Mike Glycer, Dave Langford, Greg Pickersgill	Cyberpunk Specialized Conventions Personal Computing
The Desktop Publishing Era	1990 - 1997	<i>Apparatchik, Folly, Idea</i>	Andy Hooper, Arnie Katz, Robert Lichtman, Geri Sullivan,	Desktop Publishing Worldcon Fanzine Lounges For Profit Conventions Furry Fandom
The Internet Publishing era	1998 - 2008	<i>Emerald City , Plokta, Prolapse/Relapse, Vegas Fan Weekly</i>	Earl Kemp, Alison Scott, Peter Weston	Fannish Websites Steampunk Fandom
The New Media Era	2009 - present	<i>Banana Wings, File 770.com</i>	Claire Brialey, Chris Carcia, Mark Plummer	Fanac via Social Media

When Focal Points Ruled The Earth

[Continued from Page 1]

describe the conditions that prevailed during the Topic A/TAFF war in some detail, which inspired me to refer to this as “The Great War Era.” (Not to be confused with the actual Second World War, which Arnie covers in “The Wartime Era.”) While the actual arguments had largely run their course by 1988, bad feelings obviously persisted for several more years. The Hawthorne, California Corflu of 1992 might be seen as the site of an armistice of sorts. Marty Cantor was put off at least twice in his efforts to host a Corflu in Los Angeles, largely out of resentment of correspondence and editorials he had published in his fanzine HOLIER THAN THOU. Ironically, that event also saw Arnie and Joyce Katz return to fanzine fandom after a period of self-enforced exile, and their reconciliation with several close friends from whom they had become estranged. As Arnie observes, this opened an age of jittery peace between fanzine fans that has generally persisted to this day, even when the British TAFF accounts were found to be standing at Zero just before Martin Tudor’s trip to the 1996 Worldcon.

Arnie’s original article is well worth reading for yourself; again, it can be found in issues 25 and 26 of FANSTUFF, all conveniently resident at efanzines.com. I might take exception with a few details, like calling Terry Hughes’ MOTA a focal point zine, or listing FANAC as the only focal point of the so-called “Golden Age” of fanzines. But it’s a strong outline, and would likely have been even more complete if Arnie had not concussed himself not long before composing the article. I’d like to be that coherent even without a head injury. But it may explain one really big error: Arnie conflates Eddie Jones’ victory over Bob Shaw in the 1969 TAFF race with Mario Bosnyak’s victory in 1971. He immediately issued a correction, but it’s a cautionary example for anyone interested in history. If one of the organizers of the Bob Shaw Fund can make an error like that, no source should ever be taken as entirely trustworthy.

The “Evolutionary Milestones” are largely my invention, although Arnie’s text suggests most of them up through the “Trufan Rebellion” Era. I think they help make this chronology something more than a list of Arnie’s favorite fanzines across the decades. The finished product reminds me of lists of Chinese Dynasties and geological epochs that we tried to memorize in school. I wonder if the placement of the Cretaceous-Tertiary boundary fills paleoclimatologists with the same kind of doubt that the division between the “New Wave” and “Trufan Rebellion” inspires in me? There is admittedly something absurd in defining all of fandom through the supposed focal point fanzine of the hour. It’s a bit like seeing the ancient world entirely through a limited number of index fossils, as if the history of life could be explained entirely through the dominance of trilobites and brachiopods.

Defining the “focal point” of some period of fannish history is a useful tool for understanding it, but I don’t think it can be said to reside in the pages of a single fanzine. In its early years, fandom was only capable of supporting one or two popular fanzines at a time. But for the past fifty years, there have been dozens of fanzines in print at once, and almost none of them operated without frequent reference to one another. “Focal Points” most likely lie in the intersection of several contemporary fanzines, and the people who create, read and respond to them. It would be completely natural for a popular genzine, a frequent newszine and a clutch of personal fanzines and letter substitutes to dominate the better part of fandom’s attention between them, while none of them possess all the attributes to command the field on their own. If we are to refine or add further detail to this sequence, identifying these “clusters” of interdependent fanzines will be an essential step.

It is a natural query for a neofan to make upon learning of Speer’s original numeration of fandom’s early history: What number fandom are we living in now? It’s a question I’ve been discouraged from asking for more than 30 years. It’s impossible to answer, or so fandom’s deep thinkers have always told me, because fandom is far too large and complex to be explained with such a simple device. At the same time, we know that there have been very significant beginnings and endings across fan history, our tastes and traditions have changed (Where have you gone, St. Fanthony?) in ways that are easy to see. And fanzines provide an eloquent, if sometimes eccentric, narrative of those events and changes. Dividing our story into the publishing history of a sequence of fanzines seems silly when it’s suggested, but I think a genuinely complete and inclusive catalog of focal point fanzines would be remarkably illustrative of where we’ve been and why we went there. I look forward to further comment on this idea from Arnie and his regulars, but I’m even more eager to hear from you.

Lighting the Beacon: The 2013 FAAn Award Season

I have perhaps ten days before I will be compelled to issue the ballot for the 2013 Fan Activity Achievement Awards, popularly known as the FAAn Awards. I also hope to compile a table of the fanzines issued in 2012, and will ask Bill Burns to publish it at eFanzines.com. When you receive the second issue of FLAG, it should include the ballot, and a copy of the list of 2012 titles. The only obstacle now standing between me and that goal is finally choosing the actual categories that will appear on the ballot this year. There has been quite a lot of discussion about the awards in the past year – it’s not quite at the level of the debate on gender parity at Eastercon, but I still spent more time writing and talking about the FAAn Awards than any other subject. Arnie Katz and I worked over the award choices at some length in the run-up to Corflu Glitter, and now Dan Steffan and I are going through the same process for Corflu XXX. In between, writers like Claire Brialey and Mike Meara have added some thoughts in the letter column of FANSTUFF, and several others have sent their ideas to me in personal email. I’ve had helpful suggestions from a number of quarters, and I think I’m close to resolving this year’s slate. Dan has very graciously deferred to my ideas, or ideas suggested by other correspondents on a number of points, but he has had his say as well, and used the prerogative of his office to add a new award that I’m very excited to see on the ballot. The following list details the 2013 FAAn Awards as currently proposed.

2013 FAAn Award Categories, listed alphabetically:

Best Artist:

For many reasons, including the brevity of the actual awards presentation, it works best if the FAAn Awards include between 6 and 10 total categories. It is extremely tempting to expand the awards to a dozen or more, recognizing still more people and fanzines, but if we do that, the awards will need to have their own program at a different time, and probably not on Sunday morning at Corflu. Best Artist has been a part of the awards since their first incarnation in the 1970s, and it will be on the ballot this year as well. The award has bounced between a pair of veteran artists for most of the past decade, but several others did truly excellent work in 2012, and I expect their publishers to do a little campaigning on their behalf. There are also consistent requests to include more than just one “art-oriented” award in the voting. I added an award for “Best Fanzine Design” in a previous incarnation as FAAn Award administrator, but it was dropped the following year. The most common suggestion was to add an award for “Best Fanzine Cover,” and Corflu XXX has definitely listened.

Best Fanzine Cover

This is Chairman Dan’s addition to the ballot, and I think it’s a great choice. Just getting fans to think about their three favorite fanzine covers of the past year is a sublime piece of secret mental crifanac. Having a very specific award to contrast with the far more “cumulative” Best Artist Award is also attractive to me. FAAn Award voters have consistently exceeded my expectations whenever I have asked them to show knowledge of specific accomplishments in fandom, and I expect to see a strong turnout in this new category. It may also be very interesting to see how some people define the words “fanzine Cover” in the age of electronic fanzines.

Best Genzine:

The decision to break the “Best Fanzine” Award into three separate categories seems to have been well-received by many, and the “Best Genzine or Collaboration” category received votes from a huge majority of fans submitting ballots. But several fans commented that the inclusion of “or collaboration” to the title confused them; they felt the category should simply include “general-interest fanzines,” however the voter defines that, rather than suggestively adding collaborative perzines or clubzines or round-robin letterzines, etc. As with all these categories, the voter is free to put down whatever they like in the blank, but the award will simply be called “Best Genzine” for 2013. As with all of these awards with the exception of Best Website, no distinction is made between methods of duplication or distribution, and voters are free to list any title they care to.

Harry Warner Jr. Memorial Award for Best Letterhack:

The name is an awful mouthful, but the award is consistently popular, with one or more choices listed on about 80% of all ballots submitted. Correspondence is fanzine fandom’s primary medium of exchange, and without it, we would quickly lose interest and move on to something that elicited a more dependable response. I dramatically increased my own letter-writing in 2012, in a transparent effort to gain more votes in this category. It seemed more practical than learning to draw fanzine covers.

Ooh, a lesson in not changing history from Mister I’m–my-own-Grampa

What, if anything, have Neanderthals ever done for us?

Lifetime Achievement Award:

This award is unique in that it is currently determined by a jury, composed of the Award administrator, the four previous award recipients (Earl Kemp, Shelby Vick, Ted White and Art Widner) and the current and previous Corflu chairs, Joyce Katz and Dan Steffan. Each of them will be invited to submit a nomination to the administrator, as will any other parties interested in participating. Any name submitted by two or more parties outside the jury will be added to the list for their consideration.

Best Perzine:

Last year's win for Mike Meara's A MEARA FOR OBSERVERS was one of the most popular events of Corflu Glitter weekend. People literally cheered! But while fans were quite enthusiastic to have the opportunity to vote for more than one fanzine per year, several others were quite insistent that I should drop the phrases "or Blog" from the "Best Perzine" Award. Blogs and Podcasts share some characteristics with personal fanzines, and this still seems like the category that would fit them best. But one of the primary principles we've followed since the reintroduction of the awards has been to make no distinction between paper and online fan activity, so if you feel like listing a podcast as one of your choices for Best Perzine, be assured your vote will count.

Best Single Issue:

In 2012, this award was listed as "Best Single Issue, Fanthology or Special Publication." The award went to Randy Byers' Novacon trip report ALTERNATIVE PANTS, which was indeed a Very Special Publication. But again, people complained that the award was pointlessly complicated. They suggested that an award simply titled "Best Single Issue" would clearly include all special publications, fanthologies and commemorative reprints, because it would include absolutely everything to appear last year that could possibly be termed a "fanzine." This works for me, so the 2013 ballot will include an award titled only "Best Single Issue." I think it has the potential to be the "marquee" category among the three awards going to a specific fanzine, and I'll probably announce it last or next to last at the ceremony.

Best Website:

This is the current FAAn award with which I am least satisfied. I really wish we could come up with a little more exciting name, to begin with. I'd love to explicitly give the award to a person, rather than an Internet domain -- I'd really rather we recognized the "Best Web Publisher," or something like that. But after going around in circles about it for the past year, I've surrendered, and plan to put "Best Website" on the 2013 ballot. All changes proposed met with strong opposition from one or more parties, so continuing to present the award as it is will apparently cause the least unhappiness.

My complaints have nothing to do with the fact that Bill Burns' **efanzines.com** has won the award virtually every time it's been given. That's no reason to change the award in itself, but the results do suggest that there is a relatively small number of potential choices available, and one has a huge lead over its competition. But those conditions could change at any time. Remember, we once thought the only way to keep Dave Langford from winning the Best Fanzine Hugo *forever* was to fire a magic bolt into the unprotected spot on his scaly breast, or launch a womp rat into his tiny exhaust port. Then someone else finally won and the award has become one of the more unpredictable honors in fandom.

What puzzles me about this award is that as more and more fanzines are published entirely on a handful of Websites, recognizing the Website itself begins to feel like giving an award for "Best Paper." Would changing the award to "Best Web Publisher" help us get more votes in the category, which continually lags behind most others in the number of choices expressed? In spite of this, some fans feel very strongly that it should continue to be part of the ballot. But by creating an award that considers all kinds of publishing activities in the same light, we'd have the means to recognize accomplishments as diverse as posting an archive of a fan artist's work on the web, or maintaining a news and discussion site, or even issuing a *weekly* progress report for a fanzine fan convention. Altering "Best Website" to "Best Web Publisher" would be a major change, but one that would make the awards more inclusive, and remove some of the redundancy of having an "extra" award for Web-based activity in a complex that already explicitly includes online fan activity.

Best Fan Writer

We've considered splitting this into more than one award in the past; one of the Las Vegas Corflus issued an award for "Best Fan Humorist," but then presented the award for "Best Fan Writer" as well. It would seem natural to twine an award for "Best Essayist" with one for "Best Humorist," but it also seems somehow more impressive to be dubbed simply "Best" among all fandom's writers working in any and all styles and formats. In 2013, we'll keep this tradition, and recognize a single fan as the Best Writer working in fanzines of 2012.

More Intriguing Details:

This list includes 9 total awards, of which 8 will appear on the ballot. With eight different categories to fill out, I think it's best to limit each to three choices, with five points for a first place vote, three points for second place, and a single point for being listed as a third choice. The winner in each category is the choice with the most total points, regardless of the relative "placing" of the votes received.

The Chairman also has some ideas about the physical form of this year's award, but we'll keep those a secret until the convention. I suggested that a 4 times-life size metal effigy of a bottle of Corflu would work perfectly, and would have enough space to engrave the winner's name and other particulars on its face. Dan didn't reply specifically to my suggestion, but I got the impression he was already working on an idea of his own. Another possibility that might be fun to explore some year would be to give the winners a lapel badge or another piece of jewelry similar to the tiny rocket pins that a Hugo nominee receives. A miniature bottle of Corflu? A tiny Gestetner? A Liliputian propeller beanie?

As the real limiting factor on the number of awards we can issue is the time it takes to announce and present them on Sunday morning, I would rather not take up time issuing an award for "Fan Face Number One," an informal designation for the fan receiving the most votes across all categories. I'll publish the complete voting totals as I did in 2012, so it should be quite easy to calculate the answer. But "Fan Face Number One" is not an official FAAn Award, just as the Campbell Award is Not A Hugo, and a porcupine is not an appropriate source of bacon.



Fanzine Flashback:

From *Convention Girls Digest #1, 1984*

"So I'm sitting here, nice day in the park, reading *The Snarkout Boys and the Avocado of Death*, minding my own business, when who runs by but Moshe Feder in a White Rabbit suit, pink ears twitching, clutching an exotic timepiece. "I'm late," he mutters distractedly. "Great Ghu, I'm late!" Grabbing my hand in passing, he yanks me peremptorily to my feet. "Hurry!" he cries, "Ben Yarrow will have my head!"

"He dumps me unceremoniously into a giant hopper filled to the brim with an assortment of unusual creatures in colorful garb. I look about in wonder as we fall through a large wire sieve. Costume freaks are left behind as their swords and wings catch on the mesh. Moshe's rabbit suit has been miraculously transformed into white pants and t-shirt, and instead of the watch he is now clutching to his breast an old copy of *Placebo*. "I'm still a trufan," he weeps defiantly. "This is strictly DNQ," he hisses, noticing me for the first time. "Don't tell my editor."

"A second layer of mesh holds back media fans, unable to see through the fine wires that separate them from reality. We pass through the third screen inches from the stolid backs of a small army of bodies adorned with walkie-talkies, waving their arms excitedly at each other, crying out: "Move along! Ops! We'll have to close this party if you don't quiet down!"

"The walls are closing in now, as if we are traveling down a giant funnel. Succeeding layers of mesh sort out confen, concom, and filthy pros.

"After what seems like an eternity, we are bounced onto a bed in the middle of a smof-filled room. Jeanne Bowman attacks. "What took you so long?" she laughs, wrestling Moshe to the floor. Around the room, heads bow as Malcom Edwrds chants, "Tis a fwa, fwa better thing..."

"The rule is, Gary Farber sneers, "jam tomorrow and jam yesterday -- but never jam today."

"Terry Carr rolls off the bed and drops catlike to the floor. "So how was Britain?" he enquires of Lucy. "Great," she responds, "just great."

"I wander through the crowd partaking of bits and pieces of conversation. Sandy Cohen drifts past, in a t-shirt bearing the legend "EAT ME" in large letters. Ted White presides over the conflagration from atop a giant mushroom in the corner."

-- Allyn Cadogn, Sharee Carton & Lucy Huntzinger

I learned in my early days of fandom that industry and energy can sometimes compensate for consistent talent.

1.) RELAPSE #20, Peter Weston, 53 Wyvern Road, Sutton Coldfield, B74 2PS UNITED KINGDOM email to pr.weston@btinternet.com This is Peter's first issue in 18 months, and it was a great lift to see it appear at the end of 2012. Even if you don't share Weston's zeal for the elucidation of British fan history, you still ought to be impressed by the cast of writers that contribute to RELAPSE: Ian Watson offers a very personal memoir of his friendship with the late John Brunner, and David Redd reviews Brunner's *The Days of March*; Charles Platt covers his own experiences, juxtaposed with the history of NEW WORLDS from 1965 to 1970; a send-off for Harry Harrison by Tom Shippey; and bibliographer Mike Ashley describes his experiences preparing a book to accompany an exhibit on SF at the British Library. Several articles are illustrated with numerous photographs, one of the great strengths of the fanzine. One of the best-looking fanzines on the planet.

2.) TRAP DOOR #29, Robert Lichtman, 11037 Broadway Terrace, Oakland, CA 94611-1948 I admit to being completely biased here: this issue includes one of the better fan articles I've ever done, "A Tuesday in July," and Robert has added a completely wonderful title illustration by Dan Steffan. You might also be interested in material by Greg Benford, Charles Burbee, Earl Kemp and David Redd. Lenny Bailes starts out reviewing Jo Walton's *Among Others*, but ends up making an impassioned defense of the value of the Internet as a forum for genuine critical thinking about SF. Anyone who offers us a way out of increasing cultural irrelevance is doing Roscoe's work in my book.

3.) BROKEN TOYS #10 & #11, Taral Wayne, 243 Dunn Ave. Apt. 211, Toronto, Ontario M6K 1S6 CANADA, email to taral@teksavvy.com Taral has been an impossibly prolific fan writer in recent years, but this personal fanzine includes some of his more introspective work, and some interesting insights into the vagaries of contributing to so many fanzines. Issue #11 includes some very personal memories of Christmas past, and is the best issue of the fanzine's run to date.

4.) RAUCOUS CAUCUS #1, Pat Charnock, 45 Kimberly Gardens, Harringay, London N4 1LD UNITED KINGDOM, email to PatCharnock@gmail.com Pat says she would like to return to regular fanzine publishing, and this 20-page effort – on paper! – should bring plenty of new mail her way. Interesting memoirs by Pat, Roy Kettle and Mike Meara, but my favorite piece is an account of a mid-1970s attempt to cash in on the CB Radio Boom by Robert Lichtman.

5.) GROSS ENCOUNTERS #22, Alan Dorey, 9 Haywards Farm Close, Verwood, Dorset BH31 6XW UNITED KINGDOM, email to alan10258@aol.com Certainly one of the most unexpected zines of 2012, given that #21 appeared 14 years ago. Rather curious "landscape" layout, but I printed all 28 pages anyway. Dorey's humor seems to fall close to *Cracked* magazine in the goofiness continuum – are his radio programmes similarly wacky? Also, the lino on the bottom of page 7 of this zine is a quote from Alan's review of BANANA WINGS #51. Out of the mouths of babes and typos....

Also Released:

ALEXIAD #66, Joseph T. & Lisa Major, 1409 Christy Ave. Louisville, KY 40204-4020, email to jtmajor@iglou.com
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