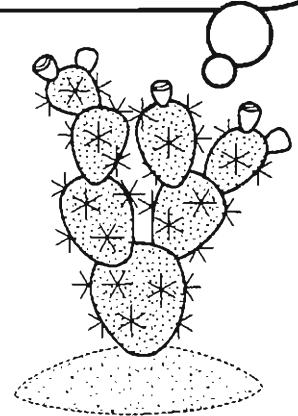


I offered the god Bacchus a sip of the fruit of the prickly pear but all he wanted to do was fondle the bottle.

I hear he had his hands bandaged in the emergency room and is resting quietly.



ISSN 1183-2703

OPUNTIA is published by Dale Speirs, Box 6830, Calgary, Alberta, Canada, T2P 2E7. It is available for \$3 cash for a one-time sample copy, trade for your zine, or a letter of comment on the previous issue.

COVER ART: Teddy Harvia, 701 Regency Drive, Hurst, Texas 76054-2307.

ZINE LISTINGS

by Dale Speirs

Unless otherwise stated, zines are available for The Usual, say US\$2 for a sample copy, trade for your zine, or contribution such as art or letter of comment. It is best to see a copy of the zine before sending a contribution, to ensure it is appropriate.

FOR THE CLERISY ABOUT LATVIA #11 (No cash, trade only for zines or letter of comment, from Brant Kresovich, Riga Business School, Skolas 11, LV-1010, Riga, Latvia) This is the Russian-bashing issue, those who live in Russia and those who occupied Latvia. Rather pathetic in some ways: "The Russians in Riga, however, have kept the worst qualities of the Russian people and lost the best ones. They have lost not only their land, they have also lost their roots ...". Not entirely unsympathetic to Russians though. A tour of St. Petersburg, and accounts of what runaway pure capitalism has done to Slavic culture and Baltic culture.

LIMBO #4 (\$4 from Peter Stinson, 209 - 17 Avenue NE, Calgary, Alberta T2E 1L9) Collagezine with mail-art sort of stuff and text on the life of a cabbie in Cowtown. Cartoon strips, such as "I Wonder What It's Like In Jail?" with guesses like "Listen to CBC Radio" or "Eat sensible food". Each copy of LIMBO is different in cover; I saw this at a newsagents and spent a few moments deciding on which copy to buy.

WILD HEIRS #8 and #8.5 (Available for contribution, from Arnie and Joyce Katz, 330 South Decatur, Suite 152, Las Vegas, Nevada 89107) An editorial collective starts off with an 8-page conversational thread, mostly about electronic fandom. A con report on the 1995 Disclave, which followed time-honoured tradition by having the hotel book in a Southern Baptist convention to go along with the SF con. Naturally the SF fans rose to the challenge ... A number of personal stories and a lively loccol. Issue #8.5, subtitled "Heirlooms" is a reprint supplement, with articles from fanzines gone by.

SOUTHERN FANDOM CONFEDERATION BULLETIN V6#1 (The Usual c/o Tom Feller, Box 13626, Jackson, Mississippi 39236-3626) Clubzine, with con reports and zine reviews, but specializing on Sunbelt cons and zines.

MARKTIME #39 (The Usual from Mark Strickert, Box 59851, Schaumburg, Illinois 60159) Perzine on baseball, travel, taping, and miscellany.

THE TRUFAN'S ADVISOR (US\$1 from Arnie Katz, same as WILD HEIRS) Subtitled "An Introductory Guide To Fanzine Fandom", which pretty much says it all. Intended for American neophytes but could be read with profit elsewhere. I have been idly thinking of doing a Canuck version; we have NEW CANADIAN FANDOM, but that is more general. The Las Vegas bunch are unmatched in their missionary zeal to spread the word about fanzine fandom and, more importantly, getting actual results.

BLEARY EYES #4 (The Usual? from Ken Cheslin, 10 Coney Green, Stourbridge, West Midlands DY8 1LA, England) Part of a series of anthologies reprinting faan fiction from the late 1950s dealing with the Goon Defective Agency of Britain. One story caught my eye as it was set in Calgary, probably the earliest use of this city in faan fiction. Seemed fairly accurate on the little details other than calling tribal lands reservations; in Canada they are called Reserves. The GDA stories are basically accounts of Irish and English fandom but without the facts getting in the way.

OBSURE #32 (US\$2 from Jim Romenesko, Box 1334, Milwaukee, Wisconsin 53201) This issue covers the Second Annual Underground Press Conference at DePaul University in Chicago, and a real barnburner it was. If the idea of a formal conference about zines seems too much the oxymoron, there were others who felt the same. The subject was discussed on the Internet at alt.zines, of which some extracts are printed in this issue. Also a number of accounts of a hoax program for the UPC. At an SF convention, this parody would be lucky to get a passing mention in any conreport, but at the UPC, it was enough for one of the organizers to threaten physical violence (or not, depending on who you talk to). The Spoof UPC schedule listed panels such as "How Your Zine Can Tear Down The Pig System Through Intensive Interviewing of Bad Punk Rock Bands", or that time-honoured favourite "Fuck ME!?! Fuck YOU!!! Settling Your Differences in the Zine World". For those who regret that bear-baiting is illegal, there was the panel with Seth Friedman of FACTSHEET FIVE fame, the devil incarnate of zinedom. He was criticized for being one of the 'white boyz' who dominate zinedom, to which he gave the reasonable reply that Latinos should do zines as well. No one is stopping minorities from publishing zines. One panelist stripped nude and ranted at the audience. Performance artists clashed with zine publishers. Certainly sounds like a lively event; we never have anything like this in Calgary. Recommended.

FTT #18 (The Usual from Judith Hanna and Joseph Nicholas, 15 Jansons Road, South Tottenham, London N15 4JU, England) The initials of this zine stay the same but the title varies, this issue being the Frog & Tadpole Times. The editors are now homeowners with a pond in the yard, hence the title. Also, volcano stories, Bosnia by someone who knew it when, touring Indonesia, and letters political and SFish.

SLUR, September 1995 (Probably \$2 from Room 362-21, 10405 Jasper Avenue, Edmonton, Alberta T5J 3S2) Musiczine of the usual sort, for those who want to know if there is life after dark in western Canada. Well, we aren't all at garden club meetings or doing volunteer work for Reform. This issue starts off with an account of Lollapalooza '95 at Vancouver. Band and record reviews, and the Star Wars drinking game.

DEAD DRAGON ZINE #? (Probably The Usual from Box 271, Winnipeg, Manitoba R3C 2G9) I saw this at BanffCon 95, as someone left a copy lying about in the consuite. If you were at ConAdian last year, you will know that the best party was the Dead Dragon Inn, a suite done up as a medieval tavern, with live bands and packed capacity. I had naturally assumed that this was a one-off sort of thing, but apparently, if I read this zine correctly, this is a travelling road show that visits several cons.

AUSTRALIAN CRAWL (\$5 from Tim Jones, 87 Ellice Street, Wellington 6001, New Zealand) This is the 1994 FFANZ trip report, FFANZ being the Fan Fund of Australia and New Zealand. Fan funds are voted on to select a candidate for a some-expenses-paid trip across the waters, in this case alternating between Australia and New Zealand. There are others such as TAFF (Trans-Atlantic), GUFF (Australia to USA), DJFF (Down Under), and CUFF (Canadian Unity - west Canada to east or vice versa). Jones writes an enjoyable travelogue of his trip through Australia via SF fans and conventions.

KGB #5 (US\$3.95 from KGB Magazine, 133 Bowery, New York City, New York 10002) Mildly a conspiracy magazine but not rabidly so. Articles on a wide variety of subjects, such as sleep deprivation, suicide-proofing prisons, identifying letter bombs in your morning mail, interviews (including one with a white supremacist leader), some pointless fashion photos, and reviews. Funniest piece was how to improve baseball. I think it would greatly improve the game to adopt their suggestion of replacing tagging with tackling. Devils in the Outfield is an idea of putting two players from the batter's team in the outfield to disrupt the other side and prevent their outfielders from making an out just from an easy pop fly. KGB's effectiveness is seriously marred by the worst typographical layout of any magazine (WIRED included). The heads are unreadable. There should be a law that no computer software can be sold with more than three fonts.

ANGRY THOREAUAN #14 (US\$3 from A.T., Box 2246, Anaheim, California 92814) Upgraded to a colour cover, this issue slags Disneyland in several different ways. It will be interesting to see if there is an issue #15, or if Eisner's lawyers run the editor out of town. But other than that, lots of zine and record reviews of the punk scene, stories about life as phone sex operators, bombing the Alabama State Capitol building with old typewriters, and, oddly enough, an account of Shostakovich. Recommended, unless you're a Tory backbencher.

APPARATCHIK #40 (The Usual from Andy Hooper, 4228 Francis Avenue North, #103, Seattle, Washington 98103) A faanish fanzine, with lots of locs on the state of the fannish union. This is a biweekly zine; one hopes that Hooper can keep it up but one worries as his mailing list increases in size. The first AFAL awards are announced; I am honoured to receive from Hooper the coveted Bill Bowers Award for Byzantine Issue Numbering. Still can't get an Aurora Award though. Perhaps I've offended the ON SPEC crowd with my numbering system.

CONTRACT V7#4 (The Usual from John Mansfield, 321 Portage Avenue, Winnipeg, Manitoba R3B 2B9) This zine specializes in convention listings for Canada and con reports thereupon. This time around, reports on the Canadian Unity Fan Fund, and a detailed analysis of the voting for the 1995 Aurora Awards. What fascinated me were the results for the Fan Achievement (Organizational) category. Bear in mind that the Aurora committee disallowed some bloc votes for other parts of the awards (and what's wrong with bloc voting anyway? We do it at every election.).

	Nom.	Votes
Cath Jackel (NonCon, ON SPEC)	5	46 46 48 55
John Mansfield (ConAdian)	22	27 27 27 31
Yvonne Penney (Ad Astra)	9	12 19 23
Rebecca Senese (Space Time Continuum)	17	13 13
Lloyd Penney (Ad Astra)	9	9
No Award/ Pas de prix	n/a	3 3 7 9

LITTLE FREE PRESS #118 (US\$1 from Ernest Mann, 301 SE 11 Street, Lot 218, Little Falls, Minnesota 56345) This zine has for many years specialized in discussions about the moneyless society, which Mann refers to as the Priceless Economic System and I as the Economy of Abundance. While we are agreed on the end result, I have in past reviews of this zine mentioned my disbelief that it will come to pass by well-placed propaganda or education. In this issue of LFP, Mann admits he is discouraged by the lack of results of his efforts and the passive nature of many of his readers. He talks of wage slavery and being bound by unneeded possessions. It is something I have thought about as I cruise well-to-do neighbourhoods during the day and see not a single soul around. No moving cars, no pedestrians, no one in the parks. Where is everyone? Well, they are downtown, both husband and wife, working to pay for those \$300,000 mansions, the EMWs, the large-screen TVs, and an annual vacation in Hawai'i. My belief is that we will slowly move, not to a PES or BoA, but to one where the

[continued next page]

next generation is not so concerned about status by possessions or job, and will obtain satisfaction from life on the Internet or nights at the dance clubs. In a way, zinedom is part of the PES or EoA, where cost is not the criteria for getting a zine but activity is. Passive readers who only subscribe are scorned, while the editor lives for response. But many wage slaves quite enjoy the life and resent change, as I learned a number of years ago when I transferred one of my employees to a different job from his usual routine and saw him become hysterical. I use the word 'hysterical' in its fullest sense; his voice went soprano, he came up trembling and vibrated like a tuning fork, and for the first time I learned that some people really do like a boring routine every day. Not just some people actually; many people. Whenever one of my friends complains about his/her job-from-Hell, I ask them why they stay at it, specifically "Who put a gun to your head and made you sign a lifetime contract?". I lose more friends this way though ...

PROBE #97 (The Usual from SFSA, Box 781401, Sandton 2146, South Africa) Clubzine, well-produced digest in card covers. Mostly fiction and sercon essays. Some reviews, but of stuff that came and went from North America long ago.

ERG #131 (Trade or loc from Terry Jeeves, 56 Red Scar Drive, Scarborough, North Yorkshire YO12 5RQ, England) Reviews, essays on nuclear-powered aircraft and Things To Come, locs.

SACRED TRUST #2 (The Usual from Murray Moore, 377 Manly Street, Midland, Ontario L4R 3E2) Starting off with a con report on Ditto 7 and then lots of locs, this time from the readers. (The first issue of S.T. had locs by the editor.)

PUNK PLANET #9 (US\$2 from Julia Cole, Box 1711, Hoboken, New Jersey 07030-9998) 112 pages on the punk scene plus a flexidisk of songs by various bands. Lots of interviews, record and zine reviews, some fiction, and a set of columnists who churn out pages of copy. Locs that are near libel and that perennial question "Define punk rock" which sounds much like those sterile debates about what is SF. Speaking of SF, there is some Trekkie slagging here. One columnist visited southern Ontario for a punk show and couldn't get over how clean and tidy Toronto was. She also found out why Toronto is nicknamed by the rest of Canada as "Toronto the Good", having visited it on a Sunday when everything was closed. Leah Ryan writes about why zines are better to publish in than literary small presses. You don't have to be a punk rocker to enjoy this zine. Recommended.

ADVENTURES OF AN UNEMPLOYED ENTOMOLOGIST #4 (US\$2 or trade for zine, from Box 3026, Worcester, Massachusetts 01613-3026) Job interviews, mosquitoes, why the Henry Reed childrens books are like this zine, and shaving her head.

WOOF #20 (The Usual from Victoria Smith, 12627 Harbor Drive, Woodbridge, Virginia 22192) An annual apazine, compiled at each year's WorldCon. This is the Glasgow version. WOOF, by the way, is an acronym for the WorldCon Order of Faneditors.

GLOBAL MAIL #12 (US\$3 from Ashley Parker Owens, Box 597996 Chicago, Illinois 60659) 32 pages of microprint listing thousands of requests and zines on every topic under the sun, with a strong emphasis on mail art. Two pages alone under the heading "Zines Requesting Contributions". The Exchanges column ranges from someone who wants to trade beer bottle labels to request for artwork on fish and/or eyeballs. Under Miscellaneous, someone wants a quick and easy way to disable red-light security cameras in Australia. Website, fax, e-mail listings.

THE WALTER MITTEY PAPERS #19 (50¢ or trade from James Dakin, 6735 South Lewis Avenue, Apt. 189, Tulsa, Oklahoma 74136-4052) Subtitled "The Newsletter for the Armchair Survivalist". I never had much patience with survivalists, partly because of their lunatic political beliefs, but mainly because their idea of living in the bush and holding out against government forces is quite wrong. Such survivalists seem to forget that in this day and age there is no place the government cannot reach you. Wilderness areas offer the advantage that there are no witnesses or innocent bystanders should the government move in. Far better to hide in the city; just try and find an ant in an anthill. This particular zine is a more pragmatic survivalist guide than most. The editor points out that technology has made wilderness fighting as obsolete as trench warfare. Even the forest rangers Stateside are heavily armed, and it is easy enough to turn a wilderness into a free fire zone. "A \$2 million sortie against an unruly group hiding out is pocket change to the Feds. Even if they only eradicate wildlife, it was at least good target practice." The editor goes on to suggest being an urban terrorist if you must, and better to plot assassination against government workers. Also an article on modifying shotguns to fire armour penetrating ammunition, and the best tactics in using such.

ETHEL THE AARDVARK #62 (The Usual from the Melbourne SF Club, Box 212, Melbourne, Victoria 3005, Australia) A clubzine with the usual range of club business and reviews, plus a complaint about the prevalence of surveillance cameras in Australia. This explains the request in GLOBAL MAIL (see previous page) for data on disabling them.

ON SPEC #22 (C\$6 in Canada, US\$6 elsewhere, from On Spec, Box 4727, Edmonton, Alberta T6E 5G6) Fiction digest, Canada's answer to ASIMOV'S. This is where most of the Aurora Award winners show up.

MITMOSA #17 (The Usual from Nicki and Richard Lynch, Box 1350, Germantown, Maryland 20875) Been a while since the last issue but they have an unbeatable excuse: they were burned out of their house. Every person's worst nightmare. An update on how they are coming along, plus the mainstay of this zine, lots of fanhistory.

TRANSVERSIONS #3 (C\$4.95 in Canada, US\$4.95 elsewhere, to Island Specialty Reports, 1019 Colville Road, Victoria, British Columbia V9A 4P5) Semi-pro fictionzine, nice colour cover, similar in content to ON SPEC. At BanffCon 95, one of the editors mentioned it was "a labour of love" so I surmise that it should be around a little while, if Canada can support another specificzine.

THYME #105 (The Usual from Alan Stewart, Box 222, World Trade Centre, Melbourne, Victoria 3005, Australia) Newszine of fannish life Down Under. Interviews, lots of reviews, locs.

FOSFAX #177 (The Usual from FOSFA, Box 37281, Louisville, Kentucky 40233-7281) Sixty pages of microprint, with extensive book reviews, con reports, an endless series on Heinlein, and lots of locs, although the latter seem a bit milder than usual. Much about the private militias in the USA and local politics there. This issue just missed the O.J. Simpson verdict, so the next one will be a dilly.

VIOLATION FEZ #3 (US\$1 from Leah Ryan, 5 Warfield Place, Northampton, Massachusetts 01060) Stories, collages, and lots of cats. An account of why touring rock bands should not speed in North Dakota, young love, and other stories with a travel theme.

VISIONS OF PARADISE #63 (The Usual from Robert Sabella, 24 Cedar Manor Court, Budd Lake, New Jersey 07828-1023) A diaryzine of the life of a math teacher. Family, school politics, various capsule reviews of movies and books.

MOTHER MILES #8 (The Usual from Eoghan Barry, Garden Flat, 13 Kenilworth Square, Dublin 6, Ireland) A COA special issue, starting off with the Irish bureaucracy and how they affect housemoving. A bit of trouble with the new landlady, who demanded Barry stop playing that loud music; only thing was, he hadn't been playing any in the first instance. Reminds me of my last landlady who bugged me about the noise my typewriter made; in fact, I bought a house specifically so I wouldn't have such ordering me about, nevermind investment values. A number of zine reviews.

LITTLE FRANZINE #1 (The Usual from Franz Miklis, A-5151, Nussdorf, Austria) Austria's most enthusiastic fan has just been admitted into FAPA, and here is the first result. An introduction to his life, an account of outgearing a monster, and reports of WorldwideParty #2. Also lots of good art; Miklis is a good artist and his work should be solicited by zine pubbers elsewhere.

UNDER THE OZONE HOLE #11 (The Usual from Karl Johanson, 4129 Carey Road, Victoria, British Columbia V8Z 4G5) A genzine, spanning the gamut from cement mixing to clam shooting, not to mention Prof. Runté reporting on the floods in Lethbridge. Locs and reviews.

THE OLAF ALTERNATIVE #8/OUTHOUSE #12 (The Usual from Ken Cheslin, 10 Coney Green, Stourbridge, West Midland DY8 1LA, England) Back-to-back zines, the latter being locs to the former. Hand-coloured covers, and not those wimpy pastels either, but bright felt pens. This zine is particularly noted for its fanfiction and the innumerable cartoons of a Viking named Olaf.

PARSEC #1 (\$4.25 from Parsec Publishing Company, Unit G, Suite 108, 1942 Regent Street, Sudbury, Ontario, P3E 3Z9) A wanna-be Canadian STARLOG, sold at news-agents. Some bad fiction, and desperate press-release interviews, such as the bit player in WATERWORLD who

was the bookkeeper for the Dennis Hopper character. Such a bit player that in the credits he was listed as "The Ledger Guy". However, he is a Newfie, so that got him a two-page spread in this magazine. Other articles on Trek and stuff, a few bestseller reviews, some computer Internet and software reviews, and miscellany.

I'M NOT BORING YOU, AM I? #9 (The Usual from Robert Runté, 53 Mohawk Road West, Lethbridge, Alberta, T1K 5J5) In Canadian fandom, Runté needs no introduction. He was the Fan GoH at ConAdian, and there is an entire subgenre of faanfiction devoted to The Secret Life Of Robert Runté. This perzine carries on the true life of Dr. Runté, now a sociology professor at the University of Lethbridge on the tenure track. Some fascinating stories, such as one class he taught with 22 single mothers and 12 rednecks. The women were radicalized after their experiences, and when they found themselves sitting next to guys who saw no problem with keeping wives barefoot and pregnant in the kitchen: "I don't think the word 'lively' quite covers the discussions we had in that class. I didn't so much teach that course as referee.". Behind the scenes about university teaching, the vicious nature of publish or perish, and the struggle for tenure. Some unexpected hazards of teaching include being exposed to a wide range of diseases from across southern Alberta, brought to him by his geographically dispersed students. A couple of articles on soapstone carving and déjà vu. Nice cover; one never realized before that a space shuttle on the launch pad looks like a grain elevator under the right viewing conditions.

DRIFT #73 (The Usual from C.F. Kennedy, Box 40, 90 Shuter Street, Toronto, Ontario M5B 2K6) Collages, fiction, a poem, and a lively loccol. Also comes with various tip-ins. Sort of mail-artish, but with SFish influences.

WARP #35 (The Usual from Montréal SF&F Association, Box 1186, Place du Parc, Montréal, Québec H2W 2P4) Clubzine of media fans, nicely produced. Lots of media news, con reports from Montréal and Toronto.

ANSIBLE #99 (SASE from Dave Langford, 94 London Road, Reading, Berkshire RG1 5AU, England) Microprinted newszine about the British SF world, much humour. Lots of quotes taken out of context, confidences published for the world to see, who's slagging who, and so on. A report that the publisher at Ringpull now takes unsolicited manuscripts via Internet, leading to great speculation about how much storage space their computer has. Find out by going up@ringpull.demon.co.uk to see if their connection has overloaded.

OI, ROBOT (Probably gone from the newsagents by the time you read this, but US\$6.50 from Mercury Press, 143 Cream Hill Road, West Cornwall, Connecticut 06796) The MAGAZINE OF FANTASY AND SCIENCE FICTION has for years been running competitions such as changing titles by one letter to get a startling new novel, alien lexicons ('soaf' = to lean upon a deciduous plant less than two metres high), and limericks. A 1983 competition asked readers to redefine words into a fantasy term. One winner was 'condom', a domed stadium built to house the 1994 World SF Convention's 53,000 participants. An hilarious compilation of competitions is OI, ROBOT. I suggest though, that it be read in small doses at a time.

THE WRONG LEGGINGS #3 (The Usual from Lilian Edwards, 39 Viewforth, Edinburgh EH10 4JE) A perzine put out just before the Glasgow WorldCon. A Seattle TAFF report, an overly extended report about breakfasts in con hotels, and locs. Also a bit about slash fandom, the fandom that dare not speak its name, and is so disgusting that most men avoid it, leaving it to women. The article in question manages to bring in Orson Scott Card as a connection to the usual homoerotic slash fiction about Kirk and Spock. I wonder if they know about this in Cardston, Alberta, a town near the American border that is the capital of Mormonism in the province and which was named after Card's grandfather.

MASTHEAD V8#10 (\$3.95 at newsagents or from North Island Sound Ltd., 1606 Sedlescomb Drive, Unit 8, Mississauga, Ontario L4X 1M6) Trade magazine for magazine publishers, with industry news, the on-going struggle with Canada Post, and surveys. This time around, a look at printers' headaches with material submitted on disk. The survey of this problem indicates that about half of disks had some kind of deficiency, usually inadequate instructions. It was interesting to see that incompatible software was less than 10% of the trouble; most difficulties could be traced to the wetware that prepared the disk. No new thing, eh?

THE CHANGE PROJECT (145 Queen Street East, Toronto, Ontario, M5A 1S1) Not a zine but rather a mailart project. "When changes happen where you live, how does this affect your life and the lives of others? How can people of diverse backgrounds come together and connect in positive ways when these changes happen?" Deadline for material is December 31, 1995; documentation to all. Mailart on 8½ x 11 or smaller, reproducible by photocopier. Mailit 300 words or less, typed or readable handwriting. Since SF fans supposedly are used to the idea of change, I'm sure they'll flood The Change Project with submissions.

BROKEN PENCIL #2 (\$4.95 from Broken Pencil, Box 203, Toronto, Ontario M5S 2S7) The Canadian equivalent of F5, albeit not so many reviews. Strange layout of reviews in geographical order and insistently stating "No known publisher", then immediately listing a "creator". E-zines are, however, listed as "No publisher necessary" and in no particular order. Setting aside these minor nitpicks, I hope this zine makes it. Since it is sold at newsagents, it will be reaching people who had no idea about zinedom, instead of preaching to the choir as do zines such as , for example, OPUNTIA. Of great interest was a report on the sudden discovery by zine pubbers that the National Library of Canada wants deposit copies from them. John Stegenga, head of Legal Deposit, NLC, is on a mission to preserve zines as part of Canada's culture, but faces

paranoia from zine pubbers convinced that this is a plot to gather evidence for future prosecutions. "Are you now, or have you ever been, a zine publisher?" In addition to the capsule reviews, a few zines have been picked out for more detailed examination and interviews.

IDEA #9 (The Usual from Geri Sullivan, 3444 Blaisdell Avenue South, Minneapolis, Minnesota 55408-4315) Life around Toad Hall, breaking in a new dog, Corflu convention reports. Corflu is a zine pubbers gathering, but very laid back. Geri runs photos of some of them, which I thought interesting as it enabled me to see some of the people I trade with. Joseph Nicholas was much as I expected him to look, but I was surprised by Judith Hanna, who looks like everyone's favourite aunt. It was a bit startling to see my doppelganger on page 12; add a ponytail to Ken Fletcher and he'd be the twin brother I never knew I had. Also various personal snippets and vignettes. I do commend IDEA as the best laid out zine around; crisp clear fonts and good quality scanned photos instead of the usual black blobby things one sees in most zines.

LIME GREEN NEWS #13 (Trade for mail-art zines or US\$2 from Carolyn Substitute, 125 Brower Drive, Florissant, Missouri 63031) A mail-art zine from the Papernet. A number of locs start off the issue, a page of art-stamps, and a reader survey. There is an article on Dada Terrorism. The technique of the month is to go into stores and inconspicuously rearrange as much of their shelf stock as possible, such as putting Velveeta blocks into the gourmet cheese section (even better if you can switch some of the stickers) or wine next to potatoes.

BCSFAZINE #269 (\$2 from WCSFA, 1855 West 2nd Avenue, Apt. 110, Vancouver, British Columbia V6J 1J1) SF clubzine with gossip, "Ask Mr. Science", William Gibson interview, con reports, and locs.

OUTPOSTS (US\$18.95 from Carroll & Graf, 260 Fifth Avenue, New York, New York 10001) A massive book of 264 pages of stuff compiled from the fringe. Thousands of books and zines listed. Categories include Conspiracies, Freedom, Extremism, Drugs, Sex, Fiction (not the stuff that Smith-books would ever sell), and Cyberculture, to name a few.

DYNAMIDE (\$2 from Peter Stinson, 209 - 17 Avenue NE, Calgary, Alberta T2E 1L9) A cartoon one-shot about life on a planet of sentient bombs, and what happens when one is born with a lit fuse.

THE ZERO-G LAVATORY #4 (The Usual from Scott Patri, Box 1196, Cumberland, British Columbia V0R 1S0) 70 pages of Trekkie bashing, fiction both faanish and otherwise, and lots of slagging in the letter column. Also an appeal to save a dying fanzine, whose publishers are shutting down due to lack of locs. I dare suggest that if a zine can't get letters, the problem is not the readers but the publishers. Lots of topical fillos from Patri and furies all over the place from Taral Wayne.

FHAPA (Details from Faye Manning, 4056 Southway Loop, Springfield, Oregon 97478-5928) This is a new apazine just starting up, publishing quarterly on SF fanhistory. A place for documenting studies and faanish anecdotes, and is to include archived downloads from the Timebinders on the Internet. The Fan History Amateur Press Association includes such SMOFs as Richard Lynch, Leah and Dick Smith, Arthur Hlavaty, and Garth Spencer.

I SHOT KURT #8 (The Usual from Bobbie Pinn, #7, 6912 - 101 Avenue, Edmonton, Alberta T6A 0H7) Punkzine, almost entirely capsule reviews of albums. Also some disquieting news about two punk clubs trying to crowd out others by tearing down their posters.

THE BRIEF FLOWERING

During the Sixties, which time of trouble and strife can be properly said to have included the early 1970s, underground newspapers briefly flourished. An account of Canadian papers is UNDERGROUND TIMES: CANADA'S FLOWER CHILD REVOLUTIONARIES, by Ron Verzuh (Deneau 1989). This book covers the history of Canadian underground newspapers on city by city basis, acknowledging that there was not so much a national underground as there was a series of municipal undergrounds aware of each other but not that connected. The first Canadian underground newspaper was OCTOPUS, started in 1967 in Ottawa.

The various papers that came and went shared similar backgrounds. Many were started or run by American draft dodgers. They ran a lot of material reprinted from the States, although heavily flavoured by such Canadian concerns as the October Crisis and the invocation of the War Measures Act by Trudeau. Morgantaler was vexing authority with his abortion clinics, the NDP was distracted by the Waffle faction of ultraleft, and the infamous Company of Young Canadians (a federal youth program hijacked by the leftists) was causing as much trouble for the left as for the right. Rochdale College was raided by Toronto police; it was, as a sidenote, the original home of the Merrill SF Collection. In the midst of all this, the papers were constantly busted by police for drugs and obscenities. It certainly made one appreciate the full meaning of that ancient Chinese curse "May you live in interesting times."

While the influence of frequent police raids should not be dismissed, Verzuh illustrates the point that the papers' staffs were often their own worst enemies, and destroyed their own papers faster than the police ever would. Internal struggles over political purity meant that staffs were often splitting apart to begin fresh

papers. Lack of financial controls meant that papers did not pay printing bills, had no idea of their income, and certainly could not pay staff. Few editors knew how to lay out a readable paper, alienating readers willing to help the Revolution if only they could read the instructions. Gross stupidity abounded in keeping drugs on the premises where police could easily find them, or growing marijuana on a windowsill. Articles in the papers were badly written, filled mostly with obscene words, psychobabble, and incoherent thought. There was a lot of experimenting with colours in printing, to get those psychedelic effects.

Those psychedelic effects were beautiful but often made the paper unreadable. One staff member of LOVING COUCH PRESS, a 1967 Winnipeg paper, later ruefully said: "They did a lot of those pages where you print two stories literally one on top of the other, so you'd have to take three tabs of acid and spend a week to read both stories".

The only underground I ever saw myself was the Vancouver paper GEORGIA STRAIGHT, of which I bought copies whenever I was in that city. Alas, I never thought to keep the issues for posterity. The title of the paper was a pun on the water passage into Vancouver, and succeeded so well that mainstream newspapers were forced to issue weather forecasts for the Strait of Georgia, in an effort to avoid publicizing the underground paper.

For all that the undergrounds were chaotic, they did have an influence on local mainstream newspapers. Even if the establishment papers were officially opposed to the undergrounds, many of their staff were sympathetic to them, and often helped out covertly. The undergrounds forced many newspapers to start paying attention to stories that were traditionally killed. While the 1990s may present a drift back to the old days, the mainstream media are better than they used to be. After the death of the undergrounds in the 1970s, there was a gap which was later filled in the 1980s by punkzines, the new inheritors.

Despite the fact that I live on the Information Footpath, I regularly buy magazines specializing on the Internet. It may seem odd that someone who doesn't own a computer, much less a modem, should be reading magazines like this. But I am not a neo-Luddite, merely a homeowner whose first priority is to pay off the mortgage (1½ years to go) and have that eavestrough looked at. A computer is therefore well down the shopping list, as much as it may be nice to have one. It has always amused me how people keep predicting that the paperless society is just around the corner, while ignoring the fact that almost every computer is sold with a printer. The magazines who proclaim the coming utopia of Internet nonetheless earn more profits with their paper editions sold at newsagents than with the e-zine versions. I am more interested in the content of Internet (more on that in a moment), and therefore prefer magazines that concentrate on netsite reviews. There is no point in buying techie magazines that deal with hardware or software, as all of that will be obsolete by the time I get around to buying my first machine. I read netsite reviews for the same reason I read zine review magazines such as BROKEN PENCIL. The listings provide many a good idea that I can pick up on and use for my zine, whether in topic or execution, or for some other purpose.

My favourite reading is THE .net DIRECTORY, a spinoff of a British magazine called .net. DIRECTORY sells at newsagents for C\$14 and is a full colour bimonthly running to 194 pages. Hundreds of site reviews, mostly on the Web. The reviewers are condescending, and tend to favour graphics over content. Database sites get sneering remarks about anorakism, while sites with nothing much than links and graphics are considered as cutting edge. However, if you allow for this, the reviews are quite readable; lots of British humour.

.net magazine also has an American edition called THE NET. Both have separate editorial staff but cover pretty much the same news and beginners advice. Price is C\$6.95. (An advantage of living in Canada is that we get both British and American editions of books and magazines. Thus we can read British authors a year before the Americans see the book, or in some cases, the only edition is not sold in the USA.) The two magazines are both good summaries of life on the Internet, without too many product reviews.

WIRED is the NEW YORKER of the Internet. Fat, loaded up with the trendiest graphics (no matter how unreadable it makes the text), and apparently aimed at the country club set, judging by its emphasis on how the Internet is wired (cable vs. telephony vs. satellite). This latter thing is something more neglected by other magazines. Those who blether about how the Internet is free seem to be mostly logging on via universities or employers, and forget that someone has to pay a phone bill for that 'free' access. WIRED, to its credit, has been looking seriously at what will happen to the Internet when Big Business takes over, as it inevitably will. C\$5.95 at newsagents. I have a complete run, including the issue that was banned in Canada by the distributor because it mentioned the Homolka trial, which was under a pre-trial publication ban ordered by a court judge. Ever since which, WIRED has been taking snipshots at the Canadian government.

BOARDWATCH is aimed at BBS users. Now the propaganda in other Internet magazines is that BBSes are on the way to extinction because of WWW, but a look at this magazine is most educational (C\$4.95). Somewhat techie but serious reviews of text on BBSes. Far from going extinct, BBSing is making a comeback as people appreciate moderated boards that keep out the flood of newbie barbarians disrupting serious conversations with "Any women here?". The more I read about the Internet, the more I'm convinced that CompuServe is in no danger from the Web.

[continued next page]

The only thing growing faster than the number of Web home pages is the number of Internet magazines. From the Me Too! category is the premiere issue of VIRTUAL CITY, published by NEWSWEEK. I read through this to the halfway mark, thinking it sure looked like a special edition of NEWSWEEK. Checking back to the masthead, I discovered that it was in fact from the same people. \$3.95 on the stands but don't feel you have to bother.

INFOBAHN (C\$6.95) is subtitled "The Magazine of Internet Culture". It is essentially a WIRED wannabe. Anything in here was mentioned in WIRED six months ago. Simply a case of a day late and a dollar short.

I-WAY comes from DOS WORLD (now there's an endangered species!), price C\$6.95. Not bad; does the job it sets out to do. General purpose Internet magazine, with a mix of news, site reviews, and product reviews.

INTERNET WORLD (C\$5.95) appears to be aimed at the business world. The writing is slanted to commerce, and how to profit from Internet. Heavy emphasis on the American tradé, but does check other continents. A useful magazine if you are looking to earn a living on the Internet.

Nowadays it's a poor Internet magazine that doesn't come shrink-wrapped with a floppy disk or CD-ROM as a giveaway. THE NET has original material such as downloads from WWW, but most only have the ubiquitous AOL or CompuServe free trial offer. Since I don't have a computer, I can hardly review them for content, but will say that THE NET has the flashiest labels on their disks. I'll keep them against the day I can actually use them, but the AOL disks will make good blanks. Is there anyone in North America who hasn't come across one of the AOL disks? They are certainly trying.

As I read about the Internet, it becomes increasingly obvious that there will be a dramatic shift in the next few years. Big Business will take over, not so much because they are throwing money around to do it, but because the average Internet user is tired of the anarchy on the net and wants (in the Canadian phrase) "peace, order, and good government". The teenaged boys and techies may promote Internet as unlimited freedom, but users with real lives are tired of having their Usenet groups trashed by outsiders disrupting their conversations. The good news, as the saying goes, is that anyone can be on the Internet. The bad news, however, is that anyone can be on the Internet.

The other problem, which it seems likely that only Big Business will solve, is directories. The multitude of search engines on the Internet, such as Gopher, Veronica, and assorted Web crawlers, points out a major fault of the net: just try and find something if you're not sure of the address. Yellow Pages and e-mail directories will be money-spinners. Thousands of self-published Webbers will be shouting to attract attention.

So what does that remind you of? Zine publishing? Mail art? Can the lessons of zine pubbing be applied to the net? One obvious conclusion is that BBSEs are the equivalent of zines. Both are moderated by someone who controls what goes on inside. The thing called editing. A zine editor who doesn't like the spew from a neofan can quietly wahf the letter, unlike Usenet where the ultimate in democracy means the good text is buried under a mass of drivel. Mail art also makes a big show of democracy, which, like Internet, was okay when only a small number of like-minded people were involved. Now there are complaints from neos that the big names in mail art won't trade with them, withdrawing into small, quality mini-nets. Likewise, no zine pubber is obligated to trade or answer a letter. That will be the future of Internet.

BUT IS IT ART?

I've been too busy in zinedom to become involved in mail art, but have always kept the thought in the back of my mind that some day I'll start cranking out the decorated envelopes and weird stuffers. Part of my interest comes from my philatelic side, as mail art is much more artistic than those boring cachets the average philatelist produces. Mail art is intended to bypass the art gallery system, where art is a commodity, in favour of exchanging art the way zines are traded. Which is why, incidently, mail artists frown on philatelists, whose hobby is based on monetary value as much as enjoyment. Philately hasn't encroached far on the mail art network, mainly because most mail art remains in the hands of artists and little makes its way to the stamp dealers.

This is all prologue to a look at a new book by Chuck Welch titled ETERNAL NETWORK: A MAIL ART ANTHOLOGY. It is a good introduction to mail art, covering the history of it since it originated in the 1960s, and a look at its future, which seems to be on the Internet. The book is 304 pages, illustrated, with bibliographies. Available for \$39.95 from the University of Calgary Press, 2500 University Drive NW, Calgary, Alberta, T2N 1N4.

Mail art has many branches, from postcards and envelope art to artistamps (labels resembling postage stamps) to playing games with the posties (mailing items such as an unwrapped chair and convincing the clerk that it is permissible under the regulations). Like SF fandom, mail art started off with a small group of like-minded artists and was overrun by barbarians from the next generation, leading to much the same sort of hard feeling that SF fanzine fans have against media fans.

Mail art also has a type of apazine, although they don't call it by that name, where artists send in x number of copies of their work and get back a bundle or zine with one of each contribution.

Mail art, like zinedom, is facing the Internet with some trepidation. The Web seems perfectly suited to mail art, and much cheaper than the cost of postage. But, it does require an expensive investment in computers and on-line service providers. Even in the wealthy North America and Europe this is only reachable by a minority fraction of the population; elsewhere in the Third World it is a myth.

The emphasis in mail art is not only on exchanging free art (what Ernest Mann calls part of the Priceless Economic System) but in building a network of names to communicate with. This sometimes leads to the same problem that fanzine publishers run into, of becoming a network of participants congratulating each other on how daring they are compared to mundanes, while doing little actual front line work.

Mail art has its zines as well. With both the trade of art and of zines, there is the familiar problem of what to do when the number of trades overloads one's budget. Mail artists have it worse than SF zinesters because the former traditionally make a great show of not editing or refusing contributions. Democracy such as this is laudable, but can back mail artists into a corner when they become too successful and can't handle the incoming flow. This results in artists withdrawing from the main network and trading only with a small number of correspondents. In turn, this touches off charges of exclusion and elitism by those on the outside.

ETERNAL NETWORK looks at mail art by theme and by selected countries. Canada gets a fair look-in, with articles on Canadada (Dadaism in Vancouver) and artistamps (a catalogue of which was published here).

Canzine '95
by C.F. Kennedy

Canzine '95, the Festival of Alternative Publications sponsored by BROKEN PENCIL, was held at the Spadina Hotel in downtown Toronto on Sunday, October 1. We arrived about noon to set up our mutual table, the gang from ALIAS joining up with DRIFT. This was a pretty lively affair, with about 65 different exhibitors, ranging from the fairly slick to the less slick to the downhome, nitty-grittily produced zines such as THE ROLLING PAPERS, HORIZON LINE, CRUMMY, SIDE EFFECT, and DYSFUNCTIONAL FAMILY, not to mention the one that made the biggest impression on me, FEVER DREAM.

After we set up our three tables, I started wandering around. There were tables set up everywhere, including out on the patio, which got a little windy at times; otherwise, you couldn't have asked for a better day weatherwise. Inside, the bar was open, and regulars could (and some did) join in the fun. There were poetry readings going on, and though a microphone would have helped, the informal atmosphere couldn't help but add to a casual onlooker's sense that what was occurring was certainly authentic, and not at all commercially-oriented or in any way pretentious. After one of these sessions, I went looking for a beer and wound up talking with a couple of fellas standing at the bar, one of whom was drawing a picture of the bottles stacked up opposite him. Turned out to be the publisher of ODDBALLS, a neat little cartoon booklet. (Readers of DRIFT will get more info about the zines mentioned here in an upcoming issue.)

Other things going on: a reading by James Wallen, author of BOY'S NIGHT OUT; an on-line e-zine/website display which I stared at in amazement for awhile, thinking how technically backwards DRIFT really must seem to some. I declined to ask any questions, not wanting to reveal my ignorance about such elegant electronic forms of publishing.

I ran into Rob McLennan, who said his recent Ottawa Small Press Fair went pretty well. Greg Beettam did a free sketch for anyone buying a copy of XENO'S ARROW. When I looked up, there was John Stegenga, from the National Library of Canada, collecting addresses again. Later, we chatted awhile about the reasons NatLib wants our material. I wound up agreeing that it may be a good idea after all. The initial complaint had been that collections of homegrown publishing by governments shouldn't be a legal matter. Of course, now that they've sent me postage and have offered to purchase some second copies, I guess I can't complain too much. While they're not in the habit of charging anyone, still, I don't understand why it's illegal if you don't comply with this ruling. I asked if it was really true there's a giant shredder at the other end, but he assured me it didn't exist.

Canzine didn't charge for the tables, though a \$5 contribution (or pay what you can) was unobtrusively asked for at the door, which also got you a recent copy of BROKEN PENCIL. People were on hand to answer questions about designing, laying out, and producing a zine. There was a seminar on indie publishing. Overall, everyone was very co-operative and helpful. If you wanted to know something, you only had to ask. I enjoyed it, and the atmosphere was just right.

The kind of day it was? B, one of our ALIAS participants, quite often suffers from epileptic seizures when she's in an uncomfortable situation. When we set out to go to Canzine, we went through the routine of making sure there was someone with her all the time, that everyone knew what to do in the event she had an attack, which pills she should take, and so on. B wanted to look after our table all day, and she did a great job. She fully enjoyed the event, she said, because everyone was so friendly and made her feel "right at home".

[continued next page]

[Editor's remarks in square brackets]

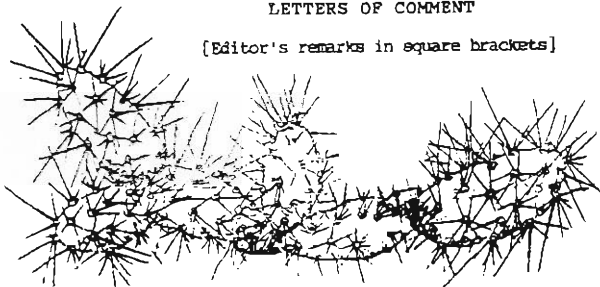
I'd like to see Canzine happen annually, which, if the organizers broke even, maybe that's the plan. Whatever apprehensions anyone might have had about this event being held in a downtown bar/hotel, open to the public, were quickly dispelled by the good vibes of the crowd.

Let's see ... I went there with \$15, left with \$20, bought, sold, traded, got to talk to a bunch of pretty interesting people, and had no DRIFTS or Necessary Press publications left over. There was a bag of zines to read and maybe review, a few new ideas, and a couple of potential friends. Not bad pay for all the time and hard work of putting our material together.

The media were there too. The GLOBE AND MAIL took a group photo of the ALIAS team, and we were interviewed by a camera crew from Ryerson, a local college. Later in the day, upstairs, the bands were playing and we joined the audience. A couple of ALIAS folks began dancing, B included. Although things weren't due to close down until one a.m., by ten we were getting a little burned out, so we got on the old red rocket (TTC streetcar) and went on home, with only a small bag of ALIAS left (which, still in the spirit, we passed out to puzzled passengers).

If we're invited to the next one, if there is a next one, most probably we'll be there; it's sure got our vote! So, congratulations to BROKEN PENCIL for putting together the perfect evening - for us, anyway!

[C.F. Kennedy publishes DRIFT, available for The Usual from him at Box 40, 90 Shuter Street, Toronto, Ontario, M5B 2K6. BROKEN PENCIL is available for \$4.95 from Box 203, Station P, Toronto, Ontario, M5S 2S7. It is a Canadian version of FACTSHEET FIVE.]



FROM: Ken Faig Jr.
2311 Swainwood Drive
Glenview, Illinois 60025-2741

1995-8-19

Thank you for the notice which you gave to GOING HOME AND OTHER AMATEUR WRITINGS by Edith Miniter. Would you believe all 100 copies of it have sold out in two months despite the lofty price? One amateur journalist bought 65% of the edition to give to his amateur journalist friends!

SF fans who are members of apas and are interested in the history of the amateur journalism movement would do well to seek out copies of Truman J. Spencer's THE HISTORY OF AMATEUR JOURNALISM (The Fossils, 1957). It is truly a memorable account which places the whole amateur press hobby in historical perspective.

That bra worn by the goddess Opuntia (cover of #24.1) should be standard equipment for females working for U.S. Senator Bob Packwood.

FROM: Harry Warner Jr.
423 Summit Avenue
Hagerstown, Maryland 21740

1995-8-16

The Edith Minter book must have been a big event to the few hundred men and women who are still active in the mundane ayjay organizations. I had never before heard of her, although I've seen references to various other mythological creatures in mundane apas through the writings of several persons who belonged to both them and FAPA, like Tim Thrift. If I remember correctly, he was still producing a printed apazine when he was in his nineties, and had been steadily active for something like seventy years. Bill Danner may match his feat yet, since I believe he is now in his mid-eighties and still publishes STEF with handset type on his press, although I'm not sure if he's still a member of NAPA from where he migrated into SF fandom.

FROM: Michael McKenny
424 Cambridge Street South
Ottawa, Ontario K1S 4H5

1995-8-17

Re: the numbering system of APAPLEXY. I was one of the original members, and indeed remain one of the half dozen with an unbroken streak right from the beginning who now feel compelled to contribute to every issue, ever since it was pointed out several years ago that we were the only ones from the very beginning. At the start, I hadn't a clue as to why it was called APAPLEXY 100. It took the second issue and the #99 to drive home to me what Star Wolf was up to, or rather down to.

FROM: Chester Cuthbert
Winnipeg, Manitoba

1995-8-17

Harry Warner's mention of Jack Speer's classification system leads me to say that Alastair Cameron merely

extended it. He was in touch with Jack Speer.

FROM: Lloyd Penney
412 - 4 Lisa Street
Brampton, Ontario L6T 4B6

1995-7-3

The Alternate Resnicks idea was cooked up by Roger Sims at a WorldCon some years ago. I was to do a piece for it, an Effinger parody of the Marid Audran stories, by George Alec Resnick. I never did, and I gather that neither did anyone else. The idea's still a good one, and it would give Mike Resnick a good zap, which he'd probably enjoy.

An update on Garth Spencer's article: Bob Hadji's financial partner on BORDERLAND was Raymond Alexander, who was one of the founders of Bakka Books in Toronto, and who is all set to open another bookstore, Daydreams and Nightmares, also in Toronto.

FROM: Bridget Hardcastle
13 Lindfield Gardens
Hampstead, London NW3 6PX, England

1995-11-1

Freebie tables: I picked up a few zines from freebie tables before I was a proper fanzine fan, but never knew what to do about them, whether they were current, or what. It wasn't until I was given fanzines by people I knew that I felt able to respond, 'knowing' my audience.

I ALSO HEARD FROM: Joseph Major, Sheryl Birkhead, Rodney Leighton, Buck Coulson, Ernest Mann, Susan Zuege, Henry Welch, Mark Strickert, Lisa Thomas