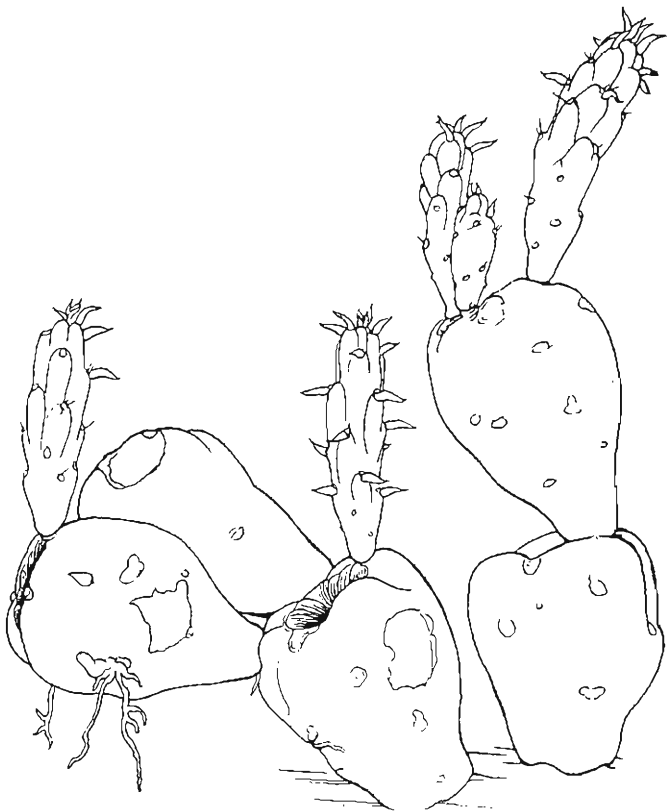


OPUNTIA

37.1



ISSN 1183-2703

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

ART CREDIT: The cover depicts Opuntia cholla, by an unknown artist from the 1920 book THE CACTACEAE, by N.L. Britton and J.N. Rose.

I HEARD FROM: Jay Harber, Teddy Harvia, John held Jr, Henry Gibbens, Peter Stinson, Michael Waite, Karen Johnson, Scott Garinger, Anthony Rayson, Randall Tin-ear, Bill Bridget, Dan Buck, Murray Moore, Chester Cuthbert, Harry Warner, Rodney Leighton, Janine Stinson

WORLD WIDE PARTY #5 will be celebrated June 21st at 21h00 your time. Raise a glass and toast your friends on the Papernet around the world. Have a party, do a one-shot zine (I'd like a copy), or think up your own way to celebrate. Write up your WWP and publish it in your zine or send an account to me for OPUNTIA.

CON-VERSION 15, Calgary's general SF con, goes July 17 to 19 this year, with J. Michael Straczynski as Guest of Honour. Membership is \$40 from Con-Version 15, 203 Lynnview Road SE #4, Calgary, Alberta, T2C 2C6.

SPACE CADET GAZETTE #9 (The Usual from Graeme Cameron, 1855 West 2nd Avenue, Apt. #110, Vancouver, British Columbia V6J 1J1) This issue is devoted entirely to the history of the Canadian Unity Fan Fund (CUFF), which Cameron won in 1997 and is thus the 1998 Administrator. CUFF pays for an SF fan to travel cross-country to the national SF convention, called Convention. The history of this award since its inception is only just short of unbelievable, and would be rejected by a fiction editor. Truth is indeed stranger than fiction, and even if you are not an SF fan you could do worse than send in \$2 for a copy; it makes hilarious reading. CUFF lurched into existence in 1981; the first winner was in town on other business and was given the award money for lack of any better person. Not that it mattered, since the cheque subsequently bounced. After seven years of negligent apathy and/or lack of candidates, CUFF staggered back up to its feet like a punch-drunk boxer who won't quit. The comparison also applies to the following years, with a fan feud/conspiracy in 1988, winners nominated by fiat, the embarrassment of no candidates in 1994, the year of the WorldCon, and the fine Canadian politeness that had the 1989 candidates campaigning for each other. Cameron won the 1997 campaign after a 5-day campaign, but in this case the fix was good, for he has been a vigorous administrator and re-injected CUFF with much-needed energy. He is also a funny writer; this issue is well recommended not only as an important document in Canadian fanhistory but as just plain good enjoyment.

PHILOSOFY #8 (The Usual from Alexander Slate, 8603 Shallow Ridge Drive, San Antonio, Texas 78239-4022) From the ridiculous of CUFF to the sublime of this zine, which takes a look at ethics and morality, with readers contributing to the extended discussions on topics such as death, war, and being a conscientious objector. Also some book reviews and miscellaneous personal accounts.

BOOKS OF LETTERS #7 (US\$3 from Richard Mackin, Box 890, Allston, Massachusetts 02134) This fellow's hobby is writing strange letters to corporations and seeing what kind of response he gets. Mostly inappropriate form letters churned out by computer, regretting that he wasn't entirely happy with their product, assuring him that the matter will be referred to someone, and enclosing a coupon good for a free sample. Everything from Hostess Bubblegum Muffins to chocolate bars. A few companies did indeed reply to the question at hand, such as Novartis Consumer Health Inc. explaining that Ex-Lax stands for Excellent Laxative, or the Campbell Soup Co. advising him that the disodium inosinate listed as an ingredient on the can is but a flavour enhancer and not a nutritional requirement.

FOR THE CLERISY #26 (The Usual from Brant Kresovich, Box 404, Getzville, New York 14068-0404) Just back from overseas, Kresovich was cleaning out stuff he had in storage while he was away and found a clipping of the Top 30 hits of July 12, 1976. I'm sorry I read the article, as it brought back unwanted memories of such horrifying top tunes as "Afternoon Delight" and "Moonlight Feels Right". On a more pleasant note (pardon the pun), there is discussion of Shakespeare as a businessman, zine reviews, and locs.

FRINGEWARE REVIEW #13 (US\$3.95 from FringeWare, 2716 Guadalupe, Austin, Texas 78705) Not a zine but slick newsagent-style magazine trying to be underground and at least being interesting in the effort. This issue is a special take on the home state, second to none except Alaska (land size; they forgot to mention that several Canadian provinces are also bigger) and California (mass killings). I enjoyed the story of one Texas millionaire whose hobby is putting in road signs at his own expense ("Road Does Not End") or a night deposit box at the local animal shelter. I wonder if this chap has read the book THE MAGIC CHRISTIAN? Also the UFO seen in 1896, Texas cults and killers, and behind the scenes at a Survival Research Laboratories machine-smashing show.

RELUCTANT FAMULUS #50 (The Usual from Tom Sadler, 422 West Maple Avenue, Adrian, Michigan 49221-1627) Book reviews, fanhistory, war stories from both sides of the Atlantic, house repairs, time travel, and lots of locs. Also a history of early computer games, back in the days when 64K of memory was hot stuff.

SHELTERS (US\$3 from Scott Crow, Box 445, Clements, California 95227) A one-shot zine on the subject of where we live and work. A variety of authors reminisce on the places they have been, such as a theatre, an office with actual dungeon cells (it used to be a smallpox hospital) and what it is like to actually work in a Frank Lloyd Wright building. The longest piece is a saga of do-it-yourself tenants who renovate their apartment and find that learning construction skills as you go gives one a satisfying feeling of accomplishment.

PLOKTA #10 (The Usual from Alison Scott, 42 Tower Hamlets Road, Walthamstow, London E17 4RH, England) Novacon reportage, a grand tour of the more depressing parts of Wales, and locs.

TYPOGRAPUNX #Ee (The Usual from 15 Churchville Road, #115-163, Bel Air, Maryland 21014) Is there such a thing as a punk nerd? This would be the zine for that little corner of life, with reviews typographical, how to set up a fount, and what a widow is. All done in the punkish style with experimental layout that sometimes interferes with readability.

OLIVE PIT #1 (US\$1 from Jenn Solheim, Box 744, Evanston, Illinois 60204-0744) Fictionzine with short stories, a few poems, and illos.

MIMEMEOW #5 (The Usual from Bill Bridget, 4126 Mountain Creek Road #6, Chattanooga, Tennessee 37415-3427) Locs, a few reviews, and samples of Japanese anime porno.

MARKTIME #47 (The Usual from Mark Strickert, 300 South Beau Drive #1, Des Plaines, Illinois 60016) Baseball stadium listings, locs, a few reviews.

SOUTHERN FANDOM CONFEDERATION BULLETIN V6#11 (The Usual from Tom Feller, Box 68203, Nashville, Tennessee 37206-8203) SF clubzine of federated clubs in southern USA, with lots of club listings, zines, and SF con lists of that area. Also con reports, including the WorldCon in San Antonio.

ART APPRECIATION (The Usual from Tom Becker, 2034 San Luis Avenue #1, Mountain View, California 94043) This is a chapbook published on the occasion of SF fan Art Widner's 80th birthday, with accounts of his fannish life and a bit about his family and the 8-sided house he built. A nice way to honour someone while he is still around to appreciate it.

NOTES FROM OBLIVION #31 (Audiotape or SASE from Jay Harber, 626 Paddock Lane, Libertyville, Illinois 60048-3733) Harber is suffering from a nerve condition that has left him nearly blind and causes other problems. This issue discusses the difficulty he has had with doctors who cannot treat his condition, and is an appeal for help for anyone who may have some practical information of immediate use.

THYME #118 (The Usual from Alan Stewart, Box 222, World Trade Centre, Melbourne, Victoria 3005, Australia) SF genzine with news of fandom Down Under, book reviews, con reports, and locs.

MOSHASSUCK REVIEW February 1998 (The Usual from Ken Faig Jr, 2311 Swainwood Drive, Glenview, Illinois 60025-2741) The final issue of this apazine, alas, as its 25 year run ends due to the necessity of putting his kids through college. This zine specializes in H.P. Lovecraft and circle, and has solid content. It also frequently goes into the history of zines of the first half of this century, as Lovecraft was an active zinester and apahacker. The history of zines overlaps with the biography of Lovecraft, and both are well worth the attention of those who think they invented zines and fan feuds in the 1970s.

04 VANCE WORLD #1 (The Usual from Franz Miklis, A-5151, Nussdorf 179, Austria) This is a compilation of artwork done by Miklis in honour of SF writer Jack Vance. The art illustrates scenes from Vance's novels, both as B&W sketches and full-colour oil paintings. Miklis is a professional artist, so the quality of the work is undoubted.

CONTRACT V10#1 (The Usual from John Mansfield, 321 Portage Avenue, Winnipeg, Manitoba R3B 2B9) Newszine of Canadian SF fandom, with convention listings and club news. Convention reports include how the decision was made to select Montréal as the 1998 Convention site.

8-TRACK MIND #95 (US\$3 from Russ Forster, Box 14402, Chicago, Illinois 60614-0402) A journal of obsolete technology, specializing in the 8-track cartridge and its predecessor the 4-track. Lots of reader involvement, with letters and articles on where to find cheap 8-tracks, how to fix cartridges and players, and other by-ways of the way we were.

LAST RESORT #7 (The Usual from Steve George, 642 Ingersoll Street, Winnipeg, Manitoba R3G 2J4) Perzine about the life of a former horror writer now doing well as a copywriter. News of the birth of his third child, and a few book reviews.

NEW PORT NEWS #177 (The Usual from Ned Brooks, 713 Paul Street, Newport News, Virginia 23605) Apazine commenting on a wide variety of subjects.

FILE 770 #121 (US\$8 for five issues from Mike Glycer, Box 1056, Sierra Madre, California 91025) Newszine of SF fandom, with reports on AUstralian cons, WorldCons past and future, obituaries, and personal accounts.

DICK AND LEAH'S SKIFFY CALENDAR (The Usual from Leah Smith, 410 West Willow Road, Prospect Heights, Illinois 60070-1250) This is a 1998 calendar, which in addition to the usual American holidays, marks the dates of things like fan and writer birthdays, space events, and such.

JEZAIL #4 (The Usual from Andy Hooper, 4228 Francis Avenue North, #103, Seattle, Washington 98103) News of the Fanzine Acitivity Achievement awards, the TAFF (Trans ATLantic Fan Fund) results, a few personal accounts, locs, and reviews.

WILD HEIRS #20 (The Usual from Arnie Katz, 330 South Decatur, Suite 152, Las Vegas, Nevada 89107) Tribute issue to the late Bill Rotsler, well known cartoonist who supplied fanzines with so many fillos that we expect to see them appearing for years after his death.

ETHEL THE AARDVARK #77 (The Usual from Melbourne SF Club, Box 212, World Trade Centre, Melbourne 3005, Australia) Clubzine with news and controversies of Australian fandom, tours of SFish places in Los Angeles, commentaries, and locs.

BIBLIOZINE #60 (The Usual from John Held Jr, Box 410837, San Francisco, California 94141) Two-page mail art zine specializing in annotated bibliography on mail art topics, one topic per issue. This time around the topic is the effect of the Internet on mail art.

LEATHER OR PRUNELLA #5 (The Usual from Ken Faig Jr, 2311 Swainwood Drive, Glenview, Illinois 60025-2741) A 4-page apazine which discusses Jason Thompson's graphic novel version of H.P. Lovecraft's "The Dream Quest of Unknown Kadath", and shows some panels set at a convention of amateur journalists, working in some well-known historical figures from the zinedom of the 1920s. Normally I don't read comix, partly because the art is usually bad, and partly because I don't like superhero scripts, but Faig's review was enough to convince me to send off for ...

THE DREAM-QUEST OF UNKNOWN KADATH #1 (US\$4 from Mock Man Press, 3415 - 22 Street, #24, San Francisco, California 94110) Jason Thompson does excellent art, not at all the scratchy, poorly-drawn stuff that is

the usual standard of most zines and comix today. This is the first of five volumes, and the combination of Jason's evocative artwork and Lovecraft's prose is most impressive. The shift between this world and the dream world is well visualized. Scenes that stood out include the stairs into the next world laddering out from the sleeper's pillow, and the sight of a sailing ship going off the edge of the ocean and launching out into space. Well recommended.

ROYAL SWISS NAVY GAZETTE #2 (The Usual from Garth Spencer, Box 15335, Vancouver, British Columbia V6B 5B1) The zine for interested in what works and what doesn't in running SF conventions. Discussion in this issue has commentary on what, if anything, should be done with the misfits at cons, Anyone seriously interested in con-running should be getting this journal; send a couple of dollars for a sample copy.

CHALLENGER #7 (The Usual from Guy Lillian, Box 53092, New Orleans, Louisiana 70153-3092) A 96-page SF zine that is definitely not a quick skim and toss-aside. The SF WorldCon is reported on, a look at Hugo Awards over the years (the actual trophies, that is), personal accounts, lots of locs, and life as a defense lawyer.

X-POM #1 (The Usual from Henry Gibbens, Tullamarine District Veterinary Clinic, 38 Fawcner Street, Westmeadows, Victoria 3049, Australia) Welcome warmly a neo into SF fandom. His first issue is mostly on the incarnations of Judge Dredd, and a discussion on director's cuts of movies.

ANGRY THOREAUAN #20 (US\$5 from Randall Tin-ear, Box 3478, Hollywood, California 90078) In addition to the usual zine and music reviews, lots of accounts of life in Los Angeles. The transit system is controlled by people who never use it, with results that are not too difficult to predict, as photographed by Tin-ear. He also provides accounts of working at the Cedars-Sinai hospital, and 900 phone lines as explained by a phone-sex operator.

SCHTUFF #6 (\$2 from Jason Schreurs, 7110 Westminster Street, Powell River, British Columbia V8A 1C6) Music zine published by the owner of a record store in one of the more remote parts of B.C. (not one, but two ferry rides from Vancouver). Zine and punk music reviews, personal accounts of life in the shuttle twixt Powell River and Vancouver, and local bands.

DRIFT #93 (The Usual from C.F. Kennedy, Box 40, 90 Shuter Street, Toronto M5B 2K6) A variety of poetry, locs, reviews, and fiction. The Kafkaesque story of Citizen T seemed familiar.

PINKETTE #16C (The Usual from Karen Pender-Gunn, Box 567, Blackburn, Victoria 3130, Australia) Small zine of clipped material, personal notes, and locs.

MIND WALLABY #2 (The Usual from Ian Gunn, Box 567, Blackburn, Victoria 3130, Australia) Small zine of personal notes, locs, and clipped material.

KNARLEY KNEWS #68 (The Usual from Henry Welch, 1525 - 16 Avenue, Grafton, Wisconsin 53024-2017) Genzine with musings on hockey, book reviews, a continuation of a bicycle tour through Australia, and lots of locs.

SHORT FUSE #71 (US\$1 from Box 90436, Santa Barbara, California 93190) A mail art posterzine, being a bookbinder's nightmare with B&W artwork in varying page formats. The table of contents is on the back of the envelope the stuff came in.

THE GEIS LETTER #46 (The Usual from Richard Geis, Box 11408, Portland, Oregon 97211-0408) Conspiracy zine on FBI escapades, but also SF reviews, news, and locs.

BUSSWARBLE #34 (The Usual from Michael Hailstone, 14 Cecil Road, Blackheath, New South Wales 2785, Australia) Sort of the Australian equivalent of THE GEIS LETTER (with apologies to both Geis and Hailstone). Holocaust commentary, trip reports, fiction, and locs.

06 ON SPEC #32 (\$6 from On Spec, Box 4727, Edmonton, Alberta T6E 5G6) Canada's SF digest, always good art. This issue is the music theme issue, with stories related to the effect it has on us and society. I especially liked David Chato's "Music Monkey", sort of a cross between "The Nine Billion Names of God" and the infinite number of monkeys with typewriters producing Shakespeare's work by random chance.

THE WRONG LEGGINGS #4 (The Usual from Lilian Edwards, 39 Viewforth, Edinburgh EH10 4JE, Scotland) Perzine of articles on discovering a pub quizmaster's suicide note, fanzine horoscopes (which seemed too much the in-joke for this outlander), fanzine reviews for the loo, and fun with modems.

FUSE #21.1 (\$6 from newsagents or Fuse Magazine, 401 Richmond Street West, Suite 454, Toronto, Ontario, M5V 3A8) Small-press art magazine, this issue being the Do-It-Yourself theme. A look at zines, low-watt radio stations, and miscellaneous essays and stuff that one expects from the Canlitcrit crowd. Not a manual on how to pub your ish, nor even a state-of-the-nation address; much too incoherent to do more than suggest possibilities to a neo.

FOSFAX #190 (The Usual from Falls of the Ohio SF and Fantasy Association, Box 37281, Louisville, Kentucky 40233-7281) Officially this is a clubzine, but you need to look closely at the colophon to notice it. The 72 pages of microprint are a couple of hours of solid reading. Much of it is American politics, but there are lots of SF book reviews, con reports, and 40 pages of letters.

HISTORIANS ANONYMOUS #5 (US\$2 from Scott Garinger, Box 321, El Segundo, California 90245-0321) Clipped articles from various sources, kook letters, collage art, and the ubiquitous John Held Jr on mail art.

IT GOES ON THE SHELF #18 (The Usual from Ned Brooks, 708 Densley Drive, Decatur, Georgia 30033) Reviewzine of older books that deserve renewed attention and some oddball newer books.

CANNOT BECOME OBSOLETE #4 (US\$2 or zine trade from Vern Stoltz, Box 1232, Lorton, Virginia 22199) Does for music of the 1950s and 1960s what IT GOES ON THE SHELF does for books. Lots of reviews of older vinyl and music re-issued on CD. An interesting point on lounge music; it may be dispised by boomers because it reminds them of their parents, but the Gen-Xers do not have the same mental baggage about it and thus are more likely to consider the music on its own merits. LP album covers are shown, and the tailpiece is on circular slide rules that calculate things such as blood alcohol or nuclear bomb blast effects.

THOUGHT BOMBS #5 (The Usual from Anthony Rayson, 27009 South Egyptian Trail, Monee, Illinois 60449) Not the usual clip-art and ain't-I-cool type zine from neos who publish a zine because it's the in thing to do. A solidly packed with text zine, with essays on racism, tollroad labour problems, the Wobblies (yes, they're still around), neo-abolitionists, and locs.

VANAMONDE #251 (The Usual from John Hertz, 236 South Coronado Street, #409, Los Angeles, California 90057) Weekly apazine with mailing comments.

INTERNATIONAL REVOLUTIONARY GARDENER #1 (The Usual from Judith Hanna and Joseph Nicholas, 15 Jansons Road, South Tottenham, London N15 4JU, England) Local action reports on how to sidestep national government and multinational corporations. Locs and thoughts on why Europe got lucky and dominated the world.

THIS TOWN NEEDS AN ENEMA (The Usual from Paul Olson, Box 3472, Minneapolis, Minnesota 55403) One-shot reviewzine of zines in the Minneapolis area.

ERG #141 (The Usual from Terry Jeeves, 56 Red Scar Drive, Scarborough, North Yorkshire YO12 5RQ, England) A look at pre-WW2 pulp magazines in Britain, rejection slips, and continuing series on weird airplanes and defunct SF prozines.

GOTH, SHMOTH #8 (US\$2 from Paul Olson, Box 3472, Minneapolis, Minnesota 55403) Fictionzine, this time around with SubGenius stories about lawyers. This issue is subtitled "Mars Needs Lawyers!" and leads off with alien invaders using a personnel agency to recruit lawyers to the cause. The first thing we do ...

SNUFKIN'S BUM #3 (The Usual from Maureen Kincaid Speller, 60 Bournemouth Road, Folkstone, Kent CT19 5AZ, England) Perzine with articles on how possessions can weigh you down, the author Alan Garner, a script for a play, and the rather off-putting behaviour of cats watching one have sex with one's lover.

TAIL SPINS #30 (US\$4 or zine trade from Tail Spins, Box 1860, Evanston, Illinois 60204) Slick cover musiczine in the style of ANGRY THOREAUAN, with the usual reviews and ads, but with articles of content as well. This ish has the theme of cannibalism, with essays on the history thereof and others giving you more than you perhaps would like to read.

WARP #43 (The Usual from Montréal SF and Fantasy Association, Box 1186, Place du Parc, Montréal, Québec, H2W 2P4) Clubzine of SF media fans. Much did-not-did-too e-mails about an actress fired from a television show. Also quite a few convention reports and miscellaneous.

BANANA WINGS #10 (The Usual from Mark Plummer, 14 Northway Road, Croydon, Surrey CRO 6JE, England) Anthology issue of articles about SF fandom in Manchester, mostly the conventions. Starts off with a report of SFers in 1937 launching rockets, the sixth of which failed rather spectacularly and resulted in a court appearance.

Members of an apa send in x number of copies of their zine to the Central Mailer or Official Editor, who collates the zines into sets and sends a bundle back to each participant. It is a method used to reduce distro costs. The C.M. usually adds an official zine or at least a cover page and table of contents. Apas first began in the 1800s, some of which still exist. Many apas are specialized on a theme. Apas usually have a minimum activity requirement of so many pages per year, and ask a membership fee to help cover postage and C.M. costs.

FAPA #242 (Details from Robert Lichtman, Box 30, Glen Ellen, California 95442) The Fantasy APA is now in its 61st year. This bundle contains 40 items with a total of 372 pages, a nice 2 cm thick stack. This is aimed at the SF fandom crowd, but the zines are not rigorously SFish, and many are perzines. Membership is limited to 65 people; currently there are 61, so if you hustle in an enquiry to the address above (he would probably appreciate an SASE) you can get in. It should be noted that there are certain credentials and minimum activities required, as well as the dues of US\$15 per year.

WOOF #22 (The Usual from Victoria Smith, 12627 Harbor Drive, Woodbridge, Virginia 22192) This is an annual apa, collated at the SF WorldCon each year. You don't have to attend the convention to participate; I send my contribution in ahead of time. Minimum activity is 100 copies. Mostly perzines of a few pages each. I was disappointed at how thin it was this year but one hopes there will be more participants at the next WorldCon.

CANFAPA #1 (The Usual from Graeme Cameron, 1855 West 2nd Avenue, #110, Vancouver, British Columbia V6J 1J1) This new apa was created to discuss Canadian fanzines with particular emphasis on promoting awareness of Canuckzines, converting Canfans into editors, and

preserving Canada's SF fanzine heritage. The overall goal is to ensure that Canadian SF fanzines survive well into the next century. Minimum activity is one page per issue, maximum activity is two pages each issue.

1997-1998 NEW MOON DIRECTORY (US\$6 from Eric Watts, 346 Carpenter Drive #51, Atlanta, Georgia 30328-5030) This is a directory of apas, lots of them. The main section includes 149 apas, plus historical listings of 84 other apas that are dead, dying, or MIA. Each listing has the contact address and a brief summary about the apa. At the back end of the directory is a subject index and a glossary. A very useful reference; if you are thinking about becoming involved in apahacking but don't know who to contact or what's available, this will start you off.

ASSEMBLING MAGAZINES (US\$8 from Subspace, 1816 East College Street, Iowa City, Iowa 52245) This is a catalogue of assembling magazines, basically the mail art equivalent of apas. Artists send in x number of pages of art, and get back a collated copy of everyone's contributions. The overrun of copies is sold to help defray the costs of the project. This book lists quite a variety of assemblings, some ongoing, others not. There are some articles on the history of assemblings, both general and by specific country. Assemblings as understood today date back to the 1970s, although the usual suspects from the Dadaists of WWI are trotted out. I was thrilled to discover an account of an Italian assembling of 1908; if I understand correctly, it was in fact a round robin magazine by a different name. I am still researching round robins, so this little nugget was worth the cost of the catalogue. But even if you're not into such things, the book is a good introduction into the basics.

For SF fanzines and apas, there has never been one single central point on which all other zines depend or think they depend. Each zine is at the centre of its own network and at the periphery of other zines' networks. The Papernet does not have a centre, nor should it. Unfortunately, the rise of FACTSHEET FIVE created the impression among too many neos that if they weren't mentioned in it, they were being unfairly excluded. While many post-1970s zines did reviews, it didn't seem to sink in that they could get along quite well without FACTSHEET FIVE if they would but try. As FACTSHEET FIVE declined from its glory days, to the point where it is now only an historical document by the time the latest issue appears, others are trying to take its place. This vacuum will perhaps encourage zinesters to make more use of the Papernet as it should be used, not rely on one or two review-zines to spread the gospel. ZINE WORLD, BROKEN PENCIL, and ZINE GUIDE are some of the major reviewzines going into FACTSHEET FIVE territory. Will they succeed in the long run? Or will they sputter out eventually from overwork?

Once in the Papernet, a zinester should have no problem developing a network of contacts if they are willing to trade zines or provide issues in exchange for letters, articles, or artwork. Those who insist on money only will soon die out, for passive subscribers will expect slick covers, colour, and all of the glitz and content that a one-person zine cannot afford to do without a deep purse. The trick is to get neos into the Papernet. Preaching to the choir is all very well once you have built up a list of trades and loccers, but how does zinedom get the neos in the first place? This is where the reviewzines such as FACTSHEET FIVE or BROKEN PENCIL serve a useful purpose at the newsagents, attracting the attention of someone who was browsing the latest Official X-Files "fanzine" and had no idea that you can publish your own magazine without financing from Time Warner.

Anything can be commodified in this day and age, and the people at Time Warner are a lot more aware of zines than many zinesters think. Which brings me to the January 1998 issue of MASTHEAD, the trade magazine for Canadian commercial magazine publishers. The cover story for this issue is "The Zine Scene: Understanding The Underground" (\$3.95 at newsagents or from North Island Sound Ltd., 1606 Sedlescomb Drive, Unit 8, Mississauga, Ontario L4X 1M6). The main news of this issue is the trouble with distributors (MACLEAN'S and TIME have just as many problems and headaches with the system as zines), but the feature story explains the history of zines and what it means to mainstream publishers. The story isn't as bad as I feared; it is written by Hal Niedzviecki of BROKEN PENCIL, so it is not the hash that some cub reporter may have made. (Niedzviecki also does the zine review column for EXCLAIM, a rock music tabloid distributed to record stores across Canada, so he pretty much has a lock on zinedom the way FACTSHEET FIVE used to south of the border.) Niedzviecki writes to calm the fears of jittery Canadian publishers who have enough to worry about, what with American publishers dumping split-run magazines below cost in Canada, and are nervous about what underground zines might do. He points out that zines are on the margins by definition, and unlikely to take off more than a tiny bit in sales. He does make a new point that I haven't seen before, that zines provide a fresh source of writers, some of whom will eventually migrate to the slicks. Zines survive, he says, because they fill the gaps that mainstream magazines aren't filling anyway. A zine reader also reads mainstream magazines. Zinesters are as much a worry to the slicks as vice versa, but neither are a threat to each other if they remain true to their respective origins.

Not so much a zine zine as a requestzine is GLOBAL MAIL (US\$3 from Global Mail, Box 1309, Grove City, Pennsylvania 16127). This one lists hundreds of mail art and zine projects looking for contributors. For those who want to get involved in mail art but can't find the entry point, this is the place to start. Well recommended.

OBSCURE (US\$1 or zine trade from Jim Romenesko, 45 Albert Street South, St. Paul, Minnesota 55105) is a reviewzine that considers only a few zines in each issue, and also reports on the news of zinedom. There is more of a long view as a result, where one can see the forest rather than be lost in a myriad of capsule reviews. Some of the zinesters reported on here are minor players in zinedom, but their stories point a moral and adorn a tale. In OBSCURE #42, we have the account of a zinester who, as he admitted, wasn't thinking when he gave his supervisor a copy of his zine TONGUE BALLETT IN MY BUNGHOLE, whose contents can be guessed from its title. Not surprisingly, he was fired, and the police called in on him. I read accounts like this in many zines, where with a bit of common sense zinesters could have avoided unnecessary trouble. It's all very underground to hassle with the constabulary or put up with a boss from hell, but one has to wonder if the time, money, and energy used in dealing with these situations could not have been spent better on other things.

Elsewhere in #42, the Duncombe book is discussed (see my take on it in this issue of OPUNTIA) and a bit of FACTSHEET FIVE bashing, probably the single most popular sport in zinedom after sex and alcohol. There is further commentary on the saga of redneck Jim Goad. I hope that the Goads fade off into the dustbin of history. The whole thing strikes me as self-publicity rather than any substantiative contribution to zines.

Most reviewzines, mine included, do a mass of capsule reviews rather than a detailed look at a few. To call capsules comments 'reviews' has always made me feel a bit uncomfortable, which is why I use the heading 'Zine Listings'. Who has time to write lengthy and thoughtful reviews on each zine received? Who has time to read them? Can you imagine FACTSHEET FIVE if each of its reviews was a half or full page? Such a thing could only be published on CD-ROM, and readers would not use it to discover new zines any more than people read encyclopaedias cover to cover. And is the

average zine worth a half or full page of commentary? Capsule reviews, no matter how unsatisfactory from a literary point of view, predominate because they are easier to produce. They are better, however, at one of the most important aspects of zinedom, that of making connections in zinedom. Lists of zines, with a brief idea of their contents, are of great utility for those who seek new nodes in the Papernet.

It is important to include an element of serendipity in cruising the Papernet, to help the reader discover new things outside his/her regular orbit. This is why the zine listings in OPUNTIA are in random order; while you are searching to see if I mentioned your zine, you might stumble across a zine that sounds interesting, and which you would not have looked at had it been listed under a category of no interest. This is what annoys me about FACTSHEET FIVE, which lists zines in categories, or BROKEN PENCIL, which lists them by geographical area. A newcomer in the newsagents-style of reviewzines is ZINE GUIDE (US\$5.50 or zine trade from Zine Guide, Box 5467, Evanston, Illinois 60204). Like F.F. and B.P., it has a slick cover, professional production values, and paid advertisements. Unlike them, it lists zines in pure alphabetical order, which helps randomize them by subject. This helps in cross-connecting the SF fans with mail artists, or punk rockers with SFers.

I feel such cross-connections are important in the Papernet. Punk rockers can learn history from the SFers and apahacks, whose zine traditions go back to the 1930s and middle 1800s respectively. A century ago, young men and women were publishing zines and getting into feuds, just as they do today. SFers and apahacks could stand to lighten up a bit, both in zine style and in personal outlook. I have always felt that the difference between an SF fan and mundanes is that mundanes are less reactionary and better able to deal with future shock. Mail artists can teach punks and SFers that the envelope is just as much a part of zinedom as the zine itself, and a great way to have a bit of fun for the price of a few rubber stamps or stickers. So cross-connect in the Papernet!

In the recent flood of books about zines is one called NOTES FROM UNDERGROUND: ZINES AND THE POLITICS OF ALTERNATIVE CULTURE. I browsed this book several times at the bookstore before finally deciding to buy it. I still can't decide if I wasted my money or made the best buy of the year. The author, Stephen Duncombe, himself admits in the beginning of the book that "Some might also find the structure of this book unorthodox and perhaps unsettling." I agree.

The emphasis of this book is on the world of zines as seen from a non-academic leftist political viewpoint. Punk rock zines are used as the major illustrative examples. None of this is too surprising once one looks at the publisher New Left Books. The imprint of this trade paperback is Verso and the book is part of the Haymarket Series (ISBN 1-85984-158-9). Despite its emphasis on the leftist political interpretation of zines, it does cover all aspects of them from SF zines to collector zines. From SFdom, we read quotes from Don Fitch and Leah Zeldes Smith. The author did much of his research work in the FACTSHEET FIVE collection deposited in the New York State Library. This gave him a good lode to mine but did produce some odd conclusions as a result of that collection being incomplete. Duncombe is evidently unaware that one zinester he quoted, Ernest Mann, has been dead for quite a while, murdered by his grandson.

The peculiar organization of the book is not based on historical principles but rather on a series of themes such as identity (losers, everyman), community, work, consumption, discovery, and purity. The themes flow along reasonably well when considered as themes, but when zine history is discussed, the book is jumpy. As an example, page 6 mentions how zines developed from two streams, the SF fanzines of the 1930s, and the punk rock zines of the 1970s. This is not the whole story, and I jotted down a note as I was reading the

book to condemn it for missing the history of apas from the 1800s. On page 49, however, the apas suddenly make their appearance in a discussion about the community of zinedom, so I had to scratch out my note. Eventually all the major outlines of zinedom history are covered albeit not as an historian would do it.

A major problem of underground protest movements and zines is that on the one hand they complain they are being ignored, yet are unhappy at what happens when the news media stumble across them. Underground zines with a message to get across are desperate for attention, but when the mass media notices them, the influx of neos is considered just as bad. SF fandom went through this in the 1960s, when the litcrit fans were suddenly swamped by Star Trek barbarians. Punk rock is based on a DIY ethic; any band which, by dint of hard work and practice and publicity, signs to a major label is then branded a sell-out. The zine movement as a whole strived for the last two decades to be heard above the din of mass media. Now they are under the camera lights, being given superficial or outright condescending coverage. This reminds me of SF conventions, which want publicity for the con, then complain when the publicity is "Aliens Beam Into Town", with a photo of an overweight teenager dressed as a Klingon and eating a hot dog. The reaction of zines to finally getting public notice irresistibly reminds one of the saying "Be careful what you wish for, because you may get it". Duncombe spends considerable time on this problem, the conflict between striving to be noticed and the damage to the underground community when everything they strive for suddenly becomes the latest fad to be commodified.

This is where the strength of Duncombe's book is realized, and is what sets it apart from the other books on zines. Rather than a simple aren't-they-cool analysis, explicit or implied in the others, Duncombe approaches the subject as an attempt to study what happens when two cultures collide and one is swamped by the other. Well recommended.

The good news is that anyone can get their stuff published on the Internet. The bad news, of course, is that anyone can get their stuff published on the Internet. But while the Internet has cranked up the pace of production of crud, the Papernet is not without sin either. I got to thinking about this in my ongoing project of paging through all the obscure periodicals in the University of Calgary Library. I do use published indexes and computer databases, but learned long ago that tons of neat stuff is buried in the pages of 200-year-old magazines. Indexes usually only cover the major articles or topics, or do so under misleading subject headings. I thus make it a habit to try to page through a dozen or so volumes of periodicals each time I am in the library, taking up a couple of GENTLEMAN'S MAGAZINE volumes from the 1700s, a PUNCH from 1930, and so forth. This random walk through history will probably take me about ten years to complete at my present rate. This was how I found the stories on the ill-fated snail telegraph, which I would have otherwise missed since I had no reason to check indexes under 'snail' or 'telegraph', not knowing that such a thing was ever contemplated. And it was thus that I came across the following extract, taken from a review of a book of poetry. This extract appeared in the November 1750 issue of MONTHLY REVIEW (volume 4, pp. 28-30). Bad poetry was a problem even 250 years ago, and the review was very unkind to the work under consideration "The Quarrel Between Venus and Hymen; an heroi-satyrical mythological Poem, in imitation of the Antients: In VI Cantos, found among the Papers of a very learned Antiquarian, and published for the Benefit of Posterity, with Notes".

The anonymous reviewer added: "Price 1s.6d. Pages only 51. N.B. Poetry always dear." He then begins his review as follows:

"In an advertisement prefixed to this poem, intimation is given that the author is not living; but the truth of this may very reasonably be called in question; for surely no man beside the author himself could have been so grossly prejudiced in favour of the work, as it appears that the publisher is. Indeed it is not without reason that poetry is now generally held in little esteem; in general, modern poetry deserves but little. Since the happy invention of printing, this species of literature has gradually sunk into disregard; and the reason is obvious. Every dull pretender to the muse finds means to get his compositions, be they ever so bad, into print, and then the public is pestered with them, according to the various circumstances and degrees of the author's necessities or vanity. It was otherwise among the ancients, who saw everything in manuscript. Nobody would take the trouble of transcribing bad things, except their authors, and even they were under the less temptation of being either at the pains of copying their works themselves, or the expence of paying others to do it for them; as doubtless they always found it difficult enough to get them off, at such a price as would be deemed equivalent to the trouble or charge. Hence it is that we have so few bad books from the ancients; and hence it was, that poetry acquired more universal esteem and honour with them, than it does with us. They seldom met with any but the works of such excellent genius's, as to this day are greatly valued and admired. But in our latter times, so large has been the inundation of rhiming trumpery from the press, that even the name of a poet, and of poetry, are become so cheap, so contemptible, and in some instances, so abominable, that a real genius is often ashamed to be ranked among the sens of the muses, tho' in company even with Hower, Horace, and Milton."

There is no new thing under the sun, it is truly written. This KTF review from 250 years ago provides thought to the Internet versus Papernet argument. The easier it becomes to spread 'information', the more trivial it becomes.

Recently I received some copies of scientific papers from an Australian geologist. Nothing unusual about that; scientists send out offprints of their articles every day. But these offprints got me to thinking of the original Papernet that existed centuries ago and still goes on in spite of e-mail.

It is curious how the electronic media cannot kill an old communication medium but instead hybridizes. I do not have a computer at home, but at work I use both a mainframe and a personal computer running Windows 95. As a professional horticulturist, I have to keep up with all the latest news, especially in pest control, which is heavily regulated. The news of my field is propagated almost entirely by listservers. Yes, there are lots of Web sites, but few professionals have the time to browse through them on a regular basis. We rely instead on moderated listservers to supply what might be of interest with no work required other than a quick skim to see if anything is useful, then to delete or save as required. I subscribe to listservers on pest control, hardy plants, and other horticultural topics. But if I see a note about an article I want to see, I send an e-mail to the author, who then puts a copy of it in the post. Offprints are extra copies of articles run off when an issue of a scientific periodical is printed; the author usually orders how many he wants over the automatic number of them sent by the editor.

Why not just go all electronic and have the author e-mail back a copy? Several problems present themselves. Anything well illustrated with photos or graphs will generate megabytes to be transmitted. On a Web site that's all very well, but not all e-mail addresses can receive them. Also, paper is always compatible and can be read anytime in the future. An electronic paper needs specific software and has to be stored on some form of hardware, whether disk or main-

frame, that may not exist ten years in the future. I am reminded of a tree inventory we did in 1981 which is in our archives, safely stored on a mainframe tape system that can no longer be read except at great expense since no one has the tape readers anymore. (How many punch card readers do you see in a computer centre?) No one thought to print the inventory out "since paper takes up too much space".

Over the past few centuries, scientists communicated with each other by letter. Not the one-page business letter but a manuscript that detailed what was new on their side of the world. As printed periodicals developed after the 1700s into the form we know them now, it became a tradition to have the printer run off extra copies of each article for the author to distribute. Offprints were a necessity in the age before photocopiers, and had the further advantage of being much easier to read than the handwriting in Dr. So-and-so's letter. The Papernet that developed became a standard method of communication for scientists. Those browsing through periodicals who wanted a copy of the paper would send off a letter or postcard requesting same. Many still do so today, although most now request via e-mail.

Electronic journals are now used for fast-breaking reports, especially in disciplines such as physics, where yesterday's wild hypothesis in quantum mechanics is the dogma of today and the outmoded error of tomorrow. But the printed paper still acts as a definitive review and second look. Many scientists resent peer review as too slow for fast-breaking reports, and the year-long process of getting a paper published in a print periodical as outmoded. But the recent embarrassments of cold fusion and Martian microbes in Antarctic meteorites has shown that there is still something to be said for peer review.

The original Papernet still carries on, and will probably benefit from the Internet. The ephemeral news and initial reports can be cleared off the electronic media when no longer needed, and will not be wasted anymore on the Papernet. The Papernet will become the archives.

DOCTOR WHO AND THE ANORAKS

Being a review of LICENCE DENIED: RUMBLINGS FROM THE DOCTOR WHO UNDERGROUND, edited by Paul Cornell (trade paperback, Virgin Publ., 1997, ISBN 0 7535 0104 X).

Back in the 1960s in rural central Alberta, when the television set was only available in B&W, and local stations broadcast livestock prices during the noon hour, I once saw a strange programme called DOCTOR WHO. It involved giant salt and pepper shakers rolling about apparently trying to invade someplace or other. The characters all spoke with an impenetrable English accent. I couldn't understand a word they said, being at that time a young lad who had only ever heard Slavic, Finnish (my family), German (my nanny), and Scandinavian accents, those being the cultures of the immigrants that settled there. The show vanished from the station soon enough, and I never saw it again until thirty years later in the video room of Con-Version, Calgary's general SF convention.

Only having seen a few DOCTOR WHO episodes, and retaining almost no memory of them, I nonetheless went out and bought the above book. LICENCE DENIED is an anthology of articles from DOCTOR WHO fanzines of England. My interest was to compare that specialized subfandom with the literary fandom I am mixed up in. The articles are supplemented with commentary by Paul Cornell on the history and background of DOCTOR WHO fanzines, making them a bit more understandable. It is rather jarring to see the words 'fandom' and 'fanzine' used to refer exclusively to DOCTOR WHO. I have become used to punk rockers who think zines were invented in the 1970s, but it was unsettling to read of another culture that thinks it is the centre. There is a slight acknowledgement of other fandoms, but one which could be easily overlooked on first reading.

The introduction, however intended to be exclusively Whovian, is a familiar story to anyone in the general

SF fandom: "The word 'fanzine' was once featured on CALL MY BLUFF. Joanna Lumley defined it as an Italian word for 'basket'. The opposing team believed her, finding the idea of magazines produced by fans on an amateur basis extremely improbable."

Cornell goes on to mention the usual problem of the news media making fun of what they don't understand: "... when we cuddled up to that Zygon for the press photographer, we were having a laugh with our mates, but when the photo appeared in the newspaper, we had suddenly become sad obsessives. It makes many fans aware ... that the greater culture's parameters are enforced through ridicule and peer pressure."

Many of the articles in this anthology are detailed analyses of the television shows, and not having seen them, I consequently skipped over them. Cornell stirs up trouble by asserting that DOCTOR WHO fandom is gay, presumably it attracting the odd bunch because the Doctor associates with beautiful young women but does not appear interested in shagging them. Cornell later goes on to mention that fandom, like homosexuality, is a minority of despised people who have mixed feelings about 'coming out'.

Near the end of the book is a con report of an attendee at a DOCTOR WHO convention in England. It reads like the typical con report of a general SF con in that country, with entirely too much drinking in the bar, poor planning of travel and hotel arrangements, and the general impression of a decaying culture. Also included is a sample of an extremely detailed index to a D.W. fanzine, a thing done in jest but with truth spoken. Some samples of this:

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This book is a useful addition to a fanhistory library of SFdom.

THE MAGIC CHRISTIAN by Terry Southern was first published in 1959 and recently reprinted (Grove Press, 1996, ISBN 0-8021-3465-3). I saw the movie of it years ago, but so long ago that I've forgotten how closely it may have followed the book. The author also did the screenplay; his other credits include screenplays for EASY RIDER, DR. STRANGELOVE, and BARBARELLA, as well as various novels. THE MAGIC CHRISTIAN is the story of billionaire Guy Grand, who enjoys practical jokes on a grand scale and has the money to buy off the authorities when the excitement hits the rotating blades. The underlying theme of his madcap schemes is to see what price everyone has. Sometimes the plots are thought out well in advance, as when he fills a cauldron on a vacant lot with blood, manure, and urine, mixes in ten thousand \$100 bills, and lets the public wallow in it for free cash. Other incidents are spur-of-the-moment, as when he returns to his car to find a parking ticket. A street loafer idling nearby sneers at him, so Grand offers him \$6000 to eat the parking ticket, which offer is accepted. The finale of the book is the cruise ship from hell, The Magic Christian, that tests the passengers past the limit. The book is more or less a matter of preaching to the choir for those who feel that everyone has his price and honest people just haven't been bid up far enough yet.

TESSERACTS #6 is the latest volume of Canada's annual SF anthology, actually the seventh, since there was a Volume Q. All are still in print, mostly as trade paperbacks at bookstores or details about distributors from Tesseract Books, 214-21, 10405 Jasper Avenue, Edmonton, Alberta T5J 3S2. (This volume is ISBN 1-895836-32-8 if you want to order through your local bookstore.) A wide variety of short stories, from who gets the comsats if Québec leaves to love potions from an alien being.

HEMINGWAY: THE TORONTO YEARS is a study by William Burritt (Doubleday Canada, 1995, ISBN 0-385-25558-6) on the time that Ernest Hemingway spent in Toronto from 1920 to 1924 as a newspaper reporter. It was there that he developed his style of writing, married, and departed back to the USA to a greater destiny. An interesting study of culture clash between a young man used to Chicago and other cosmopolitan cities and life in Toronto the Good, a city notorious in Canada for its priggish blue-Sunday lifestyle. A lifestyle not matched, however, by the antics of Hemingway's paper, the TORONTO STAR, which never worried too much about letting facts interfere with a story. Hemingway was once chewed out by the publisher for stopping off at the hospital to attend the birth of his child instead of coming in directly to the paper with a routine story. This book also reprints the first time some of Hemingway's previously unattributed unbylined articles, some of which are dangerously close to fiction, and all of which show the gestation of the Hemingway style.

THE JEEVES OMNIBUS Volumes 1 to 5 (Hutchinson, 1993) is a collection of P.G. Wodehouse's Jeeves novels. Years ago, I saw a remark, whether by Wodehouse or one of his critics, that he re-wrote the same story throughout his career. Certainly the Jeeves omnibus supports that. I read through the set over a period of months, and the basic elements never changed. Bertie Wooster, useless young man about town, gets in and out of engagements to beautiful young women who only snag him to spite their regular boyfriends but are quite prepared to walk up the aisle with Wooster unless Jeeves can get him out of the mess. All the older men are Colonel Blimps, the younger men Hooray Henrys, the older women battleaxes, and the young women, lovely though they may be, incipient battleaxes. So many couples are making or breaking their engagements in each story that it is sometimes difficult to keep track of who's who, and each chapter ends with a surprise twist. But the stories are a pleasant way to waste time.

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