

OPUNTIA

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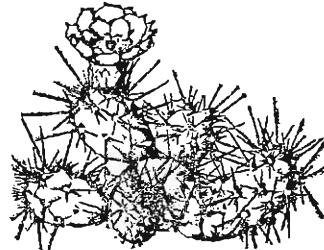
OPUNTIA is published by Dale Speirs, Box 6830, Calgary, Alberta, Canada, T2P 2E7. It is available for \$3 cash for a one-time sample copy, trade for your zine, or letter of comment. Americans: please don't send cheques for small amounts to Canada as the bank fee to cash them is usually more than the amount. US\$ banknotes are acceptable in Canada at par value; what we gain on the exchange rate we lose on the higher postage rate to USA. Do not send mint USA stamps as they are not valid for postage outside USA and I don't collect them.

Whole-numbered OPUNTIA's are sercon, x.1 issues are reviewzines, x.2 issues are indexes, and x.5 issues are perzines.

COVER ART CREDIT: *Opuntia basilaris* is native to southwestern USA but is a popular houseplant around the world, hence its seemingly incongruous appearance on a Russian stamp.

I ALSO HEARD FROM: Phlox Icona, Ken Miller, Violet Jones, Rykandar Korrati, J.M. Rastorfer, Rich and Nick Lynch, Scott Crow, Angela and Peter Netmail, Giovanni StraDaDa, Chester Cuthbert, Diane Bertrand, Bruce Pelz, Christa Behmenburg, Babynous Cult, Guy Miller, Rodney Leighton, Sheryl Birkhead

TO THE EDITOR
[Editor's remarks in square brackets]



FROM: Ficus Strangulensis
Route 6, Box 138
Charleston, West Virginia 25311-9711

2002-02-01

[Re: mail art] Friday, 26 October 2001, I was visited by a Postal Inspector. Seems local postal workers were unsure of the safety of envelopes with stickers saying "Kills Crows Dead <ficus' grimacing face> No Messy Corpses", sometimes in conjunction with stickers saying "REMEMBER 9-11-01" and the words "SPOLIATION" and "strangulensis", and stains (actually abstract watercolor painting). The Inspector was a model of politeness. He never implied I was trying to scare people. In retrospect, I wish I had been more sensitive to how people who process mail must feel when they know some postal workers have died of inhalation anthrax. I volunteered to tone it down for the duration of the scare. He thanked me repeatedly and left smiling.

FROM: Anna Banana 2002-01-30
RR 22, 3747 Sunshine Coast Highway
Roberts Creek, British Columbia V0N 2W2

FROM: Harry Warner Jr 2002-02-05
423 Summit Avenue
Hagerstown, Maryland 21740

I was curious about your take on zines, as the term 'fanzine' comes up often, and yet the account of the trailblazer of amateur journalism Edith Miniter, and your listing of zines, indicates a wide range of interests beyond the world of fandom. Since I've never been a fan per se, my whole take on zines comes out of mail art, in which context 'zine' was any small publication of 10 to 100 copies that was self-published and distributed to participants and other mail partners.

[The definition of 'zine' and 'fanzine' is a bit of a minefield, because the concept was independently invented several times. The original 'zine' appeared in the late 1800s and was mostly distributed through apas. SF zines appeared in the 1930s and were called fanzines; some were published by apa members who knew the past history. Media SF fans and comic book fans highjacked that term in the 1960s, partly because many of them were originally literary SF fans. Punk and advocacy zines appeared in the 1970s from people who were completely ignorant of the history of zines and thought they were the first to invent them. Mail art zines also had an independent origin from the avant-garde artist community.]

I can understand Mike Resnick and other pro authors getting upset when people write their own stories with the characters and settings of their fiction. I feel annoyed that the fan writers don't exercise their imaginations sufficiently to create their own characters and environment. However, I think it does no harm to write without permission little satires on the professionally published stories. They would obviously not be an effort to make money on someone else's creativity and can occasionally be very funny.

[Parodies and pastiche of someone else's literary creation is legal under copyright law as fair use, provided it is an obvious spoof and does not plagiarize too much material. Resnick and other writers are upset about the wholesale appropriation of literary worlds, a violation of copyright laws. Fans often claim exemption from the laws on the grounds that they are not making money from it, but that is an irrelevant point in the courtroom, although it may ameliorate the penalty phase of the trial if the judge is in a good mood.]

BOOK REVIEWS

by Dale Speirs

The Unissued Stamps Of King George VI by David Horry (L29.95 (Visa and Mastercard accepted) from Murray Payne Ltd., Box 1135, Axbridge, Somerset BS26 2EW, England) Full-colour hardcover art book, 170 pages. Philatelic alternative history is rare; few stamp collectors spend much time speculating on what if the Crown Agents had issued a pictorial stamp for an African colony entitled "Lazy Natives". Horry has rushed in to fill this unwanted need with illustrations of stamps you will never see in the Gibbons, Scott, or Michel catalogues. Examples shown are the marijuana stamp of Jamaica and the seal cull stamp of Newfoundland. The Aden stamps at one time depicted traditional daggers as ornaments in the frame, but Horry updated them with the more logical AK-47 assault rifle much favoured by the modern Bedouin. Mostly the countries are real but the stamp designs are not, but a few non-existent entities also make their appearance, such as Bank Holiday Monday Island, located in the Pacific Ocean about halfway between Christmas Island and Easter Island. An expensive book because it is a limited edition in full colour, but worth it as an investment if you can afford it.

Fasting On Spam by Stewart Home (L3.75 from Sabotage Editions, BM Senior, London WC1N 3XX, England) This chapbook is the latest collection of Home's essays, reviews, and

interviews covering the European avant-garde and making fun of anarchists. Topics range from a true history of punk rock to how to earn a living on the pogy. -4-

Home's best essay in this collection is a discussion of the effects of the Internet on freelance writers, which he writes from the practical point of view as an author who has to earn money somehow. He points out a new item that I haven't seen before, that print publishers have a greater incentive to ensure proper distribution of books or magazines, because they don't want to be stuck with remainders. Web sites don't have this problem with distribution but their disadvantage is that readers superficially skim the content and seldom return for a more leisurely reading. Professional authors and artists have great difficulty in getting any income from the Web, whereas even small-press short runs will earn at least a small amount.

Elsewhere, Home takes the mickey out of anarchists. An easy target, it must be said, for anarchists, like the Tories, always prefer a good internal feud rather than uniting against the enemy. The music reviews are not as successful but I find this true of all music reviews by all authors, since one is usually reduced to reciting a list of bands or music no one else has heard of. Rating: 2 pints of lager and a packet of crisps.

The Clock Of The Long Now by Stewart Brand (Basic Books, 1999, trade paperback, ISBN 0-465-00780-5, 190 pages.) Paradoxically this book, originating out of a plan to build a 10,000-year clock and associated library, is chopped up into short, sound-bite chapters. Its general theme is: *“How do we make long-term thinking automatic and common instead of difficult and rare? How do we make the taking of long-term responsibility inevitable?”*.

The Long Now Foundation was established in 1996 to build a clock that will run for 10,000 years. They soon realized that such a clock requires a library to go with it to provide maintenance instructions. This then requires additional books (no electronic media will last that length of time) about the science and culture of the clock builders, so that the people of the far future can understand us.

The impetus comes from the realization that Moore’s Law (computer capacity doubles every 18 months) will result in what science fiction writer Vernor Vinge called The Singularity, the point beyond which we cannot even roughly guess at what the future will hold. This techno-rapture is estimated to be about the year 2035, by when machines will be sentient. The Internet or its successor will be self-governing and not even in theory controllable by humans. Biotech will be curing diseases as fast as it and society create new ones. 15 minutes will not only be a

Warholian moment of fame but will be considered deep thought.

Biologists have proven that the more diverse the components of an ecosystem are, the stabler it is. Slow-reacting species act as a buffer against shocks, while fast-evolving species provide adaptation to new circumstances. The stablest ecosystem is one which has a mix of species that between themselves can absorb and adapt to changes.

Human civilization is an ecosystem. Our fast-adapting cultures are arts and fashion; the stolid survivors are science, philosophy, and religion.

The 10,000-year Clock/Library are intended to be stolid survivors. They require a change in thinking from the ‘finite game’ (such as sports, elections, and commerce), where someone must win, to the ‘infinite game’ (gardening, reading, spiritual philosophy), where steady improvement is the rule and no one is knocked out of play. The Long Now Foundation is advocating an ongoing philosophy, expressed in concrete form by a clock designed to run for 10,000 years. When people begin to seriously plan in concrete terms for 10,000 years, they can’t help but start thinking about the awesome stretch of time ahead.

About the time Stewart Brand was considering the Clock of the Long Now,

Gregory Benford was considering long-term storage of nuclear wastes, long-term as in 10,000 years. He discusses this in his book **Deep Time** (HarperCollins, 1999, trade paperback, ISBN 0-380-79346-6, 225 pages). The problem is to communicate, in a deliberate manner, with the far future, millennia ahead of us.

Benford became involved in the concept of deep time when he was asked to assist in a USA federal project for the 10,000 year storage of nuclear wastes. The question was how to warn future cultures and ensure they realize what is there.

With our difficulty in communicating only a few decades into the future, consider, as Benford does, the problems of sending a message 10,000 years hence that the ground below is radioactive. Societies come and go, nations collapse and rebuild, and viewpoints and languages change.

Markers set up to warn about dangers soon disappear, whether by corrosion, shifting, or theft. Benford cites the markers set up at ground zero of Project Plowshare, a 1961 nuclear explosion in the American desert to see if atomic explosions were practical for excavation. Even though the site is still known, the crater is filled in by sand, and the markers very inconspicuous. Benford tells of one Plowshare marker that has been moved several metres by range cows using it as a rubbing post. That's just in three decades. Over a millennium, it will probably go out of sight of its

original location, especially if some local rancher needs stone for a drywall fence. Underground markers could be used for radioactive waste sites, especially to prevent miners from tunneling into the deposits. Mildly radioactive disks can be set out around the perimeter. Magnetic or acoustic (carved rocks that reflect seismic waves differently than the surrounding terrain) disks can be lined up in an X-marks-the-spot pattern. *"Stone lasts. It is still the wisest deep time investment."* [page 15]

The Deep Time committee also considered a variety of surface monuments and earthworks. Conspicuous monuments suffer the Ozymandias problem. They are destroyed by future generations of fanatics as heretical idols, or, most commonly, quarried by local house builders and farmers. The pyramids of Egypt, impressive though they be now, are a shadow of what they once were because their marble outer shells were recycled into Cairo buildings.

Messages could be inscribed on ceramic plates and buried at different levels around the site, so that erosion would continually expose fresh ones.

"Still, no institution comes down to us intact from the vast era before the invention of writing. This is no accident; text carries so much information, it can knit together whole communities." [page 25]

Since languages change rapidly over centuries, symbolic or pictorial messages must be used. The latter, however, also suffer from the passage of time. The swastika was an innocuous symbol before 1920, and up until 1939 was used as on British National Savings stamps. A thousand years from now it may once again be a harmless design. The skull and crossed bones symbol identifies poisons in today's society, once meant "here be pirates", and originally started out in medieval times as a symbol of the promised resurrection of Christianity.

Benford doesn't just consider deep time from an Earthcentric perspective. He devotes a section of his book to the various messages sent out on deep-space probes, which are the longest of our deep time projects. Communicating with aliens is more difficult than communicating with our descendants, since aliens would not have any context to decipher the message. Everything in the message must be specified from basic axioms, starting with $1+1=2$ and the periodic table.

Benford tells a cautionary tale about deep space messages, as the greatest difficulty in designing them was not technical or linguistic, but bureaucratic. The political infighting and credit-grabbing was ultimately the greatest obstacle to sending a message to deep time.

The third and final part of Benford's book segues into conservationism. A type of deep time message that must be sent soon or not at all is the preservation of endangered species by freezing or other methods, in the hopes that a century or two from now our descendants will have the ability to restore or at least study them. At our present moment in time, there are not enough scientists to study all the species of Earth, and those that do work in taxonomy or morphology are constantly diverted by teaching duties, administration hassles, and the need for a social life.

Benford proposed in a 1992 paper [Saving the "Library of Life". PROCEEDINGS OF THE NATIONAL ACADEMY OF SCIENCES USA 89:11098-11101] that we should sample as many species as possible without bothering to study them. Grab as many specimens as one can, label the location and date, and pop them into cryogenic storage for a future generation to consider.

The thought of deep time is enough to make anyone humble. It is not necessary to become involved in some esoteric project. Just study the exposed bedrock in your area and reflect on how many million years old it is, and how many species have come and gone since the sediments were laid down. Look up at the night sky and consider how many millions of years since the light from a given star set out to Earth, and what that star is like know even though we can never see its present condition.

ZINE LISTINGS

by Dale Speirs

[The Usual means \$2 or \$3 cash, trade for your zine, or letter of comment on a previous issue. Americans: please don't send cheques for small amounts to Canada or overseas (the bank fee to cash them is usually more than the amount) or mint USA stamps (which are not valid for postage outside USA). US\$ banknotes are acceptable around the world.]

Ethel The Aardvark #98 and #99 (The Usual from Melbourne Science Fiction Club, Box 212, World Trade Centre, Melbourne, Victoria 3005) SF clubzine with news, reviews, letters of comment. What must be the most unintentionally funniest convention report I have ever read was about Multiverse 4, a media SF convention in Melbourne. The writer complains that the actors were charging \$25 per autograph: "*It was here that I seriously thought of dropping out of the queue on principle. I still stayed in line and I spent \$50 on two signed photos.*" I didn't know whether to laugh or cry after reading this.

FAPA #256 (Details from Fantasy Amateur Press Association, c/o Robert Lichtman, Box 30, Glen Ellen, California 95442) An apa is a group of zine publishers who pool their zines through a central mailer (and provide an annual membership fee to cover postage), who collates them into bundles and sends each zinester

back one. This type of zine distro dates to 1876; FAPA is not quite that old but is now in its 64th year. Apas require active participation and cannot be had by passive subscription. FAPA's requirements are 65 copies of your zine, annual dues of \$12, a prior history of zine publishing, and eight pages of zines per year of activity. The bundle at hand has 32 zines with a collective total of 250 pages, covering every topic under the sun. Members are mostly Canada and USA but there are some from Britain, Sweden, and Australia. -8-

Angry Thoreauan #28 (US\$6 from Box 3478, Los Angeles, California 90028) The theme of this issue is cannibalism, with essays, fiction, rants, and gross-out art. Reviews of underground music, zines, books, and videos. High production values, and here I mean not so much the professionally-printed saddle-stitch with colour covers and illustrated throughout, but a proper sense of layout technique that allows the reader to read with ease. I mention this because most musiczines are cut-and-paste slapped together by supposed editors who want to show off their community-college art school graphics at the expense of readability.

Flying Haystacks #1 (Mail art Usual from Tod Hensley, 245 West 51 Street #703, New York, New York 10019) Collage zine; quite a bit of cut-and-paste work went into this one. Not just the usual slapdash quikcopy artzine.

Adverse Camber (The Usual from Yvonne Rowse, Evergreen, Halls Farm Lane, Trimpley, Worcestershire DY12 1NP, England) One-shot issued for Corflu 2001, an SF convention in England. Mostly a job-from-hell story, culminating in dismissal.

Inconsequential (The Usual from Yvonne Rowse, Evergreen, Halls Farm Lane, Trimpley, Worcestershire DY12 1NP, England) One-shot issued for Seccond, an SF convention in England. Starts off with an essay on the care and handling of artists, especially if you want artwork for your zine, then on to some convention nattering.

Talking Shit (The Usual from Yvonne Rowse, Evergreen, Halls Farm Lane, Trimpley, Worcestershire DY12 1NP, England) Third in the series of convention one-shots, this time for Novacon. Fannish reports, with an account of touring a sewage treatment plant and how to herd guinea pigs.

Amapra #14 and #15 (The Usual from Guy Miller, 2951 Archer Lane, Springfield, Ohio 45503-1209) Single-sheet apazine, starting off with a horror story about getting his telephone line repaired (WIRED magazine never discusses this aspect of the Brave New World and for good reason.). Also a spelling bee puzzle, an insert on how a local history book was printed and bound, and hearing back from a former student who writes articles in the passive voice.

The Cosmic Hairdryer #1 and #2 (The Usual from Max Lehmann, 8 Ryeland Close, Ancells Farm, Fleet, Hants. GU51 2TZ, England) Perzine with introductory remarks, life on a sandwich assembly line, how Max got her name, and miscellaneous.

Mimosa #27 (US\$4 (outside North America add \$3) from Nick and Richard Lynch, Box 3120, Gaithersburg, Maryland 20855) Fanhistory zine, nicely produced with 58 pages in card cover. Reports on conventions past and present, the goings-on of SF fans past and present, a few personal accounts such as getting into the lion-taming business and why a number of early SF writers also wrote pornography. Lots of letter of comments.

Spunk #7 (The Usual from Violet Jones, Box 55336, Hayward, California 94545) A beautifully produced zine done by silkscreen, with a well thought out design. Essays, reviews, and listings. Jones is also doing a Zine Time Capsule project, placing some of the zines she receives into a container and burying it in the desert for some future generation to find.

For The Clerisy V8#44 and V9#44 (The Usual from Brant Kresovich, Box 404, Getzville, New York 14068-0404) Lots of book reviews, of older books and authors that deserve renewed attention. Also zine listings, personal notes, and letters of comment.

FortyTwo #8 (The Usual from Mark Strickert, 18872 MacArthur Blvd., Irvine, California 92612) For public transit fans, not to mention the dwindling ranks of radio fans (because of generic radio networks of no distinction), as well as loccers.

Warp #52 (The Usual from Montreal SF and Fantasy Association, Box 1186, Place du Parc, Montreal, Quebec H2W 2P4) SF clubzine, with lots of news, notes, and convention reports. The highlight of this issue is an essay on early SF set on Mars. Also model-building reviews, letters of comment, and media SF news.

Musea #107 (The Usual from Tom Hendricks, 4000 Hawthorne #5, Dallas, Texas 75219) This issue is mostly taken up by a short play, followed by short news and notes and a Who's Who in the art revolution.

Gloss #3 (The Usual from Lilian Edwards, 39 Viewforth, Edinburgh EH10 4EJ, Scotland) Starts off with an extended review about drug movies, then on to convention reports and letter column.

FOSFAX #204 (The Usual from Falls of the Ohio SF and Fantasy Association, Box 37281, Louisville, Kentucky 40233-7281) SF clubzine that actually frequently mentions SF, with lots of book reviews, convention reports, alternative history. And, it

must be mentioned, American politics and letters of comment shouting did not-did too!, which is what this zine is most famous for (or infamous for). But it is easy enough to skip the politics and still have a couple of hours reading in the 72 pages of microprint. -10-

The Knarley Knews #89 to #91 (The Usual from Henry Welch, 1525 - 16 Avenue, Grafton, Wisconsin 53024-8763) Genzine, with diary notes, reviews, and lots of letters of comments.

Sugar Needle #16 and #17 (The Usual from Phlox Icona, 1174 - 2 Briarcliff Road, Atlanta, Georgia 30306) Devoted to candy, with both co-editors reporting on the results of recent trips, one of them going to Japan and the other to Taiwan. Some weird candies seen out there.

Thyme #131 to #133 (The Usual from Alan Stewart, Box 222, World Trade Centre, Melbourne, Victoria 8005, Australia) Newszine of Australian SFdom, with news and notes, lists, interviews, and letters of comment.

Twink #23 (The Usual from E.B. Frohvet, 4716 Dorsey Hall Drive, #506, Ellicott City, Maryland 21042) Genzine, starting off with an essay about religion in SF, or rather the lack of and/or mistreatment of the subject. Also accounts of moving house, trans-Pacific flying, reviews, and letters of comment.

Ad Hominim #10 (US\$3 from Nate Dagg, 1401 Portland Avenue South, #C303, Minneapolis, Minnesota 55404) Thick musiczine with lots of band interviews and reviews, and some better quality comics (as opposed to the usual chicken-scratch cartoons most zines run). Also some miscellaneous essays and rants on issues of the day.

Covert Communications From Zeta Corvi #8 (The Usual from Andrew Murdoch, 508 - 6800 Westminster Highway, Richmond, British Columbia V7C 1C5) This issue starts off with commentary on why paper books will never disappear, based on painful experience of buying a Stephen King book on-line and not being able to read it years later because the software no longer exists to crack the copyright code. Also zine reviews, a convention report, and letters of comment.

Floss #1 (The Usual from Lilian Edwards, 39 Viewforth, Edinburgh EH10 4EJ, Scotland) Personal reaction to September 11, convention reports, and a trip report.

Statement V26#1 and #2 (The Usual from Ottawa SF Society, 456 Gladstone Avenue, Ottawa, Ontario K1R 5N8) I have been trading with this clubzine for years but haven't reviewed it because I don't believe in doing a lot of KTF reviews. The only reason I kept trading was because it occasionally contained a few bits of news of Canfandom, more often than not in a Lloyd

Penney letter. However, there has recently been a change in the club executive, and the new editor has been more successful at getting good content. Previously this bulletin was poorly photocopied and contained mostly clippings and Internet downloads. Now it is nicely produced and laid out, and the information is mostly original material. I index the majority of Canadian zines in my library, save, until now, this one, and am pleased to start adding this one to my SUBJECT INDEX OF CANADIAN ZINES. The new version of this bulletin contains convention reports, book and media reviews, letters, and club information, and is operating on a distinctly optimistic note.

Murderous Signs #4 (The Usual from Grant Wilkins, Box 53106, Ottawa, Ontario K1N 1C5) Literary zine, with commentary on media coverage of September 11 and various pieces of fiction and poetry.

MarkTime #63 to #64 (The Usual from Mark Strickert, 18872 MacArthur Blvd., Irvine, California 92612) Diaryzine of a public-transit activist in southern California, a lost cause if there ever was one, such as a rail line that “ ... *remains a major mystery, missing every business building cluster and shopping area, yet with several vacant patches along the way.*” . It makes me appreciative of Calgary Transit when I see the problems down there.

File 770 #139 to 140 (US\$8 for five issues from Mike Glycer, 705 Valley View Avenue, Monrovia, California 91016) The Newszine of SF fandom, including personal notes, convention reports, a discussion on copyright law, and letters of comment.

Leeking Ink #24 (The Usual from Davida Gypsy Breier, Box 963, Havre de Grace, Maryland 21078) Diaryzine. Pretty boring.

Miranda #6 (US\$1 from Kate Haas, 3510 SE Alder Street, Portland, Oregon 97214) Diaryzine covering the birth of her baby and subsequent events. She notes that that an illness of her newborn son would have killed him a century ago or even today in the undeveloped world but was solved with something as simple as an intravenous transfusion.

Desperate #6 (The Usual from Justin Grimbol, 16 Payne Avenue, Sag Harbor, New York 11963) Thin chapbook of comics with two stories, one of Jesus' temptation in the desert, and the other other of a Frankenstein-type husband who gets revenge against an unfaithful wife.

Science Fiction Five Yearly #11 (The Usual from Geri Sullivan, 3444 Blaisdell Avenue South, Minneapolis, Minnesota 55408-4315) Published regularly once every five years. Greg Benford does a spoof on how to write a scientific paper, which I suppose would be funny to those who haven't seen such parodies; his is

pallid after you've read a few elsewhere.

David Langford writes on the secret history of ANSIBLE (the best piece in this issue) and there is bad short fiction by semi-pro and pro writers. The hazard of a five-yearly periodical shows up in the letters column, where one can play spot-the-dead-writer.

Probe #113 (The Usual from Science Fiction South Africa, Box 781401, Sandton 2146, South Africa) SF clubzine with lots of short-story fiction, essays, reviews, and letters of comment, all nicely produced in card cover.

A Series Of Unfortunate Allegorical Diatribes (Mail art Usual from Babynous, 110 1/2 State Avenue, Bremerton, Washington 98337) Handmade collages assembled into a 4.25 x 11 zine.

Wabe #4 (The Usual from Jae Leslie Adams, 621 Spruce Street, Madison, Wisconsin 53715) SF genzine published by an editorial collective. Essays on wearing costumes, theatre ghosts, celebrating Halloween, and working in a cemetery. Also a few reviews and letters of comment.

Tortoise #12 (The Usual from Sue Jones, Flat 5, 32/33 Castle Street, Shrewsbury SY1 2BQ, England) Essays on antique clocks, Dick Whittington and his famous cat, a spoof on what to do with leftover mine adits, and lots of letters of comment.

Diary Of A Dafiater (The Usual from Harry Andruschak, Box 5309, Torrance, California 90510-5309) 3-page apazine, covering Andruschak's dafiation (drifted away from it all) from zinedom. I hope for his return to zine publishing, if not on a regular basis, then at least two or three issues a year. He covers his life history since his last zine in the early 1990s. He does a lot of traveling, which has had one unexpected result; the Red Cross will no longer allow him to donate blood because he went to Scotland and they are afraid he might have picked up Mad Cow Disease while he was there. Wha's lak us?

Shouting At The Postman #46 (The Usual from Ken and Mary Miller, Box 101, Newtown, Pennsylvania 18940-0101) A brief editorial about trying to write about the environment, but most of this issue is taken up by a short story.

Point Of Divergence #31 (Details from Jim Rittenhouse, 4326 Nutmeg Lane #119, Lisle, Illinois 60532) This is an apa for alternative history. The usual suspects such as Hitler wins the war, or the Confederates win are abundant, but there are also fascinating tidbits such as Trolleyworld, and a different Spanish conquest of the Americas. Lots of book reviews, mailing comments on each others' zines in the previous distro, short fiction, and speculative fact essays. Dues are \$10 annually for postage costs, and minimum activity is thirty copies every other issue of the apa.

Snake Den #14 and #15 (The Usual from Ken Faig Jr, 2311 Swainwood Drive, Glenview, Illinois 60025-2741) Apazine for Lovecraft fans, with book reviews and genealogical research related to the author.

The Southern Fandom Confederation Bulletin V7#10 and #11 (The Usual from Julie Wall, 470 Ridge Road, Birmingham, Alabama 35206-2816) SF clubzine with convention reports, zine and convention listings, and letters of comment.

Vanamonde #413 to #437 (The Usual from John Hertz, 236 South Coronado Street #409, Los Angeles, California 90057) A single-sheet apazine published weekly, on a wide variety of topics. Unlike most apazines, you can usually follow the train of thought without getting lost by insider remarks. A wide variety of topics and quotes extracted from current reading.

Challenger #15 (The Usual from Guy Lillian, Box 53092, New Orleans, Louisiana 70153-3092) The editor's wedding report starts off this issue, with the happy couple then attending the Worldcon in Philadelphia (true convention fans, they), followed by a court case back home (Lillian is a defence barrister). Lots of letters and zine listings.

It Goes On The Shelf #23 (The Usual from Ned Brooks, 4817 Dean Lane, Lilburn, Georgia 30047-4720) Lots and lots of book reviews. Not the current bestsellers, but older books that deserve a second notice, and, as well, just plain weird stuff.

The Karen Report #1 (The Usual from Karen Johnson, 35 Mariana Avenue, South Croydon, Victoria 3136, Australia) Perzine to bring us up to date on her life, with thoughts on the deaths of grandparents and vignettes of early childhood.

Anna Banana's Bulletin #8 (Mail art Usual from Anna Banana, RR 22, 3747 Sunshine Coast Highway, Roberts Creek, British Columbia V0N 2W2) Single-sheet letter substitute with news of the mail art world, Anna's activities therein, and zine listings.

Head #4 (The Usual from Doug Bell and Christina Lake, 12 Hatherley Road, Bishopston, Bristol BS7 8QA, England) Meeting people from Tony Blair to movie stars, convention reports, breaking out of the rut by learning how to surf or flying in a fighter plane (different writers), and letters of comment.

MAIL ART LISTINGS

World Wide Party #9 (Dale Speirs, Box 6830, Calgary, Alberta T2P 2E7) "Now more than ever" is the theme for June 21, 2002.

At 21h00 your time, raise a glass and toast your friends in the Papernet. The idea is to get a wave circling the planet, a wave of fellowship rather than the usual hate and jingoism. Let Dale know how you celebrated; doc to all.

Make Your Own Euro: (Angela and Peter Netmail, Box 2644, 32383 Minden, Deutschland) About our new money, the European euro. Size is postcard, A6 only, strictly. Technique free, in colour. Exhibition during our Euro Art Festival, September 11 to 16 at Mail Art Mekka Minden's Culture Centre BUZ. Free colour catalogue to every participant in 2003. Deadline is August 31, 2002.

The Love: (Leticia Tonon, via Sechi, Av. Remolo Tonon 337, Santa Gertrudes SP - 13510-000, Brazil) Size A6 (10.5 cm x 14.8 cm), technique free, no jury, no return, documentation to all. Deadline May 31, 2002.

Pied Pipers Of Today: (Christa Behmenburg, Max Planck Str. 64, D 85375 Neufahrn, Deutschland) For a documentation and exhibition of cartoons, caricatures, photographs, paintings, collages, etc. of the Pied Piper I need contributions from artists all over the world. The exhibition will take place in the old town of Hamelin and afterwards in Berlin, in 2003. All techniques. Size: postcard. No return, no jury. Each contributor will get documentation. Deadline: end of 2002.

Arthole: (Boog, Box 1313, Lawrence, Kansas 66044) @RtH*Le is a new correspondence assembling magazine. To participate, send 5 to 20 copies of your two-dimensional (more or less) graphic work, 5.5" x 8.5" (A5) in size. The size of your @RtH*Le will depend on the number of works you send, based on an arcane formula known only to the publisher. Please allow 2 cm (3/4") on short side; two-sided is good. Each copy of @RtH*Le will be unique. It will include mail art news and information, artistamps, original works from other artists around the world, personal correspondence (usually), and whatever else the publisher feels like including.

World Storage (Daer Pozo Ramirez, Jose Marti 78, Buenaventura, Holguin, 82 600 Cuba) I'd like to ask you for examples of your play for World Storage and I also invite you to display your work in my country. Here you have a friend.

Insects: (Yves Monissen, 11 Avenue Bon Air, 1332 Genval, Belgium) Insects and garbage cans, no butterflies. No deadline, maximum size 16 x 23 cm.

Hot August Night III: (Owen Plummer, #17 - 1455 West 8th Avenue, Vancouver, British Columbia V6H 1C9) A tribute to Neil Diamond. Send art, any media or technique. Deadline July 15, 2002. Documentation and exhibition at Lucky's Comics (Vancouver).

Stampzine: (Picasso Gaglione, 5033 North Mozart Street, Chicago, Illinois 60625) STAMPZINE is edited and published by Picasso Gaglione and friends. It is an assembling collection of rubber stamp art, featuring the handstamped works of international artists. To contribute, send 75 handstamped copies of 8.5 x 11 rubber stamp artwork. All contributors will receive a free copy.

The Tree Of Poetry: (dott.ssa Tiziana Baracchi, Via Cavallotti, 83-B, 30171 Venezia-Mestre, Italy) The Tree of Poetry is a very uncommon species of plant; it is an American maple which is in Venezia-Mestre in 83/B Cavallotti Street, Itinerari '80 Centre. Giancarlo Da Lio dedicated this tree to poetry in a lot of artistic performances. Below its fronds, sheets with verses, in plastic envelopes to preserve from rain, hang down. The poets read their lines in the shade of the tree. Painters and sculptors put their works on walls and grass. Itinerari '80 is an artistic movement; from different trends many excellent artists gather strength around Giancarlo Da Lio. Moreover, as well as they work, they must manage their work making use of everything and everywhere. Well, it is necessary to show works not only in the official galleries, but above all in the alternative art spaces: where people go and come, on the road, in the shops, in the gardens too; so the Tree of Poetry was born and is growing. Do you want to send your mail art or mail poesy?

Comforters: (Lois Klassen, Box 74540, Vancouver, British Columbia V6K 4P4) Send me quilt squares (6" x 6") to be used on the top of comforters that I am making for displaced people (refugees). The comforters, also known as blankets or quilts, will be distributed by the Mennonite Central Committee, the Red Cross, and the Red Crescent societies. The squares can incorporate artwork but they must be washable and durable; poly-cotton is the best material. Send as many as you want because each comforter needs 130! I will return photos and periodical documentation about the project.

Erik Satie: (Jean Hugues, 46 Rue de Gesvres, 60000 Beauvais, France) Do you like his music? That French composer was born in Honfleur in 1866. He worked with the greatest; Picasso, Picabia, Braque, Cocteau, Rene Clair. He influenced artists as prestigious as Debussy, Ravel, or Stravinsky. In his most famous creations, you can find 'Les Gymnopedies', 'Les Gnossiennes'. Please send me your mail art in A4 sheet size (21 cm x 30 cm),

Think Here: (Jose Roberto Sechi, Av. M29, N° 2183, Jd. Sao Joao, Rio Claro SP - 13505 - 410, Brazil) Mail art magazine. Drawing, design, painting, engraving, gluing, rubber stamp, writing, poetry, visual poetry, photograph, etc.. In black and white, please, maximum 13 cm x 8 cm (horizontal format). Theme free, no return, no jury, no deadline, documentation to every 18 participants.

Brain Cell Fractal: (Ryosuke Cohen, 3-76-I-A-613, Yagumokitacho, Moriguchi-City, Osaka 570, Japan) Send 150 stickers or some other type of small mail art image. These are collated into a collage on an 11" x 17" poster, and a copy sent back to each contributor, along with a list of names and addresses of those participating.

Artist Trading Cards: (Chuck Stake, 736 - 5 Street NW, Calgary, Alberta T2N 1P9, Canada) ATCs are works of art created on 64 mm x 89 mm card stock. They are the same size as hockey trading cards, but the similarity stops here. Cards may depict anything, be 2-D or 3-D, they may be original, a series, an edition, or a multiple. Cards are signed on the back by the artist and, if necessary, an edition number is included. ATCs are paintings, drawings, collages, photographs, rubberstamp works, mixed-media, etchings, found images, recycled works of art, assemblages, etcetera. The only stipulation is that the card fits in the standard plastic sheets that hockey cards are normally stored within.

Photo Exchange: (Scott Garinger, Box 321, El Segundo, California 90245-0321) Will trade photographs, any subject.

Collage d'aujourd'hui: (Dianne Bertrand, Art terre, 9109 Deschambault, Saint Leonard, Quebec, H1R 2C6) Mail art collage.