

OPUNTIA

63.1A

ISSN 1183-2703

February 2007

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 OPUNTIAs are sercon, x.1 issues are reviewzines, x.2 issues are indexes, x.3 issues are apazines, and x.5 issues are prczines.

OBSELETE DOESN'T MEAN WORTHLESS

by Dale Speirs

The Dark Ages Before Compact Disks.

Those who were born in the middle 1960s or subsequently have never known a time without portable recorded music. I am just barely old enough (born 1955) to remember that in my pre-teen childhood when we were out and about the only portable music was the transistor radio or car radio. In rural areas, we listened to AM stations, while city dwellers had the luxury of FM stations as well. Either way, you listened to what the disk jockey played, not what you really wanted to hear. There were some attempts to produce portable in-car record players, but these never succeeded commercially because of the obvious problem of preventing the needle from skipping every time the car hit a bump. In the early 1960s, 4-track tape cartridges made the scene in certain parts of the USA, especially California. It wasn't until the arrival of 8-track cartridges and cassettes that portable recorded music became widespread. By the late 1960s, people could finally hear what they wanted, not what the disk jockey had on his playlist.

“track” refers to the number of magnetic stripes on the tape that contained the music. The music was stereo, with a left speaker and a right speaker track for each “side” of the album. 4-tracks thus had two sides and 8-tracks had four sides of music. The

disadvantage was that the endless loop of tape within was spliced with sensing foil, which meant that there was a ker-chunk! sound between each side. This didn't matter if the sound was between songs, but some manufacturers were uncaring enough to record songs overtop the splice. One would thus hear things such as George Harrison crooning "Something in the way she ker-chunk! me".

Additionally, because the 8-track was an endless loop of tape that could only be pulled in one direction, the tape could not be rewound to hear a particular song; one had to play it all the way through. Rewinding is not possible for 8-tracks because the endless loop of tape was pulled out of the centre of the reel and re-spooled back onto the outside of the reel, making it impossible to reverse course without snarling the tape.

In order not to leave any long gaps of silence, manufacturers rearranged songs, added bonus tracks not found on the LP, or deleted songs. Completists therefore look for certain 8-tracks of their favourite bands not because they collect 8-tracks but because the formatting was unique to a particular cartridge. If 8-track technology had continued to evolve instead of dying out in the late 1980s, these problems would have been eliminated. By now, we would have had high-speed fast forwarding and no ker-chunk! sounds.

The two great names in 8-track technology did some audio engineering on their own but are more renowned for their marketing. The infamous California car dealer Earl "Madman" Muntz, who invented the crazy-hysterical "Everything Must Go!" style of television commercials, mass-marketed the 4-track cartridge beginning in 1962. The 4-track was almost identical to the later 8-track, the major difference being that the pinch roller, which held the tape against the playback head, was part of the machine in 4-tracks, but incorporated into the cartridge in 8-tracks. Bill Lear, of business jet fame, modified Muntz's device to produce the 8-track and convinced the Detroit auto manufacturers to install it in their cars. This gave the 8-track an insurmountable lead over the 4-track, and soon afterwards the latter fell by the wayside. The 8-track, in its turn, fell victim to the compact cassette, which in turn was killed off by the compact disk. The CD now appears to be on its way out thanks to MP3s.

Formats Come And Go.

I was a teenager and university student during the cassette tape era. In the late 1960s I had my music on vinyl, but discarded it in favour of cassettes when I began attending university in the middle 1970s. LPs were bulky and heavy, and I moved house as often as four times a year between university residences and summer jobs. To this day, the majority of my music and comedy collection is on cassettes.

My mother had her collection entirely on vinyl until the late 1980s. When she passed on in 2002, my brother inherited her collection of 1940s big band music and 1950s pop, such as Johnny Cash on original 45s, no doubt worth a fortune if only she hadn't discarded the sleeves and kept her collection in binder-style albums as was commonly done then. She and I were both forced to convert to CDs in the late 1980s because that was the only format we could get new music in.

Dad seldom listened to music at home, but as a livestock veterinarian he spent countless hours on country roads driving out to farm calls. In the late 1960s and early 1970s, the only reasonable car music system was the 8-track cartridge, so that was what my father collected his music on. When he died in 1996, my brother and I cleaned out his car. Despite it being an 1990s model, it had an 8-track under-dash deck, although I think in retrospect that it must have been an aftermarket accessory transferred from one of his earlier cars. Amongst the syringes, come-alongs (ratchet-operated belts used to pull calves out when cows had difficult labour), and bottles of calcium saline (for milk fevers) and Penstrep antibiotic, we found Dad's complete 8-track collection. The cartridges were scattered all over the car, both the passenger compartment and boxes of them in the trunk.

Neither my brother or I had 8-track systems at home, having skipped that generation of format ourselves. We threw out the

worst looking 8-tracks, mostly either sun-warped from sitting on the dashboard, or filled with fermenting grain dust from sitting in the trunk (as most farmers did, Dad used sacks of grain for winter traction), or crushed by the come-alongs in the back seat. I kept the better looking cartridges as artifacts, not as playable music. The only one I wish I could play was a Jack Benny cartridge. I am a great fan of Benny and have quite a number of his shows on cassette, CD, and DVD.

The 8-tracks are also a memoir, so to speak, of my father. His personality was formed as a south Saskatchewan farm boy who grew up during the Great Depression and watched the dust storms and locusts destroy his father's crops. It was not too surprising to see that he had more Hank Snow 8-tracks than any other singer. Christian music was also dominant, and he liked to play Christmas songs year-round. (Remember when it was legal to publicly celebrate Christmas without being arrested by the Diversity Police?) Nor was I surprised to see Nana Mouskouri and Roger Whittaker cartridges. It did raise my eyebrows to see "20 Favourite Songs For Dancing" by the Jim Campbell Band, since Dad was a Baptist, and I never saw my parents dancing.

I had completely skipped the videocassette format, never having owned a television set, and never will now that I have a laptop DVD player. My brother guessed wrong and loaded up on Betamax tapes for his television set,

while our parents waited to see which way the wind would blow and correctly chose VHS.



The 8 Noble Truths Of The 8-Track Mind.

"8-TRACK MIND was the anti-WIRED magazine." (Pagan Kennedy, interviewed for the documentary SO WRONG THEY'RE RIGHT.)

I used to trade for Russ Forster's zine 8-TRACK MIND, which contained very valuable info on the history of 4-tracks and 8-tracks, and letters of comment. It is now kaput, alas, but I keep the issues as a useful reference, since paper is never obsolete. When 8-TRACK MIND first began, it was relatively easy to buy cartridges for 25 cents apiece in thrift stores, but nowadays the eBay crowd has taken over and the thrift stores only sell CDs. The zine has since been archived at 8trackheaven.com. So much for analogue! Back in the late 1990s, Forster made a documentary movie, SO WRONG THEY'RE RIGHT, about the 8-track scene, which was later copied from analogue film into digital files and is now sold as a DVD.

On the back cover of 8-TRACK MIND was standing copy titled as per the chapter heading above. The 8 Noble Truths formulated by Forster were as follow. And yes, there are nine of them.

- 0) Understanding one's fate leads to greater acceptance.
- 1) State of the art is in the eye of the beholder.
- 2) Society's drive is on attaining rather than experiencing.
- 3) In less than optimum circumstances, creativity becomes all the more important.
- 4) Progress is too often promises, promises, to get you to buy, buy.
- 5) "New" and "improved" don't necessarily mean the same thing.
- 6) "Naive" is not a dirty word.
- 7) In seeking perfection, has the obvious been overlooked?
- 8) Innovation will not replace beauty.

"It was a great invention for its time" (Tiny Tim, interviewed for the documentary SO WRONG THEY'RE RIGHT.)

8-tracks are often used as a metaphor for bad choices or obsolete technology. It is an unfair comparison because 8-tracks were successful in their day. By 1975, they accounted for 25% of all pre-recorded music sold. They were most popular in automobile decks because they could be inserted and removed with one hand without taking your eyes off the road. It is significant to note that the technology was successful only in North America, where car ownership and the right to park within ten metres of the front door are guaranteed in the constitutions of Canada and the USA, as opposed to Europe, where it never caught on because the streets were too narrow for Chevrolet Impalas and other land yachts.

I still see occasional references to 8-tracks here and there. In the movie MEN IN BLACK, there is a throwaway joke in the scene where Tommy Lee Jones is roaring upside-down through a tunnel in his futuristic jet-propelled car. He pops an 8-track cartridge into a dashboard player and starts singing along to Elvis Presley.

We Are Not Alone.

I got to thinking about Forster's documentary recently and, going on-line at the university (I do not have on-line access at home and thus save the worry about viruses and malware), I found the DVD listed at Amazon.ca. So I digitally ordered a copy of a digital film about analogue nostalgia, transcribed from an analogue original. It was sent to me via the oldest analogue network on the planet, the Papemet, without which the commercial end of the Internet would collapse. Or, to put it another way, e-commerce ain't nothin' but mail order mis-spelled.

The DVD has the original documentary film, about 100 minutes long, plus bonus tracks. Russ Forster made a 10,000 mile trip around continental USA in an anti-clockwise direction, recording interviews along the way with 8-track collectors and dealers. Some of the interviews have too much background noise, and light exposure is definitely not Forster's forte. Given that this was a no-budget film, these faults can be tolerated, and should not deter anyone from buying the DVD.

Some people collect because they are collectors, and others look for rare cartridges that have music only ever issued in the 8-track format. Some are looking to make money, such as the dealer who explains how he sold the first \$100 8-track tape (the Sex Pistols, if you must know) and destroyed the dream that 8-tracks would remain an inexpensive collectible.

There is the woman who rents a storage unit for her cartridges and players, and likes to sit in it enjoying the music. We see a collector who fixes broken tapes so fast that Forster had to ask him to repeat it in slow motion so that viewers could see how it is done. Another woman tells how she was banned for life from the local Goodwill store for collecting 8-tracks too aggressively. If you want to know what a pile of 30,000 cartridges looks like, we see the group who bought that many from a manufacturer for \$400. When I say pile, I mean an actual mound of them, not just boxes stacked in a basement. 30,000 8-tracks fill a garage, and not just figuratively. There is a dance club DJ who uses 8-tracks in his mix; the ker-chunk! sound fits right into the drum and bass beat. The late Abigail Lavine, known in her time as the queen of 8-track, was a librarian who wanted to do serious research on the history of 8-tracks. Forster filmed her as she tried to get through on the telephone to the Lear Jet company and dealt with bureaucrats who knew what an 8-track was but couldn't understand why anyone would write about them.

The bonus tracks include two brief slide shows, "Behind The Scenes" (about the making of the documentary), and "8-track History" (about Bill Lear, what the insides of an 8-track look like, and 8-track fandom).

Another bonus track is of celebrity interviews, starting off with someone taking an 8-track cartridge of the Beatles' ABBEY ROAD album to London and laying it down on the world's most famous pedestrian crossing as a sacrifice. Tiny Tim, in between tiptoeing through the tulips, says he misses the 8-track because in those days it was the only continuous play format. Tina Weymouth is baffled by her interviewer who presents her with a pair of TALKING HEADS 8-track cartridges. She never had an 8-track player and is astonished that the band appeared in that format.

8-TRACK MIND #100, the final issue, was a video, and appears as a bonus track on the DVD. It starts with a tribute to Abigail Lavine, a Betty Page look-alike who died tragically young from cancer. She was one of the earliest in 8-track fandom. Next up is a performance art session, a parody of street evangelists who preach 8-tracks to befuddled pedestrians. There is also a recitation of Ginsberg's poem "Howl", fannishly rewritten for 8-tracks. Malcolm Riviera talks about the Website 8trackheaven.com, begun by Lavine and extended by him. He laments that 8-track culture is no longer the preserve of true fans, but has been overrun by collectors who only consider cartridges

Canadian Country Guitar Picker



Freddie Pelletier

Grandfather's Clock
Buck's Polka
Happy Go Lucky
Make The World Go Away
Bare Fiddle
And More

THE CLAW
NATCHEZ TRACE
MEET MR.
CALLAGHAN
(Begin)

MEET MR.
CALLAGHAN
(Concl.)
MAKE THE WORLD
GO AWAY
PEDDLE PATTEN

MARIA ELENA
CORN PICKIN'

GRANDFATHER'S
CLOCK
HAPPY GO
LUCKY
BUCK'S POLKA

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as commodities. It is interesting to compare his lament to that of SF fanzine fans, who were likewise overrun by media SF fans in the late 1960s. Or, in anticipation of the next great piece of nostalgia, the death of CDs at the hands of MP3 players.

All told, the DVD of SO WRONG THEY'RE RIGHT is an enjoyable look at a specific fandom. Well recommended.

The 8-track at left is from my father's collection. I illustrate it here because it shows an example of a song that was split over two sides because the manufacturer was too lazy to re-balance the songs properly. This is not the fault of the 8-track format per se, but of shoddy workmanship. After all, manufacturers didn't split "Hey Jude" over two sides of a Beatles LP or cassette. Poor production quality such as this didn't kill 8-tracks by itself, but it certainly didn't help.

H.P. Lovecraft: Against The World, Against Life by Michel Houellebecq (pronounced "well-beck") is a 2005 trade paperback from Believer Books (San Francisco) translated from the original French edition of 1991. It is in a rather strange format, with half its 245 pages taken up by short chapters critiquing Lovecraft's works, and the rest being reprints of two of his stories plus a short bibliography of francophone literature about Lovecraft.

I like to compare H.P. Lovecraft with Samuel Johnson, in that both of them are more admired than read, and writing biographies about them is almost an industry. Lovecraft, however, is read more often than Johnson these days. A comparison which Houellebecq makes is that Lovecraft and Arthur Conan Doyle are two of very few authors since the dawn of literacy who spawned hundreds of pastiches, which are stories by later authors set in the universe of the original works.

Lovecraft was a reactionary's reactionary, determined to live like a gentleman of leisure on a scrap of inheritance that had almost run out at his death in 1937. Lovecraft held the ideal that gentlemen do not labour in the vineyards. He refused to acknowledge that even the fattest English squire bestirred himself daily from the manor house to see to the running of the estate and inspect the livestock. Consequently, Lovecraft lived in poverty all

his life despite the fact that with just a modicum of energy he could have made a respectable living as an editor or more commercially minded author.

Houellebecq fastens on Lovecraft's racism, which he attributes to Lovecraft's stay in New York City during his brief marriage to Sonia Greene. Lovecraft was immersed in the accepted racism of early 20th Century USA, but moderated his tone in later life. It is one of the paradoxes of his life that he wrote many anti-Semitic passages and complained about loose morals in his voluminous correspondence, but married a Jewish divorcee. HPL would have kittens if he were alive today and saw what was on television. Houellebecq makes the argument that the Cthulhu mythos is based on Lovecraft's experience in New York City when he was forced to acknowledge the existence of large masses of people who were not WASPs like him, and did not conduct themselves as Puritans. This was a creeping horror to HPL, and formed the basis of his stories about eldritch settings and unspeakable monsters flaunting their adjectives at terrified victims.

Houellebecq makes the point that Lovecraft began his stories with prose poems before segueing into the actual plot. Modern pastiche authors continue the Cthulhu mythos as action-adventure horror stories, but the strength of the original canon was HPL's descriptions and adjective-burdened landscapes, not Prof. Daniel Daring fleeing to escape a nameless horror treading on his heels.

Houellebecq's book is not a success as an English translation. I think I may have understood what Houellebecq intended to communicate, but in translation like this one can never be certain. The critical chapters read awkwardly, not obscure enough to be academic jargon but with a more florid vocabulary than one expects with reviews intended for the popular press.

This may be a result of having the book translated from French by an Iranian who speaks English as a second language. She was a peculiar choice for a translator. She might be satisfactory for a technical book of science or history, but is not really suited for literary criticism or works with subtle shades of meaning dependent on context. What is also suspicious is that Houellebecq worked from French translations of Lovecraft and quotes passages that Lovecraft scholars consulted by the translator could not find in the original English texts. This book is for completists only, and is not recommended.

ZINE STATISTICS

by Dale Speirs

Both Robert Lichtman (Oakland, California) and myself have been keeping count for a number of years of the zines we received. The two tables of table are presented herewith. What is important is not the absolute number of zines received but the

trend line over time. No two zinesters are on the exact same node in the Papernet. Robert counts some pdf zines he receives, and I get a fair number of non-SF zines. There are thousands of titles that neither of us get but others who exchange with us do.

Dale Speirs

Year	Australia	Canada	Britain	USA	Others	Totals
1998	23	31	39	244	7	344
1999	14	51	67	213	19	364
2000	7	55	55	161	29	307
2001	9	42	35	172	25	283
2002	10	40	42	184	31	307
2003	4	72	27	171	26	300
2004	1	33	19	172	34	259
2005	8	34	14	148	27	231
2006	5	10	32	130	18	195

I have had a steady decline in numbers received, partly because a few prolific zinesters have dropped out of the field, and partly because I no longer trade for every single zine I can find but am more selective, looking for quality over quantity.

Year	Australia	Canada	Britain	USA	Others	Totals
1987	32	4	33	58	3	130
1988	15	1	51	67	4	138
1989	12	2	61	55	0	130
1990	16	2	30	66	5	119
1991	16	1	44	85	1	147
1992	18	17	50	104	2	191
1993	16	12	51	91	2	172
1994	13	14	60	109	2	198
1995	12	16	52	143	0	223
1996	11	14	47	108	0	180
1997	9	19	58	109	0	195
1998	12	16	64	91	0	183
1999	9	19	65	69	1	163
2000	12	18	61	105	1	197
2001	17	18	39	84	0	158
2002	24	15	52	113	0	204
2003	17	14	41	91	2	165
2004	6	24	29	106	0	165
2005	7	13	39	154	0	213
2006	6	17	37	113	1	174

With Robert's statistics, it is interesting to note how his figures have fluctuated up and down over the past two decades but the totals are still in the same average range. -10-

He and I both get the majority of our zines from the USA and Britain, which is no surprise since those are the two most populous anglophone nations. The Australian and Canadian figures are subject to major swings because the presence or absence of one or two zinesters can skew the numbers disproportionately. If I were to gaffiate, Robert's Canadian numbers would drop to a single digit.

Many zinesters are posting pdf versions to efanazines.com, currently run by one man out of the goodness of his heart. If he gets tired, or is run over by a bus, what would happen to the central site? The efanazine Website is only a hard drive crash away from oblivion. This has already happened to one central SF fan Website that collected thousands of historical photos, then lost them all because the idiot running the site never backed up the hard drive. Even a semi-Luddite like me backs up his laptops once a month or more to a CD-RW. Should efanizedom be subject to incompetence like this?

Unlike the highly centralized Internet, the Papernet is highly decentralized. Paper copies never crash or become unreadable because the software doesn't exist anymore.

ZINE LISTINGS

by Dale Speirs

[The Usual means \$3 cash (\$5 overseas), 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. SF means science fiction. An apazine is a zine for an amateur press association distro, a perzinc is a personal zine, sercon is serious-constructive, a genzine is a general zine]

The Fossil #329 to #331 (US\$15 per year from The Fossils Inc., c/o Tom Parson, 157 South Logan, Denver, Colorado 80209) Zines as we understand them today became common in the late 1800s, and zinesters eventually began organizing in amateur press associations (apas). The first apa was the National A.P.A., founded in 1876 and still going today. The Fossils are a group of zinesters devoted to the history of apas. Issue #329 of their periodical has two significant pieces. One is a reprint of the minutes of that first meeting of N.A.P.A., and the other is a history of gay/lesbian zines in the first three decades of the 1900s. The latter type of zines are unknown to most modern zinesters, who think the hobby was invented in the 1970s. The gay/lesbian zinesters of the early 1900s had it considerably rougher than today's zine publishers of similar bent (pardon the pun). A valuable supplement to the history of zinedom. Issue #330 has

tribute articles for the late Helen Wesson, who was involved in zinedom for seven decades. #331 is a tribute to early zinester Edwin Hill, who published his first issue in 1882. Included also are some of Lovecraft's racist writings, and the discovery of new Lovecraft material in the British Library.

Musea #151 to #153 (The Usual from Tom Hendricks, 4000 Hawthorne #5, Dallas, Texas 75219) This zine specializes in the alternative arts, and was inspired by the realization that the mass media outlets are now all owned by a handful of megacorporations. (The same trend has happened in Canada.) #151 is a compilation of summaries of the previous 150 issues, with a history of the zine. #152 is a collection of koan comics, and #153 is a short story.

Plokta #35 and #36 (The Usual from Alison Scott, 24 St. Mary Road, Walthamstow, London E17 9RG, England) Convention reports, personal stories, miscellaneous, and letters of comment.

Banana Wings #27 and #28 (The Usual from Claire Brialey and Mark Plummer, 59 Shirley Road, Croydon, Surrey CR0 7ES, England) A sercon SF zine with various essays on collecting thematic knickknacks, the RED DWARF television series, the abuses of Greek history, book buying, convention going, the lack of interest in history among the modern generation, the state of zinedom, and lots of letters of comment.

Zine World #23 (US\$4 cash only from Box 330156, Murfreesboro, Tennessee 37133-0156) Review of mostly underground zines by multiple reviewers. Also some discussion of censorship issues, letters of comment, and zine distros.

Alexiad V5#3 to #6 (The Usual from Lisa and Joseph Major, 1409 Christy Avenue, Louisville, Kentucky 40204-2040) Lots and lots of considered book reviews, abundant letters of comments, horse business (they do, after all, live in Kentucky), and miscellaneous essays and notes.

Science Fiction Five Yearly #12 (The Usual from Geri Sullivan, 37 Monson Road, Wales, Massachusetts 01081-9743) SF fanzine published, as its title suggests, once every five years. Mostly fan fiction, with some commentary on fandom, letters of comment and miscellaneous.

Banana Rag #35 (\$15 for two issues from Anna Banana, RR #22, 3747 Highway 101, Roberts Creek, British Columbia V0N 2W2) Mail art zine, with news and views, catalogues received, zine reviews, bananas and Josephine Baker impersonators.

It Goes On The Shelf #28 (The Usual from Ned Brooks, 4817 Dean Lane, Lilburn, Georgia 30047-4720) Reviewzine of obscure books both modern and old. Many of these deserve renewed attention, and others do not.

As The Crow Flies #8 (The Usual from Frank Denton, 14654 - 8 Avenue SW, Seattle, Washington 98166-1953) Book reviews, horse racing, and some personal anecdotes. -12-

BSCFAzine #398 to #405 (The Usual from British Columbia SF Association, Box 15335, Vancouver, British Columbia V6B 5B1) SF clubzine with news listings, convention reports, and assorted reviews. Editor Garth Spencer continues his quixotic quest to convince the Internet generation that club members should socialize and get involved in actual activities, not just post to e-mail groups.

Cherry Monocle #16 (The Usual from Phlox Icona, 310 Elm Street, Easton, Maryland 21601) Collage art zine.

Head #7 (The Usual from Christina Lake and Doug Bell, 35 Gyllyng Street, Falmouth, Cornwall TR11 3EL, England) A trip report to Australia, the 3-day Novel Contest of Canada, writers' groups, miscellaneous reviews, and whether or not there is a gene that predisposes people to read SF.

Kairan #12 (The Usual from Gianni Simone, 3-3-23 Nagatsuta, Midori-ku, Yokohama-shi, 226-0027 Kanagawa-ken, Japan) Mail art zine; this issue is an overview of the few mail artists known from southeast Asia.

Murderous Signs #13 (The Usual from Grant Wilkins, Box 20517, Ottawa, Ontario K1N 1A3) Literary zine with poetry and an essay.

Smile Hon, You're In Baltimore! #8 (US\$3 from William Tandy, Box 11064, Baltimore, Maryland 21212) Vignettes and anecdotes about Baltimore.

The Unknown Lovecraft #2 (The Usual from Ken Faig Jr., 2311 Swainwood Drive, Glenview, Illinois 60025-2741) 58-page apazine that provides a blow-by-blow of a feud between zine publishers during the WW1 to early 1920s era. This would be a deservedly forgotten squabble between zinesters were it not for the fact that H.P. Lovecraft was inadvertently dragged into it. He briefly served as a President of an apa he didn't belong to, as he tried to mediate and calm down the feuding couples who made Shoggoth look like a paragon of virtue. There was adultery, rival issues of the same magazine, and lawsuits for libel or threats of same. Altogether, it was a period of time that the National A.P.A. would prefer to gloss over.

Ethel The Aardvark #124 to #127 (The Usual from Melbourne Science Fiction Club, Box 212, World Trade Centre, Melbourne, Victoria 3005, Australia) SF clubzine with a feature article on author George Turner in #124, as well as news, convention reports, and reviews.

The Knarley Knews #118 to #121 (The Usual from Henry Welch, 1525 - 16 Avenue, Grafton, Wisconsin 53024-2017) Personal accounts of his busy life as an engineer who raises a family, teaches at a college, is studying law on the side, belongs to hobby clubs and is a caver, coaches a kids team, plays hockey in a league himself, and weeds the yard by hand. And, of course, publishes a zine. I get exhausted just reading about it. Also some articles by others and lots of letters of comment.

Mean Zine Submarine #1 (The Usual from Herbie Meyer, c/o Christoph Meyer, Box 106, Danville, Ohio 43014) Mini-zine from the 5-year-old son of a zinester, with a little help from Dad. Is this a record for youthful zine publishers?

Southern Fandom Confederation Bulletin V8#10 and #11 (The Usual from Southern Fandom Confederation, c/o R.B. Cleary, 138 Bibb Drive, Madison, Alabama 35758-1064) SF clubzine of assorted southern USA clubs, with news, listings, convention reports, and letters of comment.

Warp #65 (The Usual from Montréal SF and Fantasy Association, Box 1186, Place du Parc, Montréal, Québec H2X 4A7) Clubzine with reports of their activities, reviews, convention reports, some fan fiction, and an ongoing series about the predecessors of Tarzan.

MarkTime #78 and #79 (The Usual from Mark Strickert, 9050 Carron Drive #273, Pico Rivera, California 90660) Perzine about a weekend touring the San Francisco area, transit fandom, as well as some miscellaneous comments.

Statement #340 to #345 (The Usual from Ottawa Science Fiction Society, 18 Norice Street, Ottawa, Ontario K2G 2X5) SF clubzine with news and notes, some reviews, and always a strong astronomy column.

Door Knob #93 and #94 (The Usual from Robert Lichtman, 11037 Broadway Terrace, Oakland, California 94611-1948) Apazine of comments on fellow apahackers' issues.

Earl's Court #1 (The Usual from Earls court, 129 Earls court Avenue, Toronto, Ontario M6E 4A8) One-sided photocopied poetry zine.

Vanamonde #638 to #667 (The Usual from John Hertz, 236 South Coronado Street #409, Los Angeles, California 90057) Single-sheet apazine but published weekly, so the content adds up. Commentary on a wide range of subjects.

Word Watchers (2006 Fall) (The Usual from Jeanette Handling, 1905 Southview Court, Jacksonville, Illinois 62650-3525) This zine is devoted to neologisms, modern words and slang terms.

For The Clerisy #? and #68 and #69 -14-
(The Usual from Brant Kresovich, Box 404, Getzville, New York 14068-0404) Unnumbered special issue with notes on the 2006 World Wide Party, reviews, and letters of comment. #68 has lots of book reviews of older books that deserve a second notice. #69 reviews numerous novels on the theme of expatriates.

Hat #119 to #126 and Edm #1 to #11 (The Usual from Ross Priddle, 14311 McQueen Road #106, Edmonton, Alberta T5N 3Z6) Hand-printed collage art zines. The title change reflects Priddle's move from Medicine Hat to Edmonton.

Extranjero #6 (The Usual from Kris and Lola Mininger, Calle Obispo, 4 bajo, Plasencia 10600, Caceres, Spain) Perzine about the life of an American expatriate living in Spain.

Farming Uncle #102 and #103 (The Usual from Louis Toro, Box 427, Bronx, New York 10458) Weird cut-and-paste photocopy adzine with classifieds from the bottom strata of mail-order businesses and mostly incoherent fillers.

Trap Door #24 (The Usual from Robert Lichtman, 11037 Broadway Terrace, Oakland, California 94611-1948) Genzine with articles from various writers about apprenticing as an architect, life as a film gaffer, moving house, SF fandom, and long-distance driving. Also various letters of comment.

Chunga #12 (The Usual from Randy Byers, 1013 North 36 Street, Seattle, Washington 98103) Discussions about fan travel funds, some fan fiction, and letters of comment.

File 770 #148 (US\$8 for five issues from Mike Glycer, 705 Valley View Avenue, Monrovia, California 81016) Newzine of SF fandom, with convention reports, news, and views.

The Ken Chronicles #2 (The Usual from Ken Bausert, 2140 Erma Drive, East Meadow, New York 11554-1120) Perzine starting off with the saga of installing a new hot tub. As anyone knows who has ever done renovations around the house, the worst part usually isn't the initial purchase, but the nickel-and-dime expenses that quickly add up to big money. Also, memories of searching for vinyl records back in the days when you could only buy them in stores, and lists of favourite music.

Sugar Needle #30 (The Usual from Phlox Icona, 310 Elm Street, Easton, Maryland 21601) Topical zine devoted to candy, particularly the weird stuff. I'll avoid the strawberry-flavoured Gummy Bacon if I ever see it in Calgary stores.

Under The Ozone Hole #18 (The Usual from John Herbert, 2859 Gorge View Drive, Victoria, British Columbia V9A 2H8) Genzine with a transcription of a seminar on zine publishing, book reviews, political rants, and how not to kayak.

Lovecraft's Pillow (The Usual from Ken Faig Jr., 2311 Swainwood Drive, Glenview, Illinois 60025-2741) Apazine discussing in detail the strange story of what happened to the personal effects of H.P. Lovecraft after his death, and especially why it was that Lovecraftiana collectors wanted his pillow.

Xerography Debt #20 (US\$3 from Davida Gypsy Breier, Box 11064, Baltimore, Maryland 21212) Reviewzine with multiple reviewers. Also some commentary on zinedom.

The Zine Dump #12 (The Usual from Guy Lillian, 8700 Millicent Way #1501, Shreveport, Louisiana 71115) Reviewzine of mostly SF zines, with capsule comments.

SEEN IN THE LITERATURE

noticed by Dale Speirs

Cheng, S., and J.R. McBride (2006) **Restoration of the urban forests of Tokyo and Hiroshima following World War II.** URBAN FORESTRY AND URBAN GREENING 5:155-168

"The urban forests of Tokyo and Hiroshima were devastated by American bombing during World War II. -15-

Approximately 160 km² of Tokyo were burned by more than 100 fire bombings, while an area of 12 km² was leveled and burned by one atomic bomb in Hiroshima. Tokyo's street tree population was reduced from 105,000 to approximately 42,000 by the end of the war. In the years immediately following the war, the street tree population dropped to 35,000 in Tokyo due to a combination of further tree mortality and the cutting of trees for fire wood. No estimates of pre-war street tree populations are available for Hiroshima. Examination of pre- and post-atomic bombing photographs of Hiroshima suggests an even higher percentage of the trees in the city were destroyed.

Post-war reconstruction of the urban forests of each city developed along different pathways. Plans for the redevelopment of Tokyo were rejected by the general public who wanted a return to pre-war conditions. Few streets were widened to accommodate traffic and allow for new street tree planting. Plans for new parks were shelved or only partially achieved. Some streets were replanted by private citizens. Initial survival rates of replanting were low. Trees in Tokyo's municipal tree nurseries, which had not been converted to vegetable gardens during the war, were often larger than the optimal size for transplanting, but were used as no other trees were available. A more concerted effort to reconstruct the urban forest came following the 1959 decision to site the 1964 Olympic Games in Tokyo. Many streets were widened and planted with trees. New tree-lined boulevards were

also created. In contrast, Hiroshima sponsored an international competition for the design of a Peace Park and a major tree-lined boulevard. Trees were initially donated by local farmers and nearby towns for planting the parks and the boulevard since municipal tree nurseries had been converted to vegetable gardens during the war. Survival rates were very low due to the rubble content of the soil and difficulties in watering the transplanted trees. Strong support from the mayors of Hiroshima contributed to the success of urban forest reconstruction in Hiroshima.

Species and location of trees determined the survival of trees after war in both cities. Species with strong resprouting ability and thick bark survived the bombing and fire. In Tokyo trees located in open areas avoided the fire, while in Hiroshima trees standing behind tall concrete buildings were shielded from radiation and the heat wave. In addition to the difficulties faced during the city-wide replanning process, constraints of urban forest recovery included severe financial restriction, short supply of proper large-sized trees for planting and lack of labor for planting and post-planting tree care. Hiroshima used public participation and community involvement to restore the urban greenery successfully and, until today, has maintained a program to conserve the trees that survived the atomic bomb."