

OPUNTIA

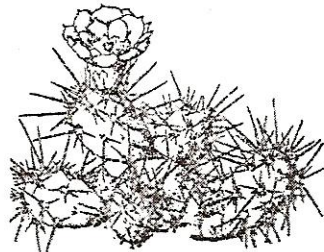
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ISSN 1183-2703

**TO THE
EDITOR**

[Editor's
remarks
in square
brackets]



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.

ART CREDIT: Nondescript *Opuntia* stamps from Monaco (where they are popular garden plants) and Egypt (where they are weeds).

I ALSO HEARD FROM: Ginger Mason, John Held Jr, Guy Miller, Giovanni StraDA DA Ravenna, Jean Hugues, Pascal Lenoir, Eric Lindsay, Sheryl Birkhead, C.F. Kennedy, Chester Cuthbert

FROM: Lloyd Penney

2000-10-30

1706 - 24 Eva Road

Etobicoke, Ontario M9C 2B2

Hypertext links allow for questions you may think of when you are doing your linear reading. However, I get back to linear reading because it is the most efficient way for humans to absorb ideas in reading. We write, read, and compose that way. I guess we just aren't upgradeable to absorb ideas any other way. If it wasn't for bookmarking here and there, the Web would be an infinite game of link-based Snakes and Ladders, getting quite lost, and probably not finding what you were looking for, if you could remember it by then.

The 2000 Aurora Award for Best Fanzine was given to Karen Bennett for VOYAGER, the clubzine of the USS Hudson's Bay. Granted the number of people who vote in this category is small,

with most fans not having any connection to printed zines at all, but it seems as if the members of the Hudson's Bay like Karen. They decided to bloc-nominate and bloc-vote, and Karen won.

Somehow, fans want a focal-point zine for SF fandom as a whole. With as many Balkanized interests that fandom contains, I don't think such a publication is possible. ETHEL THE AARDVARK is a focal-point zine for Australians, sure, but THYME was designed to have that role, and together the two zines do a good job. Yet, as I found out in Cathy Cupitt's zine THE RHIZOME FACTOR, the above-mentioned zines cover eastern Australia fandom, and barely touch western Australia, which has a smaller but still lively fan base, with their own awards. The West and East don't seem to communicate much. Does that remind you of another country we could mention?

FROM: Milt Stevens
6325 Keystone Street
Simi Valley, California 93063

2001-02-01

Re: review of THE LANGUAGES OF PAO. The basic idea of the novel sounds interesting, although I doubt things really work that way. I've heard the theory that the structure of the German language promotes authoritarianism. If that were so, then the Dutch would also be very authoritarian, since they have almost the

same language. The Dutch have never been notably authoritarian. It seems like the German practice of always putting the verb at the end of the sentence could do something to your world view. Would this develop the habit of jumping to conclusions? Apparently not, since as much good scientific work has been done in German as in any other language.

[This reminds me of the story about an Englishman attending a conference in Germany. Not speaking the language, he hired a translator to sit beside him in the auditorium and translate. The first speaker gets up and starts lecturing in German, but the translator remains silent for several minutes. The Englishman becomes impatient and asks, "Well, what is he saying?". The translator replies, "Shhh. I'm waiting for the verb."]

Some spelling reformers have argued that the rigors of English spelling cause many people psychological problems. If so, the Chinese should be a nation of raving lunatics. Writing in Chinese characters should create a different mind set than would be created by writing in an alphabetic language. Yet people have been able to do as much with either system of writing. The size of a vocabulary in a language seems to be more important than the way you organize those words. Words are tools, and the more tools you have the more things you can do.

FROM: Robert Lichtman
Box 30
Glen Ellen, California 95442

2000-08-18

Re: the continued value of SF magazines and books, at the present time I'm just beginning to see that the digests are appreciating slightly in value. Some of the used bookstores in the Bay area are offering what are to me rather prosaic items, such as 1950s and 1960s issues of F&SF and GALAXY for \$3 to \$10 apiece. I don't know who's buying.

[I've noticed a disquieting trend in Calgary's secondhand bookstores. Anything older than 1970s is still bought by dealers but never goes on the shelves because they sell them over the Internet for a higher price. It is very noticeable in the past few years that the only stock of any kind on the shelves with most dealers are the cheap romance and mystery paperbacks and modern stuff that isn't worth selling by mail. One dealer tells me that he only keeps his store open to buy, not to sell, since his greatest difficulty is getting fresh stock. The only pulps I've scored recently are under-the-counter from dealers who know me but who wouldn't sell otherwise to a stranger.]

Your comment that "politicking in apa organizations made the Boer War look like an anti-climax" reminds me of the early days of Fantasy Amateur Press Association (FAPA). Some of the

stranger features of the FAPA

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constitution, such as the restriction to two-year terms of the President and Vice-President, are there because founder Donald Wollheim didn't want any one faction to dominate the organization. It was even stricter originally. In 1948, it states "No person can be elected to the same office, except the official editorship, more than once in five years.". That didn't change to the present system of no more than two consecutive terms until 1981.

[Lest anyone think that apas are a hotbed of frustrated lawyers, let me assure you that today's emphasis is on literary matters. For those not familiar with apas, an amateur press association is a method of zine distro whereby you send x number copies of your zine to a central mailer or editor. He then collates them into bundles, and each member gets back one bundle. There is an annual fee to cover postage costs, and apa participants are required to maintain a certain level of activity.]

[I have been a member of FAPA for several years now and heartily recommend it for anyone thinking of joining an apa. Annual dues are US\$12 and you must produce at least 8 pages per year, with 68 copies sent in to the mailer. Credentials are required in SF or fantasy, either having published your own fanzine or having your work published in two other fanzines not from the same municipality. Write to Robert Lichtman for details.]

FROM: E.B. Frohvet

2000-09-06

4716 Dorsey Hall Drive, #506

Ellicott City, Maryland 21042

There was a panel on focal point fanzines at Worldcon, and they agreed not only was fandom too large for such a fanzine but it was impossible for anyone to set out to do a focal point fanzine. Fanzine fandom is now a niche group within fandom.

[And has been for about 40 years, ever since the Trekkie barbarians swarmed into the field.]

I am a little unclear on this word 'detourned'. It's not in my dictionary, though from context it seems to mean something existing that someone has imposed their own text upon.

[Detournement is the re-use or diversion of something for another purpose. The most common type of detournement in mail art is to take cartoons and re-write the script. The funniest results are dependent on the viewer understanding the context of the original item. For example, a series of photos of Maggie Thatcher and Brian Mulroney learnedly discussing Marxist dialectics depends on the viewer knowing the two were both Tory party leaders. Advertisements are another popular target.]

RURAL MEDICINE

by Dale Speirs

I was born in the rural village of Eckville, Alberta, in 1955, first child of the local schoolteacher Betty Mackie and her husband, Dr. Cecil Speirs, D.V.M., the first veterinarian in that area. Recently, Dr. Ben Dlin, M.D., published an autobiography, COUNTRY DOCTOR (Caitlin Press, 2000, trade paperback, ISBN 0-920576-85-0) of his time as Eckville's doctor from post-WW2 to 1951.

That was just before my time, so I never knew him, but there are lots of people, including my mother, who well recall those days. The book has created a sensation in Eckville, for Dlin discusses numerous cases he treated in scandalous detail. He mentions no names, but in a small rural area where everybody knows everybody, it isn't too hard to figure out most of the patients' true identities. My mother bought several copies of the book as Christmas gifts, of which mine was one, and her sister Darlene did likewise for the rest of the family. The main topic of conversation at Aunt Darlene's Christmas dinner out at Eckville was speculating about who was who.

Dlin grew up in the rural Alberta village of Bruderheim in the 1920s and 1930s, the son of Ukrainian Jews.

He spent WW2 struggling

to get through medical school in Edmonton at the University of Alberta. He wanted to be a general practitioner, and after asking around, was put in touch with Dr. Frank Coppock of Eckville. It was an interesting parallel for me because my father, after graduating veterinary school at what is now the University of Guelph (Ontario), decided on Eckville by asking around. Both Dlin and my father were told Eckville was a prosperous village with lots of opportunity for hard workers.

Dlin arrived in a village with a newly-constructed hospital but little in the way of staff and facilities. He prints a picture of that hospital; when I knew it, it was surrounded by mature poplars, but in 1944 it was on bald-headed prairie. The building hasn't been altered to this day, although it now serves as a nursing home. In the photo I can see the window of the ward where I stayed when I had my tonsils out. Dlin quickly learned how to do operations by himself, not even a scrub nurse. Penicillin and sulfa drugs were rare and expensive in those days, and cortisone was \$400 per dose.

Dlin also did animal surgery as a matter of course, for my father would not arrive until 1951, the same time that Dlin left for Philadelphia for further medical training. Specialized medical tools were made to order by the local blacksmith, as it was too costly to order them from the big city. The blacksmith did a good job too, making delicate forceps that did the job perfectly.

Dlin roomed with the local Presbyterian minister. The two would make the hospital rounds together, one for the body and one for the soul. On country calls he drove the same way my father did when I rode with him as a young lad. In those days, the roads were considered improved if they had a skiff of gravel on them. One hit the mud patches at full speed and relied on momentum to carry the car over to the other side. 4WDs were out of the question, as they were far too expensive and very unreliable. Dlin's car had a sheet of heavy metal welded underneath it to protect the chassis. My father used Volkswagen Beetles, which have a chassis pan, high wheel clearance, and good traction with that rear-mounted engine.

The medical anecdotes in this book sometimes get rather gruesome. I wasn't too bothered by them because I used to watch my father do surgery on cows, so I've seen real blood and guts, buckets of pus spraying out from a lanced abscess, and torn intestines spilling new-made excrement. Dlin's accounts are graphic and spare no detail. If you get queasy even at the sight of a dog dropping in the local park, this may be too much for you.

The book went off like a bomb in Eckville when people realized they could identify individual case histories. Dlin is indiscreet more than once. He is probably relying on his advanced age (75), and that most of the people he mentions are now dead or living in retirement homes on Vancouver Island, to protect him from libel

or breach of privacy lawsuits. He mentions, for example, the young newspaper editor plagued by impotence and unable to satisfy his new bride in the marriage bed. As the ECKVILLE EXAMINER only ever had one editor in those days, that was an easy name for the village folk to match up.

Dlin left Eckville in 1951, partly to get more advanced training and partly because there were no other Jews in central Alberta. He dated local women, but wanted a Jewish bride when the time came.

One of the local women he dated was the 19-year-old schoolteacher (and principal and janitor; it was a typical one-room schoolhouse of the times) at the nearby hamlet of Bentley. I was rather surprised to see the photo on page 116 of my mother and Dlin, posing by his shiny new Pontiac somewhere out in the country. I asked her the obvious question: "Who took the picture?". The Presbyterian minister, she replied. In those days, a proper unmarried lady did not go out into the country with a handsome young doctor unless she was chaperoned. She brought out an old photo album and showed me not only the identical photo, but one taken a while later of her in front of the Pontiac holding a string of three fish she had caught. I think that astonished me even more, but of course there was no reason why a country girl shouldn't know how to fish. I just never realized that my parents were young once. It reminded me of a passage in

Isaac Asimov's autobiography IN MEMORY YET GREEN, where he was surprised to find his father was a good swimmer. Asimov was a city kid, and while he knew his father had grown up in a rural Russian village, it hadn't occurred to him that the old man might have been a young man who went swimming in the local pond.

Urban Life.

Stewart Home has been poking fun at certain anarchists in Britain for several years now, and his latest bit of humour is the chapbook **Anamorphosis**, published 2000 (L3.75 from Sabotage Editions, BM Senior, London WC1N 3XX, England)

There is a small subculture of self-important nobodies who constantly feud among themselves over trivialities. They hold themselves intellectually superior to mundanes, but seem to have a disproportionate number of dead-end job hoppers and people living on the poge. This subculture considers itself the advance guard of the future, but becomes outraged and sniffy at anything seriously new. What was good enough 40 years ago is good enough for today. Petty squabbles between factions of the subculture are discussed in solemn tones in obscure periodicals as if those events were of equal importance to WW2 or Apollo 11. They who propose to be the future's leadership can't seem to plan their own meetings without

messing up the accommodation rental or the programme. They who consider themselves superior to the real world out there nonetheless could stand to use better personal hygiene practices and to lose about 50 kilos of body fat.

But enough about science fiction fandom. This review concerns Home's book on anarchism, which is a small subculture of self-important nobodies who constantly feud, etcetera, etcetera. Home is well aware that the deadliest weapon against anarchists is laughter. If you argue with them, they are honoured to be taken as important enough to debate with. If you laugh at them, or worse yet, quote their own words back at them, it drives them to an insane fury.

The seriousness and assumed profundity of anarchist groups and periodicals is inversely related to the size of their groups. Meetings and resolutions passed thereat give one the impression of a vast crowd in some congress hall, but the reality is three guys in the basement room of a secondhand bookstore. Home likes to annoy certain anarchists by not only refusing to debate seriously, but by publishing denials that he and the anarchists are secretly working together. The implication is that things are actually otherwise, which drives his enemies into a blind fury.

In particular, Home goes after Larry O'Hara by incorporating him into his short stories and novels. By blurring the line between

fiction and truth, he can exert

a form of mind control on the hapless anarchist.

Home also did stunts such as broadcasting O'Hara's rantings as performance art. This chapbook includes a few fiction items about O'Hara by way of illustration. Rather funny, I thought, if not exactly something you would give to Aunt Edna as a Christmas present. (Unless Aunt Edna is an anarchist.)

Rural And Urban Life.

Having had the advantage of both a rural upbringing and big city life, I can say with confidence that there are more genuine revolutionaries out plowing the back forty than on the mean streets of a downtown core. Farmers have a lot of time to think as they go round and round the field in the tractor. They are generally better read than city slickers because there are fewer diversions. More farmers can quote Shakespeare than there are Shakespearean scholars who can milk a cow.

Dlin and his times may seem reactionary to anarchists of today, but one thing I noticed was that back when there were a lot of people taking far more responsibility for improving the status quo than is often the case today. My mother was teaching and running a school when she was 19, whereas today anyone that age would only be a first-year education student. Dr. Dlin and after him my father, were operating on patients (human or animal, as the case

may be) while they were still in their early 20s.

Anarchists of England may rant about power to the people, but are abysmally ignorant of how the working classes really think and live. My father, raised in a Social Credit household on a remote south Saskatchewan ranch, knew more about how the Bank of England operates than O'Hara probably does. We also knew that Come The Revolution, someone would still have to milk the cows and unplug sewers, which the loudest anarchists would not and could not be doing. I learned about bank reserves and the velocity of money versus inflation from my father before I was 14, but before I was 14, I was also driving a 4WD tractor with a 10-metre wide triple-span duckfoot cultivator and disker.

I suspect that if Home's book could be sent back to 1951 in a time machine for Dlin to read, he would conclude that there are too many people with too much time on their hands. There is more to life than work, but life still needs work.

MAIL ART LISTINGS.

Oullim, The Great Harmony: (Kumnam Baik, Dept. of Design, College of Art, Sungkyunkwan University, Seoul, Korea) We are in need of a new paradigm to embrace the new millennium

because we live in the new era already. ICSID (International Council of Society of Industrial Design) Congress and General Assembly will be held in October 2001 in Seoul. In commemoration, there will be an arts exhibition under the theme of Oullim. The word Oullim is Korean language which connotes 'the great harmony'. It means the status of being harmonious without any enmity and antagonism between things and thought or between things and people. It also means the wisdom to combine man and nature, east and west, human and technology, as well as traditional and progressive. Deadline March 31, 2001, technique open, postcard size only (15 x 10 cm), no return, documentation for all participants.

World Wide Party #8: (Dale Speirs, Box 6830, Calgary, Alberta T2P 2E7, Canada) On June 21st, year 2001, will be the 8th annual World Wide Party. At 21h00 your time, raise a glass and toast your friends in the Papernet around the world. Have a party if you will, do a one-shot zine, prepare and post a batch of mail art, or whatever else you may think of. The World Wide Party was first suggested by Benoit Girard of Quebec and boosted by Franz Miklis of Austria. The idea behind a 21h00 toast is to get a wave circling the planet celebrating zineish friends and connecting everyone in the Papernet briefly by a common activity. Write to me how you celebrated WWP #8; documentation to all.

Abstract in Black & White: (G. Simons Graveuse, 26-28 Rue de la Metairie, 1082 Bruxelles, Belgium) Maximum dimension A4. Deadline is end of 2001. Free medium, exhibition and documentation to all.

I Hear My Tree: (G. Simons Graveuse, 26-28 Rue de la Metairie, 1082 Bruxelles, Belgium) Maximum dimension A4. Deadline is end of 2001. Free medium, exhibition and documentation to all.

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?

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

Mani Art: (Pascal Lenoir, 11 Ruelle de Champagne, 60680 Grand Fresnoy, France) 60 copies of 15 cm x 21 cm artwork or 60 postcards. No black-and-white photocopies. Leave 1 cm margin on longest side. Nicely bound volume of mail art assembling, with the postcards slipped into a pocket. Addresses of the contributors are included as part of the usual "doc to all".

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

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, the same size as hockey trading cards. 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.

CANADA POST REGULATIONS: NON-MAILABLE MATTER REGULATIONS RELATING TO PHILATELY AND MAIL ART

These extracts are from the Canada Postal Guide. Not included are regulations such as agricultural quarantine, dangerous goods,

or envelope specifications. Presumably philatelists and mail artists know enough not to ship glass bottles of sulphuric acid, Ebola virus cultures, or elm wood from Dutch Elm Disease-affected areas.

Section B, Chapter 8.

Page 1: Any person using the mail for the delivery of any one of the items listed below commits an offence:

- a) articles that are obscene, indecent, immoral, or scurrilous
 - c) articles relating to unlawful lottery schemes
- [Editor's note: Chain letters are classified as lottery schemes by numerous court decisions.]

Page 2: Other Prohibited Items.

- a) unsealed envelopes
- d) articles with covers that bear words, devices, etc., which may adversely affect the commercial or social standing of the addressee.
- f) articles with covers that bear rings or similar advertising device appearing around the postage stamps
- g) articles with covers that bear non-postal stamps that are affixed in such a manner that they may be mistaken for postage stamps or postal franking impressions
- h) mail bearing successive addresses

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.]

8-Track Mind #100 (US\$15 from Russ Forster, 23145 Melrose, East Detroit, Michigan 48021-1779) The final issue of this zine, which also includes a videocassette. I don't (and won't) have a television set so I can't review the tape. When this zine began, 8-track cartridges were obsolete junk to be had for little or nothing from thrift stores. Now they are trendy commodities, with some selling for \$\$\$, and the fun has gone out of it for the pioneer collectors. This issue has reminisces from collectors about their cartridges and people back when, as well as reprints from Abigail Lavine, who died too young a few years ago of cancer at age 33.

Fanthology '94 (US\$15, which includes Corflatch T-shirt, from Andy Hooper, 4228 Francis Avenue North #103, Seattle, Washington 98103) This is an annual collection of articles from SF zines, always a few years behind, which allows time to consider what is worth selecting. Articles on a wide range of topics. A good introduction to SF for neos, plus you can one-up your friends with a T-shirt they are unlikely to have.

Amapra #12 (The Usual from Guy Miller, 2951 Archer Lane, Springfield, Ohio 45503-1209) Single-sheet apazine discussing a little-known university collection of children's book artwork, and the distinction between cold type and hot type, which is not what I thought it was.

FOSFAX #200 (The Usual from Falls of the Ohio SF and Fantasy Association, Box 37281, Louisville, Kentucky 40233-7281) 84 microprinted pages of reviews, commentary, and disputes. The cover art, by Teddy Harvia, made me do a double take; this one should be a Hugo nominee. The reviews are useful, the commentary somewhat so, and the disputes about American politics are becoming too mean-spirited. The problem is that the editors are not editing. Emotional language breeds more emotional language. Name-calling and did not/did too shouting should be deleted as the text is laid out, not only from the correspondents but from the editor. This would not only tighten up the prose and make it better by sticking to the facts, it would also read better. Supposedly, Christians are enjoined to turn the other cheek, not shout "Liar!".

Back Of A Car #4 (The Usual from Judith Beeman, Box 4636, Vancouver, British Columbia V6B 4A1) Reminiscing about the 1970s, particularly the music.

Penney Up The River And Other CUFF Stories (\$10 from Lloyd Penney, 1706 - 24 Eva Road, Etobicoke, Ontario M9C 2B2) This is a one-shot trip report by Lloyd and his wife Yvonne, who won the 1998 Canadian Unity Fan Fund. Net profits from the sale of this publication go to CUFF. This fan fund pays for travel expenses to send an SF fan from west to east Canada or vice versa. Due to the peculiarities of Canadian SF conventions, the Penneys actually went from Toronto to Montreal, but that is all explained in this trip report. They don't pull any punches about some of the fannish politics either, but I leave that to the reader to discover. There are Teddy Harvia cartoons throughout, and the Penneys' report is supplemented by a history of CUFF and various other documents. A required item for the library of every serious fanhistorian.

It Goes On The Shelf #22 (The Usual from Ned Brooks, 4817 Dean Lane, Lilburn, Georgia 30047-4720) Reviewzine emphasizing older books that deserve renewed attention and small press items.

Angry Thoreauan #27 (US\$5 from Box 3478, Los Angeles, California 90028) Slick-cover musiczine with colour throughout, lots of album and zine reviews, and record label ads. Also band interviews and letters of comment. Articles range from from a self-promoter called Mr. Awesome to rants against the USPS. "The Seven Deadly Sins of the Small Press" takes deadly accurate

aim at vanity presses and poetry zines, but, much like Garth Spencer's advice on convention running, the advice will not be heeded by those who need it most.

The Knarley Knews #83 (The Usual from Henry Welch, 1525 - 16 Avenue, Grafton, Wisconsin 53024-2017) SF genzine with a Brazil trip report, reviews, getting flamed on listservs, doing convention publications, and lots of letters of comment.

The Bibliofantasiac #20 (The Usual from C.F. Kennedy, 39 Claremore Avenue, Scarborough, Ontario M1N 3S1) Some poetry, a short story about anthropomorphic stars, one of which becomes the Star of Bethlehem, reviews, and a letter from the ubiquitous Lloyd Penney.

ConTRACT V12#6 (The Usual from John Mansfield, 516 Portage Avenue, Winnipeg, Manitoba R3C 0G2) Newsletter devoted to con-running, with lists of Canadian conventions, practical commentary on how to do things, and convention reports.

Ethel The Aardvark #93 (The Usual from Melbourne Science Fiction Club, Box 212, World Trade Centre, Melbourne, Victoria 3005, Australia) Clubzine with news and notes, reviews, letters, and essays.

BCSFazine #331 (The Usual from Garth Spencer, Box 15335, Vancouver, British Columbia V6B 5B1) Clubzine of Vancouver SF fandom. Regular news, notes, letters of comment, book reviews, and minutes of the last meeting.

Covert Communications From Zeta Corvi #6 (The Usual from Andrew Murdoch, #508, 6800 Westminster Highway, Richmond, British Columbia V7C 1C5) Reviews, award listings, V-Con 25 convention report, and letters of comment.

Barmaid #9 (The Usual from Yvonne Rowse, Evergreen, Halls Farm Lane, Trimpey, Worcs. DY12 1NP, England) Perzine, with convention reports, a 40th birthday with a segue to them's wot talk wit accents, books as friends (hear, hear!), and letters of comment.

Erg #151 (The Usual from Terry Jeeves, 56 Red Scar Drive, Scarborough, North Yorkshire YO12 5RQ, England) Starts off with a look at superheros from the pulp magazines, some whinging about the decline of the English language, early jet aircraft that never succeeded, and letters of comment.

Probe #111 (The Usual from Science Fiction South Africa, Box 781401, Sandton 2146, South Africa) Clubzine in card covers with excellent art by Roberto Schima. The usual reviews and letters of comment, and a fair amount of fiction.

Banana Wings #16 (The Usual from Claire Brialey, 26 Northampton Road, Croydon, Surrey CR0 7HA, England) Starting off with rocket boys and Brits planning to blow up something, then to the more law-abiding subjects of trees, H.M. Bureaucracy's disaster planning, Fortean archaeology, reviews, and letters of comment.

Fantasy Commentator #52 (US\$5.75 from A. Langley Searles, 48 Highland Circle, Bronxville, New York 10708-5909) 70 pages in card cover. This annual magazine is a definitive source of information on the history of SF, with articles by people who were there at the time, and reviews on books about SF. The late Sam Moskowitz's series on his editing career continues, with an hilarious anecdote on hiring illustrators who wanted slick magazine rates but had never actually sold artwork. Well recommended for those seriously interested in SF history; some back issues available.

Sugar Needle #14 (The Usual from Phlox Icona, 1174 - 2 Briarcliff Road, Atlanta, Georgia 30306) Topical zine devoted to candy and all else that rots your teeth. The theme of this issue is chewing gum, with a look at weird labels such as Lemon Crash Brooklyn gum and a history of chewing gum. Strange but true flavours of gum are baloney, ginseng, popcorn, and french fries.

Zine Guide #4 (US\$8 from Tail Spins, Box 5467, Evanston, Illinois 60204) Slick cover 150-page reviewzine with hundreds of zine reviews, with indexes. The new FACTSHEET FIVE for those who miss that focal-point zine. Also has multiple lists of favourite/least favourite zines, in multiple categories, but I don't consider these to be worth any space since the voting would be so low and the distribution of zines to be voted on so patchy. Just the straightforward capsule listings of zines is the core of what is needed to keep the Papernet cross-pollinated.

Wabe #2 (The Usual from Jan Leslie Adams, 621 Spruce Street, Madison, Wisconsin 53715) Sercon zine, of which it is nice to see a few more these days. After a brief introduction to Wisconsin culture (mostly yoghurt), there is a transcription of a speech of feminism and SF from the early days, which makes the bulk of this issue. Also letters of comment, and natter on matters Wisconsinian.

Interplanetary Revolutionary Gardener #3 (The Usual from Judith Hanna and Joseph Nicholas, 15 Jansons Road, Tottenham, London N15 4JU, England) Genzine, starting off with a reminiscence about Barbie dolls, local history, and letters of comment.

Mimosa #26 (The Usual from Nick and Richard Lynch, Box 3120, Gaithersburg, Maryland 20885) Fanhistory zine, nicely produced in card covers. Worldcon and trip reports, both past and

present. Forrest Ackerman tells about buying a house big enough to hold his collections, Mike Resnick explains why the pornographic novel died out, and Dave Kyle writes on life as a minor SF artist.

Anna Banana's Bulletin #5 (Mail art Usual from Anna Banana, R.R. 2, 3747 Coast Highway, Roberts Creek, British Columbia V0N 2W2) Single-sheet newszine reporting on events in the mail art world. She has been fighting an attempt by a company to trademark her name for their own use, and simultaneously trying to get an Italian by name of Sarenco to pay monies owed her. But on the more cheerful side are reports of mail art shows, forthcoming publications, and artistamp printing services.

Staple Books (Mail art Usual from Baby Nous, 110 ½ State Avenue, Bremerton, Washington 98337) About 20 pages of templates to be cut, folded, and stapled into mini-books. Too much work for me. Worse than people who e-mail pdf zines and expect the reader to pay for the printing and stapling.

Quasiquote #3 (The Usual from Sandra Bond, 46 Stirling Road, London N22 5BP, England) Genzine with miscellaneous natterings, life in London, England (not to be confused with London, Ontario), convention reports, Earth doppelgangers, reviews about reviews, house renovations, and letters of comment.

Aztec Blue #2 (The Usual from Murray Moore, 1065 Henley Road, Mississauga, Ontario L4Y 1C8) Starts off with a trip report about the 2000 Worldcon, then lots of letters of comment, and finishing up with a trip report to Albania in 1988, which was probably more science fictional than the Worldcon.

File 770 #136 (US\$8 for five issues, from Mike Glycer, 705 Valley View Avenue, Monrovia, California 91016) Newszine of SF fandom, with Hugo Award results, lots of convention reports, news and notes on fandom, and letters of comment.

As The Crow Flies #4 (The Usual from Frank Denton, 14654 - 8 Avenue SW, Seattle, Washington 98166-1953) Obituary on the late Keith Roberts, then personal accounts segueing into a visit to a medicine wheel and other aboriginal sites in western USA.

For The Clerisy V7#40 (The Usual from Brant Kresovich, Box 404, Getzville, New York 14068) Thoughts on reading old-tyme novelists like Trollope and Gissing, numerous reviews, and letters of comment.

This Here #6 (The Usual from Nic Farey, Box 178, St. Leonard, Maryland 20685) Perzine. Like many zines these days, the convention reports have been displaced by wedding reports. Instead of a Teddy Harvia cover, the beaming couple pose in their wedding finery. Lots of letters of comment.

Found In The Trash (The Usual from C.F. Kennedy, 39 Claremore Avenue, Scarborough, Ontario M1N 3S1) A compilation of neat stuff found lying in the gutters or salvaged from dumpsters. Everything from antique radios to firewood left by county pruners (actually we do the same thing in my job with Calgary Parks Dept.; it saves the cost of haulage).

Tortoise #9 (The Usual from Sue Jones, Flat 5, 32/33 Castle Street, Shrewsbury SY1 2BQ, England) Perzine; life looking out the window, life in museum tours, life in an English parlour (which sounds an awful lot like life in a rural Alberta parlour), name origins, reviews, and letters of comment.

Nichevo #1 (The Usual from Nic Farey, Box 178, St. Leonard, Maryland 20685) Zine reviews, a neo-Luddite rant about fanzines by a Calgarian, and a dissection of the latest TAFF scandal.

Voice On The Wire #3 (The Usual from Judith Beeman, Box 4636, Vancouver, British Columbia V6B 4A1) Perzine of a telco employee,. Her company was recently bought out by Telus (formerly Alberta Government Telephones) and she's looking forward to a chance to work in Alberta. Take it if you can; Alberta has the lowest income tax rates in Canada, no sales tax, a dry climate, and sunny skies.