

OPUNTIA
555



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ABOUT THE COVER

photo by Dale Speirs

Opuntia polyacantha blooming in my front yard. A good summer so far and now we head into the dry season.

WHEN WORDS COLLIDE 2023

photos by Dale Speirs

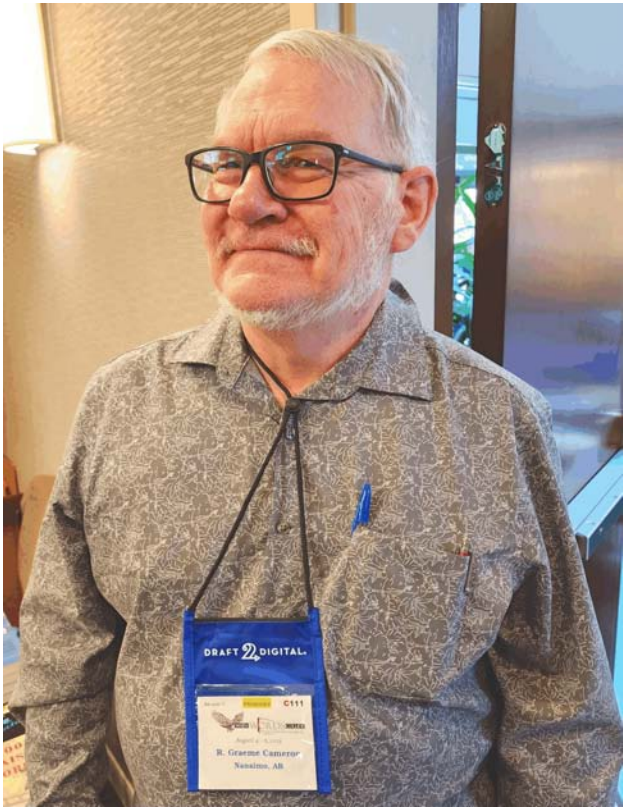
Calgary’s annual readercon When Words Collide was held from August 4 to 6 at the Delta Southland Hotel in southeast Calgary. The convention was billed as The Final Chapter because the Old Guard running the event wanted to retire but couldn’t find any successors.

That problem was resolved, and the show will go on, to be known as When Words Collide: Chapter Two. Same hotel, on the weekend of August 16 to 18, 2024. Details from www.whenwordscollide.org

This was the first live convention since 2019. During the pandemic, WWC went to Zoom meetings. Reports of previous WWC conventions appeared in OPUNTIA #71, 253, 266, 282, 318, 350, 387, 421, 452, 481, 507, and 532.

Guests of Honour were Tanya Huff (fantasy novelist), Robert J. Sawyer (do I need to explain?), Cathy Ace (mystery novelist), Vicky Delany (cozy novelist), Fonda Lee (fantasy novelist), Morgan Rhodes (fantasy novelist), Edward Willet (science fiction writer), Robert Runte (palaeofan and editor), and many others.

The new organizers for 2024 will be the Alexandra Writers’ Centre Society of Calgary (alexandrawriters.org). They were established in 1981 and operate numerous courses and events from their own premises. Their emphasis is on teaching the craft of writing, so they will be a good fit for the convention.



Top: Registration was quick and easy. I had my badge in a couple of minutes.

At left: Moments later I met R. Graeme Cameron of Nanaimo, British Columbia.

For decades we have corresponded and traded zines but this was the first time I had ever met him in person.



Dealer Bourse.

The bourse was restricted to book dealers, small-press publishers, and writers' societies. No crystals or Star Trek masks. I bought the stack shown below. They'll be reviewed in this zine over the next year or so.



Seminars.

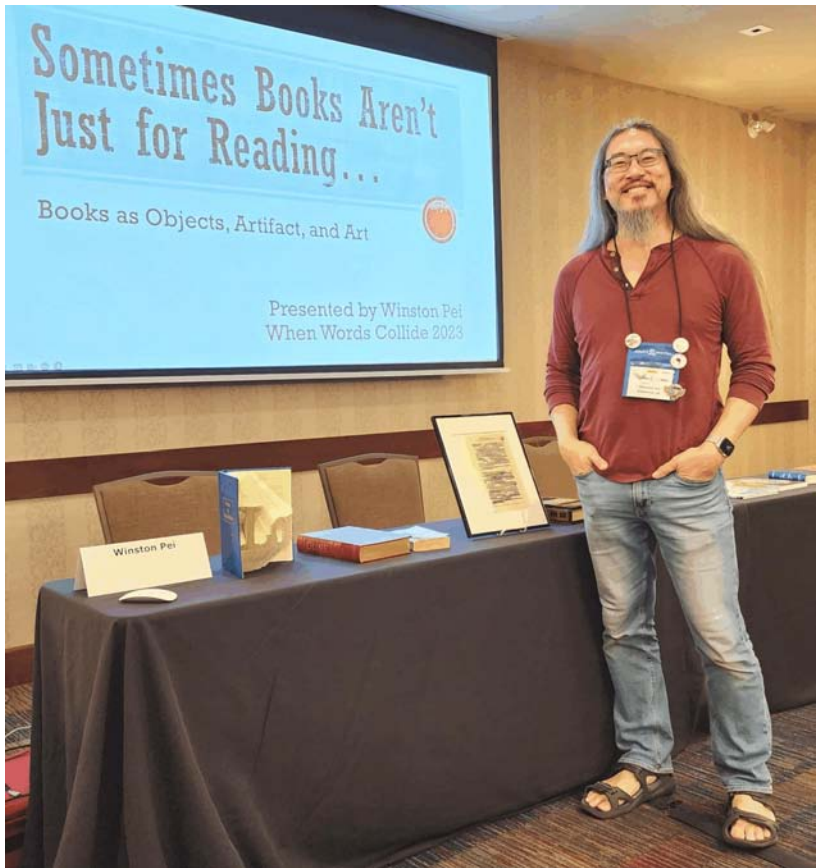
Rather than a strict chronological listing of panels I attended, I have sorted them into themes. The blurbs from the programme book are in italics, and my remarks follow in plain text.

Books.

Sometimes Books Aren't Just For Reading: Books As Objects, Art, And Artifact.

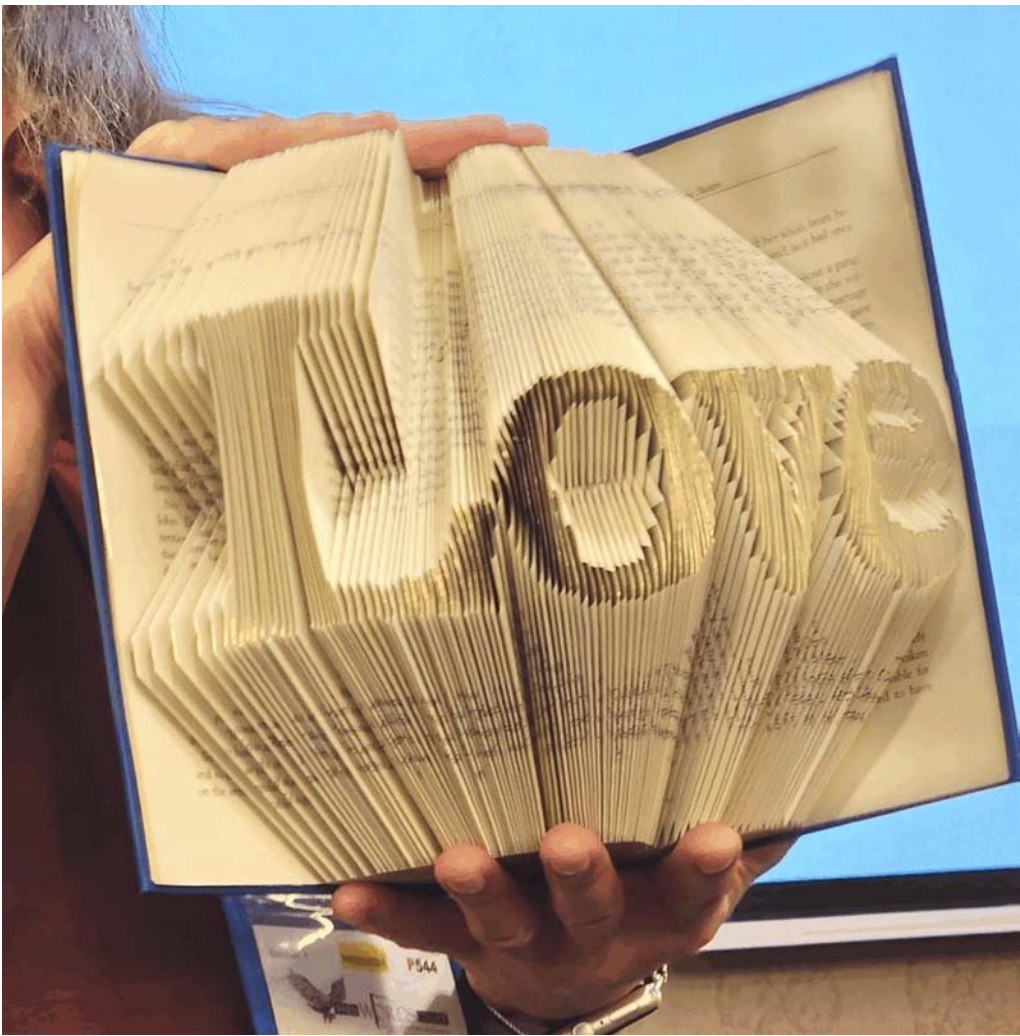
Winston Pei

“Books are a uniquely portable magic” says Stephen King, a way to record and share our stories across time and space. But sometimes books can become something more than just a container for stories. Sometimes books can become sculpture, interior design, a time capsule, a thing. And every book, every copy of a book, has its own story to tell. Join book artist and all around curious person Winston Pei to explore different ways



Books are not just the words in them, said Pei, who is with the Edmonton Public Library. People had to design and produce them. Pei showed two copies of GILGAMESH, a 5,000-year-old cuneiform tablet, and a paperback translation.

He mentioned items such as a Lego pop-up book and a copy of FAHRENHEIT 451 printed on asbestos. An example displayed was a book with folded pages as shown below.



Not everything was so exotic. His sister in California showed him a copy of a popular mass-market paperback that was so well read by so many people that

the Los Angeles Public Library wrapped it with a rubber band to hold the pages together. He contacted the library and offered to replace it with a mint copy. They thought he was weird but eventually he got the book for his collection. Pei experiments with book arts. He showed a FAHRENHEIT 451 paperback which he hollowed out to hold a cigarette lighter.

Books for decorating was the next subject. Pei knew someone who shelved his books by colour, and he himself displays coffee table books on the wall as being cheaper than paintings. One dealer used unsalable books as vertical columns to support shelves.

Science.

Deep Space Missions - Charting The Unknown Frontiers Of The Universe
Valerie King, Dave Worsick, Ron S. Friedman, Michael Gillett

Embark on a journey to the stars and beyond with our panel on Deep Space Missions. From the search for habitable planets to uncovering the mysteries of black holes, we will delve into the cutting-edge technology and ground-breaking discoveries that are driving the future of space travel.

With our panelists' insightful perspectives on the latest developments and future missions in deep space exploration, this discussion is sure to leave you inspired and informed about the incredible possibilities that lie ahead. Don't miss out on this fascinating exploration of the final frontier.

This panel began with an actual countdown, with the audience and panelists chanting “10, 9, 8, 7, 6, 5, 4, 3, 2, 1”. Gillett said the definition of deep space will change as technology improves. Friedman picked up on that and mentioned chemical rockets will eventually be replaced by better propulsion systems.

King, a psychologist, said that psychological stress will be unpredictable from one astronaut to the next. Very reliable screening will be needed for deep space voyages. The Canadian Space Agency and NASA currently do not test astronauts to the degree needed for long voyages.

Worsick noted that building deep space crewed vehicles will be somewhat easier than Earth orbit or cis-lunar spacecraft because the delta vector and gravitational effects will be spread out, not sudden bursts of high-G. (Delta vector is the amount of energy required to change orbits or lift off Earth.)

Left to right: King, Worsick, Friedman, Gillett



Worldbuilding.

There were several panels on worldbuilding, each with a different emphasis. I didn't go to all of them but sat in on a few.

Worldbuilding 101

Candas Jane Dorsey, Tanya Huff, Zanne Raby, D.G. Valdron

Every time you write a story, no matter the genre, a new world comes into being. Whether it's totally fantastical or nearly identical to the real world, it needs to be complete and realistic enough to draw the reader into the narrative. A panel of authors will discuss their own successful worldbuilding techniques, offering tips and tricks for writers at all levels.

Raby said she builds her worlds on current scientific fact. If creating a desert planet, then the star it orbits must be the proper kind.

Dorsey said some people never get to their actual story because they were so wrapped up in worldbuilding. They had binders full of details but no manuscript. Avoid infodumps. Dorsey used the analogy of avoiding 14 pages on how electrical power is distributed into homes and instead just saying the character flicked on the light switch.

Huff mentioned logistics such as feeding a city. Where does the food come from and how is it transported? If a character is drinking coffee, that implies there are trade routes.

Valdron said that characters must conform to their world and way of life. Modern beliefs cannot be transplanted to medieval societies. He starts his worlds in one corner and then builds them out in a logical sequence.

Left to right: Dorsey, Huff, Raby, Valdron



Worldbuilding Through Food And Fashion

Krista D. Ball

What we eat and how we dress says a lot about who we are and where we stand in the world. In this fun and informative presentation, author Krista D. Ball walks through how to use food, clothing, and shopping to develop a rich texture in your own fiction world, be it fiction writing or your next tabletop gaming session.

Krista Ball during her presentation.



The question, asked Ball, is how much worldbuilding is too much and how little can you get away with. If the world is based on reality, then it must be reduced to a slice of time and space, such as Regency England or Ming Dynasty.

Another question is how much of the world is part of the plot. An advantage of creating a world *de novo* is that the author is not constrained by historical facts. This saves the trouble of dealing with nit-picking readers.

Reader expectations must be considered, right or wrong. She mentioned one author who was criticized for mentioning gummi bears, even though they existed in that time. He was flooded with comments by nit-pickers who thought they knew better but were wrong.

When considering historical stories mentioning food, kitchen technology must be considered. How will the characters cook their food, over an open fire in a fireplace or in a wood-burning stove. An oven is needed for baked goods, since muffins can't be prepared over an open flame.

Until about a century ago, few buildings had central heating. Wood stoves made kitchens the warmest room and thus the social centre of household life.

Women were frequently burned because their long skirts caught fire. Ball mentioned that most Victorian cookbooks included a section on fire extinguishing such as drop-and-roll and keeping a heavy blanket nearby.

Fast food dates back to the Romans. Most Victorians lived in boarding houses and apartments that only had a fireplace on the ground floor, and no kitchens. As a result citizens of that era commonly bought hot food from street vendors. Mugs and glasses were passed from one customer to the next, and never cleaned in between.

Rural folk ate better than city slickers. They had the advantage of fresh vegetables, eggs, and milk straight from the cow.

The Craft Of Writing.

How to Write a Series Without Losing Your Way (Or Your Mind)

Danika Dinsmore, Arlene Marks, Kritika H. Rao, J.R. Violini

There are different kinds of series, and many advantages to writing one, but there's a lot more to it than just turning out one novel after another. This is a discussion about the nuts and bolts, the pitfalls and the rewards of diving into series fiction, by a panel of authors who have been there (or still are).

Dinsmore started as a playwright and decided to convert one of her plays into a novel. From there, she expanded the book into a series and explore the ramifications of the world it was set in. The advantage of using an imaginary world is that there are no limits.

Rao said a series should have one overarching theme into which the individual novels fit. Each book will have its own story but must mesh with the others.

Marks said one of the problems of a series is traffic control. She uses charts of characters and timelines to coordinate events in different places within the series universe. As a series develops, inconsistencies become a problem. She uses floor plans of actual houses for her characters to live in.

Violini said not to imitate someone else's style but to develop your own. Don't overdo the lists and charts. She does, however, love maps. Outlines help prevent straying off course.

Left to right: Dinsmore, Marks, Rao, Violini



Why Are Zombies Essential To A Writer's Group?

Chris Marrs, Madona Skaff-Koren, Robert Runté, Alison McBain

The title speaks to Alison's experience with the very successful Fairfield Writers group on recruiting/screening for suitable new members, and Robert's experiences with several writers' groups over the years. What to look for, what to expect, different possible formats, how to manage and get the most out of the experience, etc.

McBain said the main question of writers' groups is "What is the plan of action?". Sometimes individuals will have to be herded back inside the agreed boundaries.

Runté pointed out that members of a group must be on the same level. If the others are better than you, that is, published novelists, you can learn from them but you will be considered a dead weight. If the others are worse than you, they are of no value to your learning. Sometimes a group will be so caught up in the process that they lose sight of their destination.

Skaff-Koren said there has to be trust in others to carry their weight and do what was promised. The biggest part of a writers' group is to have everyone getting along together.

Marrs said members tend to focus on different things. In her group, one member was a grammarian, another obsessed about commas, and she was concerned with development. Online groups must have rules about what can be posted and what the deadlines are. Internal problems within the membership must be kept offline.

From left to right: Marrs, Skaff-Koren, Runté, McBain



The Business Of Writing.

So you've completed your great novel. Now you are competing with about a million other great novels. To survive and make a profit requires marketing skills. And no, spamming everyone about your book isn't the correct method.

Creating True Fans From Casual Readers

Vicki Delany, Steena Holmes

Take your author platform to the next level! Learn from pro authors on how to turn casual readers into dedicated fans and build a loyal following. Discover the key strategies for engaging with your audience, creating community, and developing a unique brand. Get practical tips on how to grow your platform, increase your reach, and turn your passion for writing into a successful career.

Delany remarked that while social media were important before 2020, the pandemic moved them up another notch. However, authors still have to travel to conventions and book signings to meet fans in person and build loyalty.

Holmes said social media is a lot of work. Authors have to keep migrating to new fads such as BookTok. Sharing links with related groups helps distribute publicity about new books.



Income Streams And Marketing Schemes: How To Make A Good Living As A Full-time Author

James Fell

Marketing. Barf. I have an MBA in the subject, and I hate it probably as much as you do. But I am also good at it; good at it in a way that didn't require me to sell my soul and engage in sleazy sales tactics to get people to buy my books. Please buy my books. There won't be any "one neat trick" in this presentation. Success comes from busting your ass in a smart way.

James is known as the "Sweary Historian." His writing income is well into the top 1% for all authors in North America because he is skilled at two things:

- 1) Writing stuff that people want to read;
- 2) Promoting the crap out of it without spending too much money. Promoting your work doesn't have to suck if you put the same creative energy into it that you do into your other writing.



This seminar was standing room only since the subject is near and dear to us all. Fell emphasized his ideas were not get-rich-quick. Years are required to build up income streams from writing. Not everything works out. Some plans fail, so ditch them and move on.

Professional writing is more than just writing books. Freelancing articles pays well when you can get it and if you build up a reputation as a reliable writer. Fell wrote and still writes novels, but he went into self-help for more money. Freelancing requires close attention to copyrights and subsidiary rights.

The ABC's Of Blogging

Faye Arcand

For those wanting to find their niche, develop a community (aka customers), and build an online presence, you will learn what to blog and how to present it. This is a hands-on class involving discussion and brainstorming so come ready to jump in.

Arcand said she was forced into blogging because publishers wouldn't consider her books unless she had an online presence. A website is useful to build a portfolio of work to show publishers.

The best strategy is to have a specialty that will attract interested readers. Find a niche and target a narrow audience. You need to have a message to get out, which helps you focus on a purpose. Don't use a blog for hard-sell advertising. Provide free worthwhile content that keeps readers coming back.

Don't forget to give readers a call to action, such as subscribing to a newsletter but remember that newsletters are not for selling. Post frequently, 3 to 5 times per week. Minimize the use of 'I' in your content.

Get email addresses instead of relying on likes because once you have them the social media can't take them away from you as with likes. Be careful of legalities though, and use opt-in subscribing. Spamming will get you banned and in some cases fined by the CRTC or FCC.

She suggested that you should Google your name every so often to make certain no one is hijacking your works or name.



Fantasy.

Creating Magical Systems

Morgan Rhodes, Emily Varga, Jennifer Landels, Judy I. Lin

Let’s explore the process of designing a magical system, the role of magic in world-building, and how magic can impact the narrative and characters of a story. Panellists also discuss the challenges they faced when creating their magical systems, including the need for consistency, avoiding plot holes, and balancing originality with familiarity.

They will share their insights on how they researched and developed their magical systems, as well as the tools and resources they used to create a compelling and believable mythology.

All the panelists agreed that magical systems had to follow a set of rules, whatever those rules may be. Magic cannot be arbitrary as the plot demanded or used as tomato surprises.

Lin is Taiwanese and based her magical system on traditional Chinese medicine, which she then extrapolated for her novels. One problem is who has access to magic, which most authors assign to an elite few. If everyone had magic, then no one would prevail. Another problem was inventing new and different problems for the characters to justify using magic.

Landels used a world where magic was studied in colleges on a systematic basis, what she called hard magic. She said magic should have a cost of some kind whenever used, and not without consequences to users.

Varga had more than one type of magic with different rules in different novels. She said that in a series, the rules are constrained by what happened in previous installments.

Rhodes began with elemental magic and developed it based on the plots of her novels. She pointed out that Superman-style superheroes with innate superpowers are using magic.

Left to right: Rhodes, Varga, Landels, Lin



Ghosties And Creepies And Little Wee Beasties

Jessica L. Jackson

Let us gather together for a presentation by Jessica L. Jackson on the ins and outs of writing about things that go bump in the night. Whether writing a classic ghost story or weaving the paranormal into your genre, we'll have fun discussing this fascinating trope/genre. Which is it? Or, should I say witch is it?

Jackson said ghost stories generally isolate the protagonist in remote mansions and/or by bad weather, to ensure that everyone stays where they are and don't just simply run away. The stories impart a strong sense of place since ghosts are confined to one location.

There can be no revelations that the ghost was a human dressed up or using special effects. Scary stories are not ghost stories per se. The ghosts must have a life story about where they come from and why they behave so.

When writing ghost stories, set up forebodings to develop the mood. Do not describe or explain all the little details. Instead, let the readers use their imaginations to fill in the blanks.



Mystery.

Bouchercon 2026

This wasn't a panel but I include it here because Bouchercon is the mystery genre's world convention, equivalent to science fiction's Worldcon. Walking through the WWC dealer bourse I was pleasantly surprised to discover that Calgary will host Bouchercon 2026. I didn't even know they were bidding.

Bouchercon mostly occurs in the USA since the first one in 1970, but was twice in England, and three times in Toronto (1992, 2004, 2017). I've never been to one and look forward to seeing it in Calgary.

The website is www.bouchercon2026.com I checked the site on August 5 but it was a placeholder with very little information. They promise to get information rolling out in 2025, which seems reasonable. Three years will go by faster than we think.



50 Shades Of Mystery

Erik D'Souza, Vicki Delany, Carolyn Topdjian, Cathy Ace

Not all mystery fiction is a Who Done It. There are capers, cozy's, police procedurals, gumshoe, noir. I daresay there are at least 50 shades of mystery. Our panel discusses as many of them as they can fit into 50 minutes.

D'Souza opened by saying that the word 'mystery' might be alright as a general term but many authors and readers are narrowed down to subgenres that never meet. Delany replied: "Let's slice it down even further".

There was a general discussion of common factors among subgenres. An example was what the panelists called final gatherings, where everything is explained to the characters and readers. (I call them J'accuse! meetings.)

Ace, a Welsh woman, compared British and American mystery styles as another type of subdivision.

Topdjian said she did mash-ups of subgenres. Delany said that trying to cross subgenres will cause problems with both publishers and readers, who have anticipations of a given subgenre. For example, cozies do not dwell on blood and gore but on the investigation by Miss Marples. A police procedural, on the other hand, may have grittier details as the police gather evidence.

From left to right: D'Souza, Delany, Topdjian, Ace



Science Fiction.

Science Fiction And Fantasy As Entertainment In A Fast-Changing World

Guy Immega, Tom Brookes, Frank Hardt, Michael Gillett,

As the world rapidly evolves, so do the realms of science fiction and fantasy. The entertainment industry is constantly trying to keep up with new technologies, changing social norms, and shifting cultural perspectives.

From the rise of virtual reality and AI to the increasing urgency of addressing climate change, this conversation will explore how science fiction and fantasy can continue to be both entertaining and thought-provoking in a world that is constantly in motion.

Gillett mentioned the rate of change is accelerating.

Hardt said there are only so many things that can be crammed in a single novel without cluttering it beyond readability.

Immega said AI will be the greatest single change in human history. That change is just beginning. Current AI has an IQ of 55 but will eventually reach the level of HAL 9000. He said dystopias are cheap thrills, not good SF.

Brookes said technology is not the problem but the use that humans will put it to, for good or evil. The choices will not be polar, that is, either or, but somewhere in the middle.

From left to right: Immega, Brookes, Hardt, Gillett



Fiction In A World With COVID-19

P.D. Workman, Susan Calder, Merrilee Robson

How have fiction writers portrayed the COVID-19 pandemic in their stories set during the past three-and-a-half years? Do they treat the COVID landscape like any other setting? Pretend COVID didn't happen? Avoid the issue by setting stories before COVID or after the lockdowns and major restrictions? What are the benefits, problems, and challenges of each approach? Does COVID still impact stories set in the present and near future?

Calder noted a lot of people who lived through the crisis don't want to read fiction about the pandemic. Workman noted that novels about COVID-19 don't sell well.

Before the pandemic, Calder published three books in a contemporary series. She had qualms but set the fourth novel during the 2020 lockdown. She made the pandemic peripheral to the story, although it did affect the characters.

An audience member mentioned as an analogy that the television series FRIENDS made no mention of the September 11 attacks even though the setting was Manhattan.

There was a general discussion about the pandemic aftershocks such as work-from-home and 4-day work weeks, which were not as common before the virus.

From left to right: Workman, Calder, Robson



Full Contact Fiction.

Each year WWC hosts Live Action Slush panels. There are several of them, classified by genre, of which I attended the ones listed below. The format for each was the same.

A panel of professional editors and publishers listened to a lector reading out loud the first page of a manuscript submitted anonymously by an audience member. When time was called, the panelists discussed the quality of the manuscript. The writers could approach the panelists afterward for further private discussion.

With the obvious exception of humorous slush, the proceedings were conducted in a dignified and serious manner. The readings were not a game of gotcha or an opportunity for panelists to make fun of the contributor.

Live Action Slush - Crime

Tony Berryman (lector), Steena Holmes, Nicole Baart, Vicki Delany, Cathy Ace

Bring the 1st page of your long form Mystery, Crime, or Thriller manuscript to be anonymously read aloud and receive feedback from our panel of editors.

Delaney mentioned redundancy such as a phrase one writer used “*smiling happily*”. If you’re smiling, you’re happy.

Ace suggested thinking of stories as if they were movie scenes. First use an establishing shot, then focus down on a character in context.

From left to right: Holmes, Baart, Delany, Ace, Berryman



Live Action Slush - SF

Jim Jackson (lector), Edward Willett, Barb Galler-Smith, Ella Beaumont, Tod McCoy

Bring the 1st page of your long form Hard or Soft Science Fiction manuscript to be anonymously read aloud and receive feedback from our panel of editors.

Beaumont questioned one story where the protagonist, an astronaut, could be as incompetent as depicted. Characters must be credible and act in accordance with their described abilities.

For another story, all the panelists called out the author, whose characters had long numbers for names, such as 0387629645, repeated incessantly in every sentence. Listening to the read-aloud was like hearing an accountant recite equipment serial numbers during a warehouse inventory.

From left to right: Willett, Galler-Smith, Beaumont, McCoy, Jackson



Live Action Slush - Humour

Edward Willett (lector), Virginia Odine, Randy McCharles, Joy Norstrom, Adria Laycraft

Bring the 1st page of your long form Humour of any genre manuscript to be anonymously read aloud and receive feedback from our panel of editors. (Please indicate the genre at the top of the page.)

Both Laycraft and Odine commented about one story where they kept waiting for something to happen because the set-up went on too long.

Left to right: Odine, McCharles, Norstrom, Laycraft, Willett



Writers At The Improv

Renee Bennett (compere), Dave Worsick, Edward Willett, Katie Harse, Hayden Trenholm

Attend this hilarious panel where teams of writers use audience suggestions to create a speculative fiction story. The results can, and have, been out of this world.

The Imaginative Fiction Writers Association (ifwa.ca) was founded in 1988 in Calgary. For decades, not only at WWC but Calgary’s predecessor science fiction convention Con-Version, they have hosted their improv panel.

The compere begins by getting a word from the audience. It must be a common word in English, not a scientific term or obscure word. The panelists have a couple of minutes to create a sentence using that word. Preferably the word is used as a pun or double entendre.

The sentences are read aloud and the audience votes on its favourite. The process is repeated. Each sentence has to build on the previous sentences to create a story, not at all serious and seldom logical. Good fun and great humour

From left to right: Bennett transcribes a previous sentence onto a flip chart, while panelists Worsick, Willett, Harse, and Trenholm work on the next sentence from a suggested word.



The first word in this round was 'formaldehyde'. "How do you spell that?" asked a panelist. "Doesn't matter" came a reply from the audience. Each panelist read their sentence, a vote was taken, and the audience chose Willett's sentence: And so on from there. The prose created when time was finally called is partially preserved below.. Posterity can do without the complete transcription.

THE CREATURE PRESERVED
IN FORMALDEHYDE TOOK THE
FORM" ~~DE~~ AL de HYDE SAID,
"OF HIS GREAT-UNCLE, JOHN
deHYDE, WHO HAD DIED IN A
FREAK ALIEN ATTACK."

PERRY WINKLE NODDED IN
FEIGNED UNDERSTANDING WHILE
SECRETLY WATCHING THE
WOMAN IN TATTERED JEANS
AND A GLITTERING CLOAK AS SHE
WALKED PAST THE LAB FROM
THE FORMAL EVENT DOWN
THE WALL.

PERRY'S AL RUSHED INTO
THE HALL, WHERE, AGAINST
THE FAR WALL, MART STOOD
OVER THE LIFELESS BODY OF
THE WOMAN IN THE GLITTERING
CLOAK, HOLDING HER STILL-BEATING
HEART IN HIS ~~HEART~~ HAND,
MART ALSO HAD PUPPY-DOG
EYES, AL THOUGHT, ON A CHAIN
AROUND HIS NECK, AND HE WAS
HOLDING A GRAPH, FIGHTING TO
BREATHE AS THE ALIEN THAT HAD
SLITHERED OUT OF THE LAB,
STRANGLING HIM IN REVENGE.

Alas, all good things must come to an end. Too soon, Sunday evening arrived and the members departed. I have already purchased my membership for WWC 2024 from whenwordscollide.org. Membership is limited to 1,000 plus volunteers and guests. No teenagers walking about in Darth Vader costumes, no filk singers, no one but them that has read a book.

WWC always sells out by the spring, and the hotel rooms and banquet likewise. Next year the convention will be on the weekend of August 16 to 18 at the same hotel, Delta Southland Drive. August is the dry season, the mountains are beautiful, and we would sure like to see you folks from the outlands.

A Glance at Festivals Past and Future



[These are a few extracts. For the full newsletter, and for a free subscription, visit <https://www.fanac.org>]

Fanzines: 21,208 issues (covering 2,211 titles) with more than 380,923 pages.

Convention publications: 4,025 publications, with 70,295 pages, representing 911 conventions.

Fancyclopedia: 29,301 pages which include 6,404 for people, 4,666 for fans (a subset of people), 8,540 for fanzines, another 1,529 for clubs and apas, and 6,277 for conventions.

YouTube: 162,147 views, 1,286 subscribers and 147 recordings.

Selected links:

FANAC.org: <https://www.fanac.org>
Fancyclopedia 3: <https://fancyclopedia.org>
Fanac YouTube channel: <https://www.youtube.com/c/FanacFanhistory>

Fanzines: https://fanac.org/fanzines/Classic_Fanzines.html
References: <https://fanac.org/fanzines/References/>
APA Mailings https://fanac.org/fanzines/APA_Mailings/

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Chronological Listing:
https://fanac.org/fanzines/chronological_listing_of_fanzines.html
Country Listing: https://fanac.org/fanzines/country_listing_of_fanzines.html

Editor Listing: https://fanac.org/fanzines/by_editor.html
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