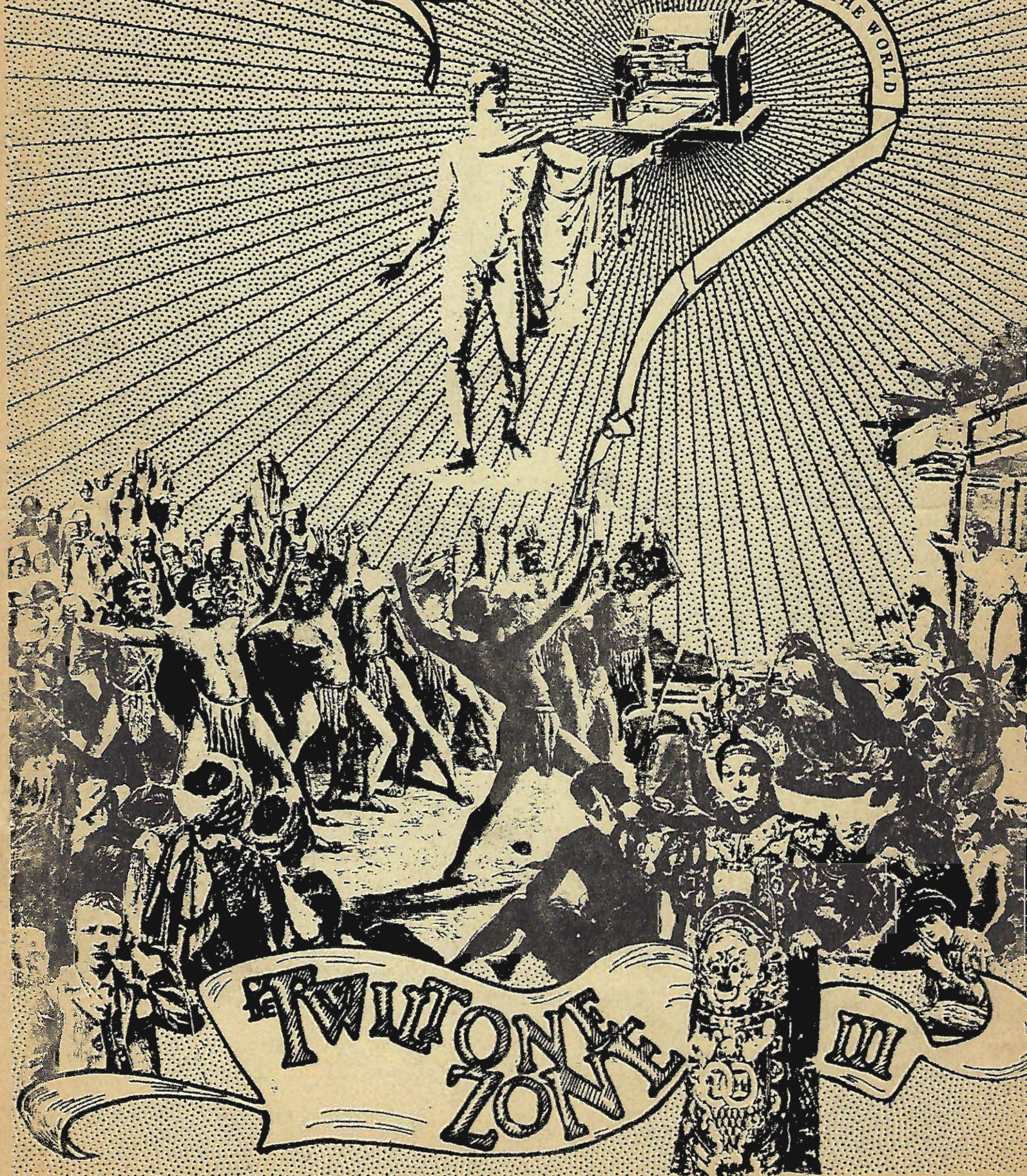


PROMETHEUS BRINGS THE MIMEO INTO THE WORLD





THE TWILTONE ZONE #3..Published by the Science Fiction Small Press Association for the members of Corflu, the convention for fanzine fans. Free to members.

Corflu will be held at the Claremont Hotel (Oakland, California) on January 27-29, 1984. Membership rates are: \$24.31 Attending; \$9.95 Supporting. Cheques should be made out and mailed to CORFLU, 1827 Haight Street, Suite #8, San Francisco, CA 94117.

December 1983

Editor - L. Jim Kennedy

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Calligraphy: Matt Kennedy and Roscoe Robinson

Illuminations: Cover, pg. 8..... Elisheva Clare Barsabe
Pg. 9, 10..... Candi Strecker
Pg. 11, 12 (courtesy Cadogan Archive).... Jim McLeod



Report from the ChairAllyn Cadogan

Read this PR slowly, carefully; savor it: it's the last one you'll get from this committee. The next issue of The Twiltone Zone you receive will be the program book for CORFLU I.

From now till January, we're going to be devoting nearly all our energy to tying up CORFLU's loose ends. We're especially heavy into solidifying programming these days, and we'd like your help.

I know, you've heard that before, but apparently you didn't believe us. Our whole philosophy in doing CORFLU in the first place is geared toward it being YOUR con, not ours, but to make it that way we need input from you. We have on our own pretty much scratched the idea of having panel-type programming; instead, we are leaning toward discussion groups, workshops and demonstrations.



Programming suggestions to date include:

DISCUSSION GROUPS: Alternatives to Print (video, computer networking, what else?); Stamp & Mail Art; How We Get to be Fans and Why We Stay; Fannish Ghods and Religions; How to Start and Maintain a Fannish Feud; How to Start and Maintain a Fannish Hoax; Postal Services of the World and Alternatives; Fan Awards; The Perfect Fanzine (a fantasy session); Alternative to the "Standard" Article; Pros and Cons of Co-editing; Editing in General and How to Do It Right; APA Seminar; Care and Feeding of Writers/Artists; Value of Fanthologies; Fandom to Prodom: Does It Still Happen, and Should It?; Fanzine Reviewing (critics and criticism, literary merit and how to achieve it, or is it necessary/desirable?); Artists Expectations of Faneds, and What They Actually Get; Illustration vs. Illoing; Layout Seminar; How to Pick an Editor (if you're a writer/artist).

TECHNICAL WORKSHOP/DEMONSTRATIONS: How to fix and clean a mimeo; how to use a vulcanizer; how to use an electrostenciller to best effect, and how to fix it when it breaks; how to use hecto; how to use ditto; how and where to buy a mimeo.

PRESENTATIONS AND DISPLAYS: Fanzine history room; artists' sketch table; mimeo/repro room.

Well, there it is. We'd greatly appreciate it if you would drop us a line and let us know if these are things you'd like to participate in. If not, or if we've left something out, tell us. What sort of things would you like to discuss at the con? What kind of workshops would you like to attend? What programming items would make CORFLU the ideal fanzine fan's convention? Deadline for getting programming ideas to us is DECEMBER 31.

Now, the next thing we need are people to conduct these discussion groups and workshops, and man the displays. Don't be shy. We need all the help we can get here, and you needn't be an expert on the subject to lead a discussion group. We also desperately need someone to conduct the hecto and ditto workshops.

Art Widner is in charge of the Fanzine History Room. If you have any ideas for things to be displayed in the room, or collections of fanzines you'd be willing to donate/lend, let us know. By the way, another display we'd like to have is the small press, nonfannish fanzines, as it were (poetry, wrestling, gay, trucker, radical, etc. fandoms). We know they're out there, because you've told us about them, but we don't know how to get them. Can you help us on this one? Would someone like to be in charge of coordinating this display?

As I write this, our membership is exactly 55. We think this is pretty good, considering that CORFLU is a new convention, and all. However, the hotel keeps asking us how many people are actually going to be at the con, so that they/we can determine conference room size/quantity, and so that they can figure out how much food to buy for the banquet. So, we think it



would be real nice, if you're reading this and haven't yet bought a membership, but plan to, if you could just send us a postcard or something and let us know. This doesn't commit you to attend, of course, but it does give us some rough numbers to work with. I mean, it could be real icky if our current 55 members suddenly swelled to 1000 at the door and we weren't prepared. So just let us know what your plans are; we thank you.

Some of you have commented that you'd like to stay at the hotel during the con, and a roommate would make things a lot easier on you financially, but you live in Armpit, Nebraska, and are the only fan you know. Well, if you want a roomie, let us know about that, too, and we'll do our best to connect you with someone, ok? Incidentally, those room reservation cards for the convention have to be at the hotel by January 3, 1984. If you are phoning in your reservation (Claremont phone: (415) 843-3000), be SURE to tell the reservation clerk that you are with the Science Fiction Small Press Association. I haven't had a lot of luck in getting it through to them, that we are also CORFLU, and giving the nickname could result in high room rates. Convention rates are \$76/single and \$86/double; suites can be had for \$245-\$295 per night.

We are looking for items to auction at the OGhu Awards Brunch and Auction. Items besides the awards themselves, that is. Jerry Kaufman will be bringing along some things to auction for DUFF; we're more than willing to auction items for TAFF, as well. Proceeds from items auctioned for CORFLU will be equally divided among DUFF, TAFF, and the Fanthology fund. Please feel more than free to donate items for auction for these funds--you can designate which fund you would like the proceeds to go to. Also, we need a second, and possibly a third auctioneer to help Jerry out. Volunteers?

Bear with me, I'm almost done--there was just a lot we had to tell you in this last PR. Penultimate item on the list has to do with the program book. Since this looks like it's going to be quite a small, friendly con, we think it would be a good idea for us all to get to know each other real well. We think it would be just nifty to have bios of all members of the con to run in the program book. We think it would be even niftier if you guys would write those bios yourselves. One or two short paragraphs will do. If you can come up with a drawing or screened photo of yourself to run next to this bio, that will be even nicer. Keep in mind that we are so enamoured of this idea that if you can't/don't come up with your autobio, we may be forced to write one for you, which could be a dangerous thing if we don't happen to know you, and even more dangerous if we do. Another alternative to personally-written bios in the program book, is that we might ask those who don't have same, to get up at the banquet and tell us about themselves. Deadline for getting material to the program book is JANUARY 14, 1984.

Last item: Should any of you feel a really burning need to talk to me personally, my phone number is (415) 668-6832. I would appreciate it if you don't phone after 10 pm, though, and can't afford to accept collect calls.

See you at CORFLU!!

CORFLU
MEMBERSHIP
as of
12/10/83

Michele Armstrong
Bryan Barrett
Shay Barsabe
Allen Baum
Linda Blanchard
Alan Bostick
Jeanne N. Bowman
David Bratman
Bill Breiding
rich brown
Allyn Cadogan
Marty cantor
Robbie Cantor
Terry Carr
Carol Carr
David Clements
Cheryl Cline
Rich Coad
Corey Cole
Lori Cole
Mike Deckinger
Richard Ellington
Pat Ellington
Michael Farren
Doug Faunt
Paul Flores
Terry Floyd
Gilbert Gaier
Georges Giguere
Seth Goldberg
Matthew Householder
Lucy Huntzinger
David Kadlecak
Jerry Kaufman
Lynn Kuehl
Robert Lichtman
Gary Mattingly
Linda McAllister
Rich McAllister
Karl Mosgofian
Pat Mueller
Debbie Notkin
Patty Peters
Dawn Plaskon
Dave Rike
Ron Salomon
Stacy Scott
Robert Silverberg
Fran Skene
Candi Strecker
Amy Thompson
Donya White
Tom Whitmore
Art Widner
Walter Willis

Supporting Members

Arthur Hlavaty
Jeanne Gomoll
Neil Kaden



How to get
There

From San Francisco

From Oakland and Points South

From Sacramento

...by air...

...by mass transit...

B.A.R.T. Take Richmond line to Ashby station; change to 65 bus, or take Concord line to Rockridge station; change to E bus.





Beyond Fanzines ...Cheryl Cline

Imagine a group of people whose lives revolve around the mailbox. These people would rather spend their week's wages on producing a small quirky publication than on food; they think nothing of plunking down their life savings on a plane ticket to take them halfway across the country (or around the world) just to spend three days with people they've never met. They live in places like Minneapolis, New York, San Francisco, Los Angeles and Seattle. They lust in their hearts after mimeographs, photocopyers, offset machines, and other nonhuman means of reproduction.

I'm talking about mail art.

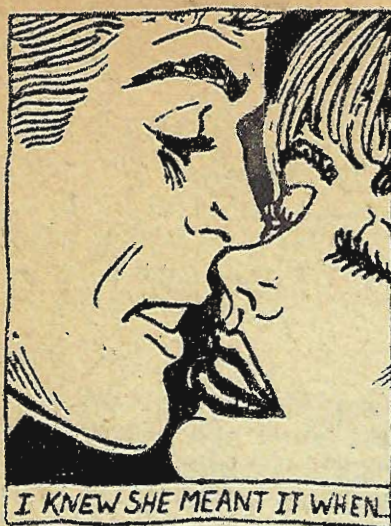
Few people in fandom know much about mail art, and fewer still are active in both networks. There are crossover zines--Luke McGuff's *Mollocka*, Candi Strecker's *Sidney Suppey Quarterly*, Tony Renner's *Ethel the Frog*--but not too many fans have stepped over the edge of the Twiltone Zone into the universe of Mail Art.

It's just about as hard to explain mail art to people who aren't involved in it as it is to explain fandom to mundanes. But since you're all fans, you can imagine better what it's like, right? A big group of people spread out through several countries who for the most part interact through the mail.

What mail artists *do* in the mail-art network is very similar to what fans do in fandom: they correspond, they feud, they put on conventions (such as the Interdada Festival held every May in Eureka, CA), and they publish great quantities of zines, including genzines, newszines, apas (what mail artists call "contributory magazines"), personal-zines, reviewzines, and inevitably, crudzines.

There are, of course, some differences between fandom and mail art. While fans are either writers or would-be writers, those involved in mail art are artists or would-be artists. The zines they do are generally more visually-oriented than fanzines. Mail artists aren't "fans" in the sense of readers of some kind of literature,





I KNEW SHE MEANT IT WHEN.



I HELD HER IN MY ARMS



SHE WAS A MASTERPIECE



.... OF FRUSTRATION

LOVE COULD BE NARCISSISM

OR EVEN..MADNESS

although it seems a lot of them read Burroughs. If there's anything equivalent to sf that brings mail artists together, it's Dada.

The traditional form of repro in the mail-art network is photoreproduction. The photocopier, not the mimeograph, is Ghod. That's not how mail artists would phrase it, perhaps, but that's how they feel.

The mail-art zines I've reviewed below are a few of the most popular and most long-lived, and they've been at the same address for some time (just like fans, mail artists move a lot). I'm not sure just how a mail artist would react to a very fannish fanzine, but then, they're always curious about what comes through the mails.

POSTHYPE: HYPE World Headquarters, 43 West 27th St. 6F, NYC, 10001. *Posthype* is the journal of the Happy Young People Enterprises and is devoted to mutual recognition for artists, and the dissemination of art news, gossip and information. In other words, a newszine. It used to be printed as a postcard, but to make room for important gossip and "even more important art," it's expanded into an 8 1/2 x 11-inch format, with *Posthype* printed on one side and on the other with artists' postage stamps--and it's perforated. Available for the usual.

THE DUPLEX PLANET Edited by D.B. Greenberger, 16 University Road, Brookline, MA 92145. This now-famous magazine is produced in a nursing home, with editor-interviewer Greenberger eliciting comments from the Duplex Planeteers (residents of the Duplex Nursing Home) on subjects like snakes, saxophones, worst jobs, the Beatles, cave men, and candy bars. Each issue has a different theme. *The Duplex Planet* is lively and entertaining in a sad-funny sort of way. Here's Fergie, a favorite of DP readers, on snakes, "There's different lengths of snakes, there's different types of snakes. How many, God only knows. Our Lord Jesus Christ knows. If you saw him, he could tell you.



I CAN'T LOVE YOU.



I'M ONLY A DRAWING!



IF I DON'T WORK... YOU'LL TEAR ME UP!

J. WEST 19-1-82

END

It's very rare that you see Our Lord Jesus Christ. Very, very rare. It's very rare that you see snake." Before you laugh *too* hard over Fergie's or Bill's or Fred's ramblings about snakes, think about this: What do *you* know about snakes? \$1.00 a copy.

PARDON MY MIRTH MARKS Scarlatina Lust, PO Box 400--Old Chelsea Station, NYC, 10113. Two pages of nattering and xerox collage artwork, by a woman who calls Elvis Costello "my favorite cherub I'd most like to choke" and who feels a special affinity with Buster Keaton. "All I wanna do," says Scarlatina, "is babble, bungle and bleed across these pages about what is of importance in my sphere at given moments...art/music/inspiration." Available for the usual.

ARTPOLICE 133 25th St., Minneapolis, MN, 55404. This is one of the best artists' magazines around, produced by a group of Minneapolis artists under the editorship of Robert Corbit. Sometimes it's *Artpolice Gazette*, sometimes *Artpolice Newsletter*, and sometimes *Artpolice Comics*, and it comes in a dazzling number of formats, but it always contains high-quality artwork and comics by the Artpolice group. Available for subscriptions of \$10 (or more if you can spare it; they need \$\$) and comes out roughly four times a year.

LEAVENWORTH JACKSON RUBBER STAMPS 175 Belvedere St., San Francisco, CA, 94117. This is not a zine but a rubber stamp catalog, by a Big Name Rubber Stamp Artist and all-around Swell Gal. Rubber stamps are an integral part of the mail-art scene, and this catalog is a good place to start your collection...Leavenworth also sells copies of her rubberstamped books and posters (\$2-\$5). She's an impressive stamp artist and you can see just what can be done with rubber stamps. Catalog: \$2.00.

Shameless Plug: If you want to know more about Mail Art publications, books, shows, rubber stamps, and MORE, write for my own mail-art reviewzine, *My Secret Life in the Mail* (1621 Detroit Ave., #23, Concord, CA, 94520). Available for the usual, natch, and I'll also be giving it out at Corflu. So BE THERE!

DO YOU PERSPIRE EXCESSIVELY? THEN USE SPIRO

SLAM!

BE ASSURED UNIFORM QUALITY IT BY

A SOCIAL NECESSITY

THEM BREATH

neutralizers... These tablets... sive by... ey leave... own and... Noth... alled in... ent! Y Sc

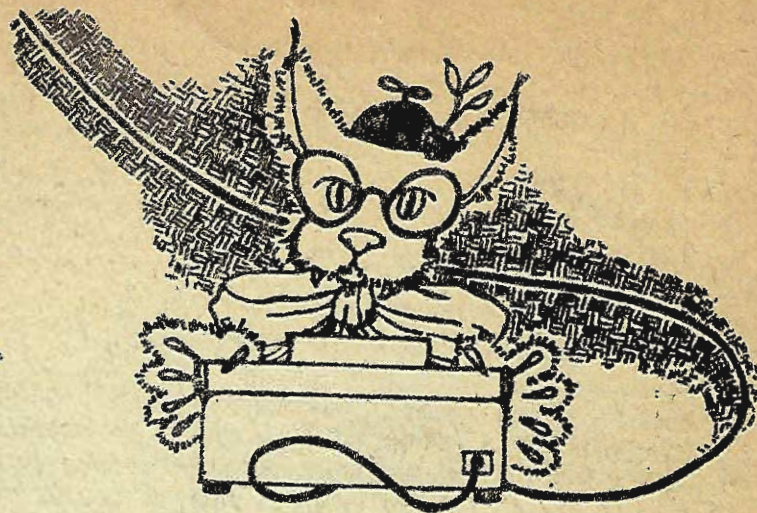
FORGET THE BAD

GOOD

Pg. 7

From ART POLICE

Dear
Corflu...



Dear Corflu

I've been coediting with a boyfan for two months now. My parents don't approve because he's into hoaxes, but I just know we pub a really hot ish together, if you know what I mean. A few weeks ago, I let him collate with me, and since then he's been trying to get me to slip sheet. What should I do? I don't think I'm ready yet, but I don't want to offend him. I'm a nice Gnostic girl, who's never been involved with smoffing, or fueds, or even apahacking.

Confused Neo

Dear Neo

These fears and doubts about mutual reproduction are a normal part of growing up. If you don't think you're ready for slip-sheeting, stand your ground! Try to talk your friend into changing over to xerox, where slip-sheeting won't even be an issue. Be careful; if this boy is into hoaxes, he may not actually exist, and your "first time" should be with a real fan.

Dear Corflu

Since I see that awful Lucy Huntzinger isn't going to be around to mess things up, I've decided to join your miserable little thing. The sacrifices I make for fmz fandom! Going to Corflu means I'll have to miss the L-5 conference, Bjo Trimble & the surprise guest appearance of L. Ron Hubbard...but ny then Reagan will probably be having the Marines invade Hawaii. Oh sure, it's supposed to be ours, but who's to say somebody didn't sneak in & take over during the night? By Easter, the whole West Coast may be in one big concentration camp...for our own good...But...the CLAREMONT!!! Somehow it reminds me of Art Castillo's comment in HABAKKUK about "Bourgeois Berkeley with its waxy-waxy floors and lathe buffed assholes."

Dave Rike

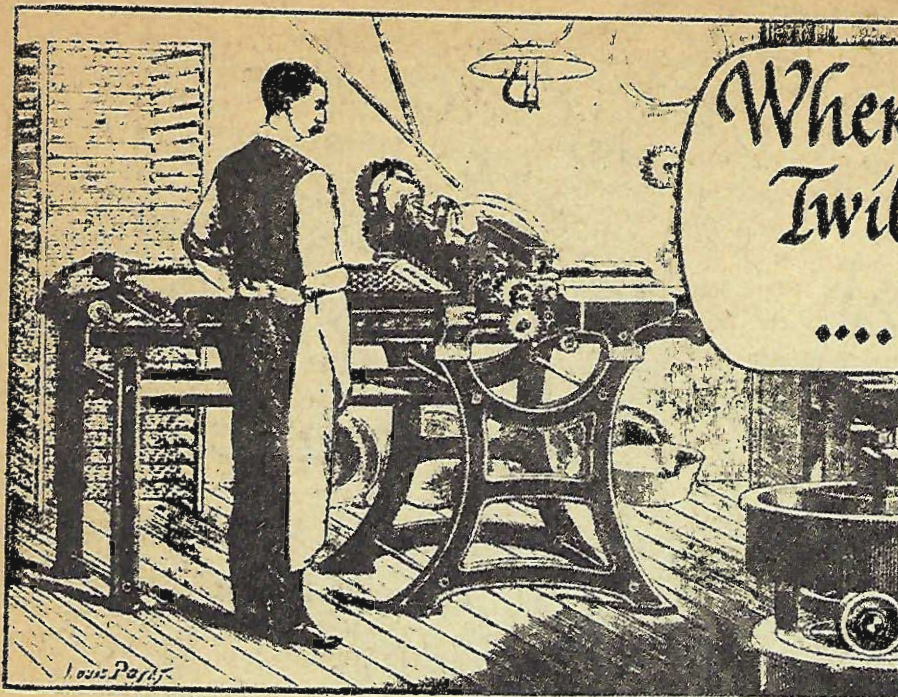
Dear Dave

Thank you for the money. We suggest you try cold showers and wrapping your head in aluminum foil. If that doesn't work, drugs may be a viable option for you.

Dear Lucy Huntzinger and T(Erry) Floyd

It sez here you emanate from San Francisco, the same place where I live, which I thought to be empty of all fanzine fandom since the Mattinglies emigrated and SF² dissolved some years ago into closed circuit TV monster fandom. And you're only blocks from the site of the old SHADY GROVE, where the last god-echoes of Communal liberalism faded slowly into hamburgers and synthetic breadmold a while back.

Lenny Bailes



Wherefore
Twiltone?
.... Jerky Floyd



Of the many highlights of ConStellation, by far the most pleasant for me was spending roughly three hours a day helping Marty Cantor look after the fanzine room. The walls were attractively papered with Taral's fanart collection and spread out on tables in the center and sides of the room were older fanzines from Gary Farber's collection. I spent much of my time basking in the odor of old paper, leafing through famous fanzines of the past and gazing longingly at the more recent zines for sale on the tables before me. It wasn't until much later, that it ever struck me as odd that in most cases, I would have had to read the colophon to tell the old ones from the new. This, I decided, was either impressive evidence of the meticulous care with which Farber preserves his collection or a clue to the innate conservatism of fanzine fans.

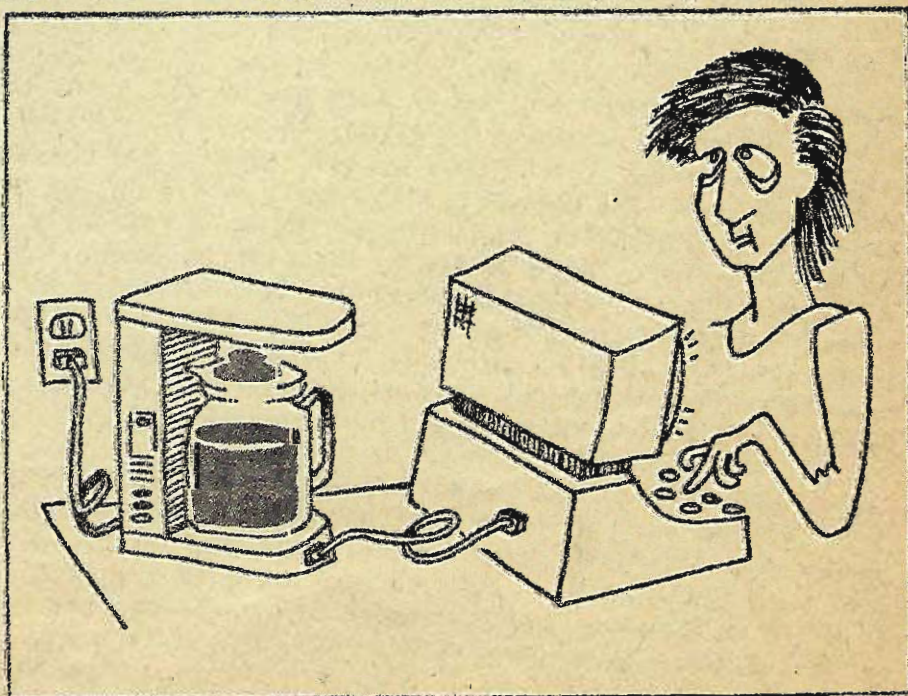
Physically, fanzine haven't changed a whole lot in the four or five decades since they were "standarized." Mimeography has been accepted as the fannish norm, and ditto, while crude and restrictive, is nevertheless equally true to the "spirit" of fandom by virtue of those very limitations. It seems that, IMHO, the further a zine's content transcends the crudity of its production, i.e., the higher the quality of the writing and art, then the more fannish and consequently less amateur the whole endeavor. The better quality one can get out of such traditional tools as mimeographs and spirit duplicators, the more favorably one's zine will be received. But how many of us have pulled a freshly-cut stencil from the typer, spotted some horrendous fuckup, and either crudely and obviously attempted to correct the typo, thrown the whole thing away to start the page over (unthinkable on most budgets), or in defiance of all conscience, taste and common sense, printed it unchanged? Haven't you ever wished you could go back to the text, strike a button, and correct the mistake invisibly to mask your shortcomings as a typist?

Technology has changed fandom and will inevitably change fanzines, though it seems to be taking its own sweet time doing so. There are already a number of computer-produced or at least computer-assisted fanzines making the rounds these days, but what with the popularity of inexpensive home computers among fans, there ought to be a lot more and those that exist should be popping up more frequently. The processes which the computer is designed to simplify and accelerate are the same ones that consume a great deal of time and effort of the faneditor--editing, typing, and layout, not to mention the constnat chore of updating a mailing list. Where, then, are all the high-tech fanzines that should have been spawned by the silicon chip revolution?

Perhaps the Old Farts have grown too attached to their Underwoods, Remingtons, and Selectrics (remember when the latter was about as "high-tech" as fandom would tolerate?), and fear the onslaught of the future will tarnish fannish tradition with "soulless" zines printed on long sheets of perforated paper devoid of artwork or imagination. Let them be reassured that tradition doesn't necessarily have to be sacrificed to progress. I have it on good authority that a letter-quality printer does a dandy job on ditto master and can also cut a pretty good stencil, though judging from the frequency with which fans have to clean their typewriter keys, I'm not sure I'd care to see what kind of residue one would leave on a daisywheel element, which is a more delicate--not to mention more expensive--thingamajig than a Selectric's golfball. I'm even told that a cheap dot-matrix printer can cut legible stencil, provided it has "friction" feeding (like a typewriter); rather than the usual tractor feed. But there's nothing stopping you from printing copy and electrostencilling your zine or xeroxing, which fortunately is no longer so much sneered at as it once was, albeit still rather expensive (about twice the cost of mimeo--varying according to print-run).

But beyond changing the way a fanzine is written, typed, and printed, computers may well change the way they look and feel. No one said that a fanzine had to be done on paper. With today's home computer (about a grand for one with wordprocessing functions), your average verbose fan can condense a 50-100 page opus into a single \$3.00 floppy disk for his/her readers to peruse at their terminals or from their printers should they decide it's worth the paper to print it on. The Post Office can be dispensed with altogether by sending the zine out by modem to be fed directly into the readers' systems. The cost of a bottom-of-the-line home computer capable of networking is little more than that of an old Selectric typewriter, roughly \$150. Networking has the potential advantage of instant feedback, but it is a bit more expensive than postage: a major system may charge \$20 a month subscription fee, plus something like \$4.00 an hour for computer time. Discounting the monthly fee, that works out to roughly \$1.00 to send thirty pages of text, versus something like 50¢ to mail fifteen sheets of Twiltone.

Some fans have already begun the move into the future by networking with each other. As long ago as 1977, Fred Haskell and other Midwestern fans were posting reviews, news, con reports, etc. over Control Data Institute's electronic mail net. Networks can take on a variety of forms. "Folks," available to students of the California State Universities, is an "electronic bulletin board." From home or from the university, anyone with the right code words can access several subject categories ("Microcomputers," "Philosophy," "Reviews," "Sex") to make their own or read the contributions of other participants. "Flashes" allows networkers to put private messages on the



system--accessible only by the intended recipient--or to conduct clandestine, live conversations.

The fannish computer network combines aspects of the fanzine, the apa, the round-robin, even the fannish party. It's a good guess that the amateur publishers evolving into the first fanzine fans in the 30's and 40's, reading about colonies on the moon, galactic empires and zap-gun toting atomic pizza monsters never foresaw the electronic fanzines of the future. One thing is certain: if it is almost impossible to tell the fanzine of the 40's from those of the 70's, the zines of the 70's will look no more like the electronic zines of the 80's than a cuneiform tablet resembles an hour of software on a videocassette.

Why am I here? Haven't you ever asked yourself that, waking up in some French Foreign Legion barracks, or suddenly realizing that you're on the committee to reelect Ayatolla Khomeini, or put on a science fiction convention? That was the question on my lips the other morning as Sgt. Sangfroid shouted us out of our bunks for inspection...

I don't belong here...I can barely read French. And I've been happily gaffiated for over five years. I quit to pursue a career, and have developed a very bad attitude towards fandom since.

Although I sign every petition I see to ban the propellor beanie or outlaw bheer cans in bath tubs, I am fascinated by all aspects of the Great Art of Publishing--even the small press, even the fannish press.

As sorry as I find Fandom At Large, it does present an admirable vehicle for creativity and self-expression--a network through which any "creator's" publication can be transmitted and eagerly received. And responded to!

When Lucy Huntzinger, CORFLU's original Editor, absented herself from the Bay Area as it came time to do ITZ#3, I was happy to fall into the vacuum left by her temporary passing. I was glad to flex my creative muscles in a medium much more aesthetically pleasing than the men's room wall or freshly-poured cement sidewalk. I hope the results are as satisfying to you as they are to me. I hope some of you will respond: THE TWILTONE ZONE is not only a "convention progress report," but out fanzine. I'm eager to see reactions to our articles (and have something for the loccol) in #4 (the program book). I'm looking forward to seeing the programming ideas you folks generate (the con itself is, to me, a live fanzine), and to hearing further, thoughtful explanations on why we are drawn to this odd activity of amateur publishing. Please write!

And remember: always carry a flask of mint julips on those long desert marches!

Question from the Editor



The Fannish Muse



Few people understand the Muses, those elusive spirits who inspire and compel the creators of all art. In an experiment to see how self-aware the bards of fandom are, we contacted several editors with the question, why do you do a fanzine, and what, in particular, do you hope to accomplish with it? A few responded:

William Pugmire...editor, PUNK LUST, PUNX FROM YUGGOTH

Fanzines are a labor of love. And "love" is the key word. I do zines because I love to write, nothing gives me greater pleasure than to put my thoughts into words. Also, I do zines because of the human joy that we get from talking about ourselves and that whut we love. Morons will say that we are vain to write about ourselves, but we are the onlie ones who can do this with authority. It is really the one thing on which we are qualify'd to give honest views. And although we are not whut we eat, we certainly are whut we love. When I fell in love with horror films, I had to write about it. I also had to "become" a product of that image of ghastliness and found a job working as a wampyr for a haunted museum. When I began my affair with H.P.

Lovecraft, I began to write in a manner that express'd such a love. When punk rock shook me awake and gave me a new lust for life, I had to yell about it. I do my yelling in fanzines.

Fanzines are the perfect invention for those of us who like to think of ourselves as free spirits. I hate writing fiction because one has to follow too many rules. It's boring. But in a fanzine I can write any way I want to, spell any way I like, and even use foul language and shock my mother. I have always loved the feeling of being free, and nothing gives me more freedom than when I sit down to work on a fanzine. I just sit and let the words pour out, and then I go back and rewrite whut I think sounds stoopid. This is creative living, not just creative writing. Imagination is the foundation of my life, the reason why I adore Lovecraft and the punk lifestyle. Nothing excites my imagination more than to read HPL. And punk has given me the chance to add imagination to my very appearance, whut until two years ago was quite blasé.

So, for the free and imaginative spirit that dwells in some of us, Ghod created fanzines. Such a nice thing for It to do.

Bill Patterson...editor, QUODLIBET

Why do fanzines, you ask. Or, more precisely, why do I do QUODLIBET? Well, we can leave aside the bit about keeping FAPA credentials current during the Israelite captivity of the Waitlist and take it as read. I suppose, more than anything else, it's the insidious love of discourse that drives me--as if I were hoping for QUOD to become the Chesire Cheese or Algonquin Round Table of '80's fmzs. Think what advantages fanzine "conversation" has over the spoken--and therefore ephemeral--kind. For instance, one has all the benefit of Teresa Nielsen Hayden's deliciously wonky prose without the sometimes doubtless tedious wait while she dozes between "C" and either "i" or "e."

Harry O. Morris...editor, NYCTALOPS

NYCTALOPS offers me a form of communication with others of like interests. I like to see the creative work of other slightly disturbed individuals, and through some measure of selective control like to imagine that NYCTALOPS presents a certain world-view of negative fantasy not often brought to light or glorified.

Marty Cantor...editor, HOLIER THAN THOU

This is the first time I have consciously thought about this, and the best answer with which I can come up is that I consider the zine to be a gestalt which contains its own answer. HTT started life as my creation; somewhere along the line it began living its own life and now I wonder if it listens to me very much.

Arthur D. Hlavaty...editor, THE DILLINGER RELIC (etc)

Hugo: Best Fan Writer

Why do a zine? I'm reminded of something a pro-football player said when asked why he pursued his career: "If I did it in a bar, I'd be arrested; if I do it on the field, I get paid." In the same way, I have a bunch of words and ideas about what's going on around me. Out in the "mundane world," when I brought a conversation around to a subject I thought I had something worth saying about, I'd often be negatively reinforced, either for the content or for violating the taboos of "polite society" against discussing sex, religion, or politics. Then I discovered that if I wrote these same offensive words and ideas and sent them out to the people in fandom, they'd find them interesting, and send me good stuff in exchange, and want to meet me. So, of course, I did it.

Absentee Fanneds!



If you're a supporting member or planning to wash your hair the weekend of Corflu you can still take part in the Great Corflu Fanzine Exchange. Cheryl Cline, friend to small animals, skinflints, and convention haters, has volunteered to stand in for any faneds who'd like to pass out their zines without attending Corflu. Just send as many copies of your zine as you need to get rid of (there will probably be 60-120 members) to Corflu, 1827 Haight Street, Suite #8, San Francisco, CA 94117, Attn: Fanzine Exchange. And don't forget to ask Cheryl for a copy of her own My Secret Life in the Mail.