screen. Especially if, as with both your and my zines, it is double columned. Double columns in a font size to be readable (at least on <u>my</u> 17 inch screen) means scrolling, and that gets to be a niggling annoyance. I do see a solution to the problem, but it does present <u>more</u> work for the faned; and, not having yet done this, I do not know if I even want to attempt it.

Firstly, there is the black-and-white file which is run through our own printers and then copied, stapled, etc., and sent through the mail. Secondly, there is the colourised PDF version which is sent via e-mail posting as you are now (and I am soon to be) doing. Thirdly, this is where some work comes in. A little personal background, first.

Back when I zined on typer, all of my zines were single columned. Not only was multi-columnar zines more work, but I really did not like that kind of layout at the time. When I got into computer generation of zines I did some experimentation with multi-columnar output. Well, I was doing a lot of experimentation (as I continue to do to this day) in layout and such, and I found that I was really getting to like the two-column format. So much so that I only use the single-column format for locs, letters, and related material.

I do not want to produce single-column zines any more at this time – and this is a problem for those who want to read zines on a computer screen rather than printing them out to read on paper. The solution is the work which I mentioned above – creating still another PDF

version of a zine, this one being single columned. Then, after querying one's electronic recipients to see who wants to read the zine on screen and who wants to print them out on paper, send the appropriate single or multi-columnar format to the two lists.

Personally, I would hate to try to turn my current issue into a single column format, what with all of those brick walls and like that; however, if I were to do that for future issues, I would do my initial layout with conversion in mind. Arnie, what are your thoughts about this. This new frontier of zineac is being created as we type; so, even though developing technologies may change what we do and we will all take to this in our own ways, some of what we do in these beginning stages may very well influence what others do. I would hate to be sniped at for multi-columnar work by those who want to read our zines only on computer screens just as I would hate to go back to a single-columnar format because of such flack.

"… perhaps I wasn't born early enough…"

Hmmm. This will make completists even *more* annoyed. *still more snickers*

I wonder about the capabilities of Alison Scott's computer. Or something. She writes that it took twenty minutes for her computer to acquire *Jackpot #2*. I got mine in only a few minutes. It took longer for my HP #895 printer to colour print (in its mid-range) to double-side print your zine, and even *that* did not take twenty minutes.

I Never Feel Like Frank Sinatra

Richard Brandt may feel like Frank Sinatra because of his visit. I live in Glitter City and that's probably one of the people with whom I am least likely to identify.

I recently discovered that Frank Sinatra has finally infiltrated my music collection. In 8,000 LPs and 500 CDs, (mostly rock, blues, folk, reggae and cajun), there isn't a speck of Sinatra. I avoid Nancy and Frank Jr., too, just to be on the safe side.

This icon of everything I rebelled against as a kid, has only insinuated himself into my collection to the tune of one song, but it's *It Was a Very Good Year*, a musical felony if there ever was one. My only excuse is that it sneaked into my collection buried on *The Sopranos* sound track which is redeemed by such classics as *Mystic Eyes* by Them with Van Morrison singing lead. (It's the B-side of *Gloria*.

This poster for *From Here To Eternity* reminds that this piece of Sinatra film work is definite a (Harry Cohn) horse of a different color. (See *The Godfather* if this allusion is too elusive.

THE BOLDEST BOOK OF OUR TIME…
HONESTLY, FEARLESSLY ON THE SCREEN!

BURT LANCASTER · MONTGOMERY CLIFT

FROM HERE TO ETERNITY

DEBORAH KERR

FRANK SINATRA · DONNA REED

Now, my only question is, why do the line illos print out fuzzy?

((Arnie: Completist collectors will have quite a time classifying fanzines, especially during the transition to the electronic arena. I just exchanged emails with Robert Lichtman about whether revising the navigation system in *Smokin' Rockets* #2 after distributing constitutes a significant variation. Personally, I don't care, but I love watching Lichtman work his way through such labyrinthine complexities.))

Lloyd Penney

Wow! You are prolific and fast on the turnaround. Here you are again in print and demanding our attention with *Jackpot! 3*. Well, I can be just as fast with the turnaround. You sent this out yesterday, I am actually caught up with the reams of zines I receive, and here's a near-instant loc.

((Arnie: I've thought a lot about the reasons for my accelerated publishing pace — four issues of *Jackpot!, Corflatch Considered as a Helix of Semiprecious Stones* and *Baloney #2* in four months. The low cost and unemployment contribute, but fascination with this new medium is partly responsible, too. Producing these fanzines is about as much fun as I've had fan publishing in the last five years.))

The orc-like character on the front page came though fuzzy, perhaps a little pixilated, because it was blown up bigger than it was scanned.

Or something like that. I'm definitely no expert. I will ask some questions, though, questions you may have answered for me some time ago...what software package do you use to produce the zine, and is it *Adobe Acrobat* or *Distiller* that actually creates the .pdf file? I doubt I'll be able to afford the software packages for a

"You think you've got problems."

while, but I do have QuarkXPress v3.32.

Acrobat should be able to handle that. Let me know, and once I can afford the Adobe stuff, perhaps I can produce the zine I've been wanting to do for a while.

((Arnie: I use a combination of *Microsoft Publisher* and *Acrobat*, but there's no reason to think that an outstanding program like *Quark* won't work, too. You may even get one-button conversion, as with *Word*,))

Sitting Bullsh*t's Fanhistory Lesson

Just about all the fanzines produced during the mimeograph era (1940-1975), including all of the ones I did in the 1960s and 1970s, had single-column layout. The reasons had less to do with aesthetics than practicality.

You rolled the stencil into the typewriter and pounded the keys. Justified margins required two typings, so all but the mosty constrained fanzines went for single-column with a ragged right margin.

Brave fans left black spaces on the stencil where they could later etch copies of cartoons and illustrations onto the stencil. The less confident, like me, scribed the illustrations onto the stencil first and then carefully typed around them.

Word processing made multiple-column layouts and justified margins practical options. Most fanzine editors adopted one or both.

I'm especially partial to two– and three-column layout because those formats yield more graphic design possibilities than one column typed straight across the page.

There's nothing wrong with single-column layout. I just don't like it for *Jackpot!*.
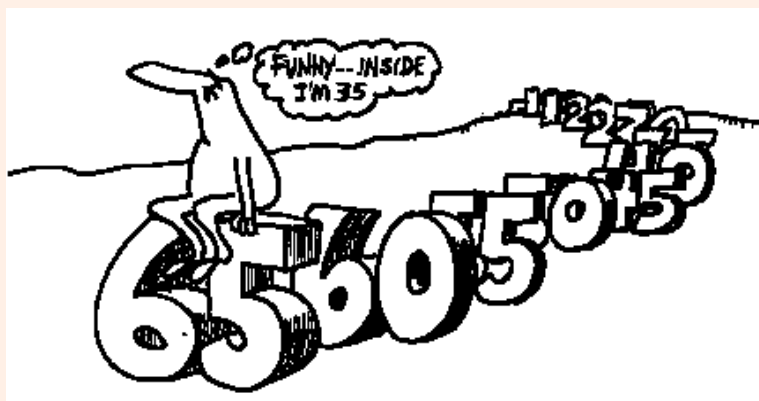
You think *you've* got problems with elections? (Well, you do...if Canadians could have voted in the US elections, they would have overwhelmingly voted for Al Gore, according to a recent survey.) We've got two of them to deal with. This very day is municipal election day all over this province. I took advantage of the advance vote to get it done...I know who I wanted to vote for, and vote against. Two weeks today is our own federal election day, our chance to choose between four federal parties (five if you live in Quebec), and finally cease the bickering and flaming, overcome the nonsense and rumours and choose who will run the country for the next five years.

Let it all be over soon, please!

On the US election, it would appear that George Bush is showing his true colours and is acting power-hungry, as if he's won, making that grand assumption and forming a

cabinet as if it's a fact that he is the president-elect. The attitude of "You couldn't figure out the ballot? Tough!" is not democratic and shows that not all votes are considered equally important by Bush and his Republicans.

I think the Democrats are serving the American public well by following through with this and following Florida law in these recounts. (At the advance poll for our municipal elections, the ballots we used were very simple... connect/fill in the gap between the two ends of the arrow pointing to the candidate you want to vote for. Your ballot is them electronically recorded...if you voted for more than one candidate, you ballot would be rejected, but you would be given a fresh ballot with which to vote. Simple.)

((Arnie: I haven't read the Supreme Court mid-December ruling, but it sounds like my call for A good ol' American do-over is about the only way the election could've been rendered both fair and accurate.))

The answers that those contestants gave on the game show *Street Smarts* sound familiar...check out the Richard Lederer books, like *Anguished English* 1 and 2, and you'll find that Lederer could do a whole series of books based on what supposedly intelligent people say. Is Street Smarts designed to say, "Look at how stupid these people are!", and have other equally intelligent viewers laugh at them?

((Arnie: Also in the same vein is *It All Started with Columbus*. *Street Smarts* continues to deliver. This week, viewers learned that "The Truman Doctrine" was authored by Bill Clinton and that an Air Force recruiter could not identify a large photograph of Al Gore.))

It is great to see Bob Tucker taking part again in fanzining, in a much more modern format than the last 67 issues. I think he's getting a kick out of doing this (and getting letters) again.

I've got issue 68, 69 and 70 and as fast as he can put them together, I am being my smart-ass best in responding to them. So, both of us are having fun... I'm telling others that Bob is publishing *Le Zombie* again, and astonished, they're asking, "How can I get a copy?" That's the advantage of an e-mailed fanzine… that's another format I might consider.

I've had several friends say that I should be writing for websites and I agree. That's one thing I'd like to do, write for a living, instead of just edit.

However, finding that kind of work here is next to impossible. I've found that a lot of the copy generated for sites like Yahoo.ca or Excite.ca, for example, come from Yahoo.com or Excite.com. Locally-based sites like Canoe.ca and myTO.com aren't hiring. Yahoo is advertising a websurfing position to dig up interesting sites for Yahoo.ca.

Where is the job located? Santa Clara. You'd think a Canadian would be the best candidate to dig up stuff for a Canadian site, but Yahoo doesn't seem to think so. I will be inquiring further. Right now, I am doing a little webbish work. Check out Don Bassie's Made in Canada SF website, and you'll see that I'm producing a convention listing for him. Shortly, in the newly relaunched *Realms* magazine, I'll be doing a similar list there, and it might also translate to their own website.

((Arnie: There's something a little pathetic about an Internet company that insists that workers be present at its headquarters. If Yahoo and such can't do its work on the net, how can they expect anyone else to have faith in It?))

The language evolves with use (or misuse) over time, and the misuse part comes from ignorance or laziness. Yet, what can be done? Clichés plague the language (avoid clichés like the plague!), yet here we complain because these clichés are not being misused properly? I'd as soon purge the language of most of them as they are used or misused, and perhaps start again.

Locol...I seem to recall a Henry Morgan who was on local radio in Toronto in the 1970s... I'm not sure if this is the same Henry Morgan, but he did speak often about time spent in New York, so I suspect that Morgan spent at least some of his final years up here. Dan Iocavelli has the right idea. Fanzine reviews in this fine zine would do just fine;

"…I seem to recall a Henry Morgan…"

nothing KTF, please, but constructive criticism and encouragement are always wanted.

I think one thing I miss about your zines is various tales about the adventures of the Vegrants and how they're doing. I know Woody Bernardi's now in Boston and John Hardin's in Ohio and of course Tom Springer's now in Washington state, but all the folks who used to contribute to *Folly* and *Wild Heirs* are now silent and they should have voice once again.

((Arnie: They're not too silent. Aileen Forman publishes *Hairy Eyeball* and Ken Forman is readying a New, electronic issue of *Crifanac.* And I wouldn't give up on more issues of *Wild Heirs*, either. We're

I SAW THAT LOC IN A SHELBY VICK ZINE IN 1960
I LIKE RECYCLING

As would Robert Lichtman, I'd happily take a CD-R full of scans of fanzines to see what older zines were like, zines I'd never get my hands on otherwise. Yet...I thank any fanzine writer who will still take the time and money to copy their zines for postal distribution. And yet...the reason for fandom using ditto or Gestetner was to make copying inexpensive, and this is what peedee-effing zines does today. I still remember the snobbishness some fans exuded

"Fanzine fandom would be a better place if…"

about twiltone over bond photocopy paper...Robert says what I've always felt, that the contents of the zine are the most important.

TOM SPRINGER FOR TAFF

"I promise to keep it zipped," said Tom winningly.

Ross C.

Fanzine fandom would be a better place if we had a complete run of all the important and ground-breaking fanzines so we'd all understand the references some of us still find mysterious after all this time. We'd understand what inspired the faneds of the past, and we'd all be better fanwriters for it.

((Arnie: Wider availability for its literature would certainly benefit fandom. More importantly, it would give us a lot of great stuff to read. I enjoy having the mouldy old paper fanzines, but I'm more interested in reading and seeing the content than true collectibility.''

Good for Russ Perry for running off his copy of *Jackpot!* at work. As soon as I get a decent computer at work (I have an old Mac IIci that should have a key on its back to wind it up from time to time), I'll probably do the same. I was involved in apas for close to ten years, and with the exception of one copy run of one apazine, I copied everything at work, and never got caught. I figure I made around 30,000 copies, too. Good thing they can't charge me with Grand Theft (Photocopy), hm? Sometimes, you've got to create your own perqs...

Erika Maria Lacey

The law of threes, as you mention, is rife all over the place. As a child I would play games with friends that demanded that they make a choice out of three - and often I would accurately guess what their third choice would be merely because it *was* the third.

It's one of those numbers that compromises easily - it's not too many and it's not too few. There are enough options so that people do not complain. It reminds me of 'stone, paper, scissors' - or, at least, that's what I think it is in English.

Trans Atlantic Fan Fund (TAFF) is a venerable charity that sends fans back and forth between North America and UK/European fandom. This current campaign will send either Tom Springer or Victor Gonzalez, outstanding fanziners both, to a British convention early in 2001.

Ballots, instructions and answers to questions are available from past winner and current US TAFF Administrator Vijay Bowen (vjbowen@aol.com).

Regardless of the fact that I am English speaking by birth, I learnt that game as 'piedra, papel, tijera', and no amount of training has me thinking of it in English. There are enough choices in that game so that children do not complain that it's 'either/or', and there is always that element of believing that one can predict what move the other person will make.

You certainly are not in a rut with #3 - it is just as interesting as the first two and without hesitating I would say that the next will be just as much if not more. Maybe you'll be saying 'it's too big' next time in references to yours? That is to say, when talking about *Jackpot! 4*.

Cutting the fanzine into several files is a good idea, especially with those who have web-based mail. I have no problems other than sometimes my connection freezes and I have to start downloading all over again - which is made easier when the zine is in several files rather than the one massive file.

By the by ... hotmail is not an ISP. Neither is AOL, for that matter. An ISP is an internet service provider - someone who gives someone internet access, dial-in or otherwise. Hotmail is a free web-based e-mail provider, nothing more.

((Arnie: Hotmail isn't an ISP, but America Online is. Unless you want to get technical and point out that since AOL essentially recreates the actual Internet on a page-by-page basis, it doesn't fulfill the conditions.))

It is true that PDF files are lamentably inflated files. Let's hope that the next generation of PDF will have much better compression capabilities. Have you given thought to putting the zine PDF files in a zipped format and then sending it out? Just to see what happens, I put *Smokin' Rockets* through compression and it came out some 150kb smaller. Not very much, but it might do the job. *Jackpot! 3* went through the same treatment, and it came out about as much smaller as *Smokin' Rockets*. It's one alternative - though it might not be one you'd care to consider, seeing that the compression only brings it down 150kb or so.

((Arnie: Is that 150 KB saved for each file or for the whole publication? Even if it's the former, I don't think I will send zip files. Too many people, I've noticed, are unfamiliar with the software and I don't want to place additional barriers in front of readers.))

Street Smarts: I remember a comic with that name that was distributed throughout high school for free at one stage - all about street smarts. It had more comics than anything else, with pearly wisdoms falling from the pages, but it in no way sounds as entertaining as that show of which you speak.

Perhaps they get the dumbest of people possible for

their show, or pay them to be extra-idiotic? Nobody could possibly be as ridiculously ignorant of the things that you list.

((Arnie: Some of the more aggressive religious folk distribute proselytyzing comic books that sound like the one you describe. I prefer *Cherry Poptart…*))

I once had a conversation with a man who I considered, and still do, to be a very knowledgeable person. He is a yachtie, and one day we got around to talking about Kubrick. It bounced off a conversation about films in general, especially the lesser-known SF stuff that I wanted (and still do) to get my hands on.

We began talking about *A Clockword Orange* and the themes of that film, and of a great number of the rest of Kubrick's films. In conclusion to it all, after a great deal of gasbagging, we came to the conclusion that Kubrick was a misogynist of the first degree and showed this wherever he could in his films. Not having seen any of them, I can't agree or disagree with this, but it is certainly interesting to see how one's person's perspective of the way in which he portrays women can be as a devotion to shots of beautiful women, and in another, of his disgust and hatred of womankind.

((Arnie: I don't think the two perspective on Kurick are mutually exclusive or irreconcilable. Kubrick tends to ob-

"Cliches are just as strange as idioms."

jectify womenn. He is obsessed with the external marks of beauty but doesn't perceive much beneath the glossy service. In this, he reminds me of Robert A. Heinlein, who often wrote of women as they they were interchangeable units.))

People always wonder why anyone will do something for which there is no monetary reward; most especially when there is precious money and time involved. This has happened again and again to me in fanwriting - why do you do that? You can write something *really good* and then send it to X publication and get heaps of $!.

It's good that there are people out there like you doing them, for I personally am way too lazy to do it - though I'm definitely catching the bug. There is something about fanzines, as you say, that is not to be gotten elsewhere. Not catering to a market to sell something to, probably, along with that little bit of individualism coming through.

Clichés are just as strange as idioms. Years ago, upon returning to Australia, my mother was given a book of idioms by a friend who was leaving permanently for Barcelona. Soon after that she'd gone through the entire thing - and as a English is not her first language, began to mangle

her speech with the things at every available opportunity. Some of them are so overused that they are akin to clichés.

Robert Lichtman's idea of getting older fanzines and then scanning them to produce copies and then put them onto CDs is wonderful. No doubt a great many people would shell out to get those, and I amongst them. There are always drawbacks — people who put out the fanzines might

rid of it, Meyer and get a scanner that will work with your Pentium III.

((Arnie: Blatant anti-Macintosh prejudice aside, the problem lies with the operator, not the equipment. I took over the scanning with *Jackpot! #2* and have been learning how to do it. The illustrations this time are much cleaner.))

"I applaud your decision to devote the space to me…"

not want their work reproduced ... stuff like that. One of the media fandom currently has a bunch of typists and scanners transforming stories from paper to ASCII, which are then first distributed via e-mail and then burned to CDs which are sold.

This is an excellent way for people to get hold of things that are no longer available or which were only once available via a circuit.

((Arnie: While I hope someone, or a group, does this for the Online Fan Publishing Community, I hope most individual editors avoid all that commercialism.))

Regarding Lloyd Penny's comment that Acrobat is too expensive to buy - well, Adobe has a trial version on their website that lets people make a number of PDF files for free: http://cpdf1.adobe.com. You have to register by e-mail, and then you have three free trials. I might point out that one can get a great number of e-mail addresses via free webmail services.

Robert Lichtman
I think I've found the answer to my constant questioning of you regarding the poor resolution of the scanning of artwork in *Jackpot!* and *Baloney*: it's that Macintosh computer of which you write, in your response to Jeff Boser in *Jackpot!* No. 3, "I still have one on my desk, which is large enough to accommodate my Pentium III. I use it for scanning art and photos for *Jackpot!*." You've *got* to get

Jenna Jameson, like Minka a Las Vegas resident, has gained some fame in the cinema. This picture is brought to you courtesy of Robert Lichtman. ("When good ideas are had, Lichtman will have them."

Other than that, this is another pretty good issue, even though it's your third. Now that I've freed you up to get as down as you wish with the color effects in *Jackpot!* by pointing out that you can split the zine into multiple files, you've made what was already a pretty attractive package even more appealing. I say go for as large (in bytes) a fanzine you feel you can manage and as often as you want. It's a treat to have a frequent fanzine appearing once again.

It was exciting to read of Michael Bernstein's plans to put up a Rotsler art Website and I look forward to your future updates on the subject as things develop. You're right, though, that original Rotsler artwork is likely to keep appearing in fanzines for at least another decade.

My own Rotsler art file is flush on the same order you describe for your own. By the way, I hope I'm not the only one to point out that Bill died in 1998, not 1999 as you have it. (Another similar typo, a few pages later, is your assertion that Bob Tucker is "well into his 90s": into his 80s is more like it. Bob was born in 1914. Maybe I should be your copy editor?)

((Arnie: Michael Bernstein hasn't said anything further to me about the Bill Rotsler web site project. Perhaps all the letter column mentions of his plan will encourage him.))

In your comments on Kubrick's *Eyes Wide Shut* and allied matters, you write, "The closest thing to an illuminating perspective in *Eyes Wide Shut* is the thought that women, deep down, like sex and have a greater capacity to enjoy it than men do." Change that to "have as great a capacity to enjoy it as men do" and I think you'd be more on the mark.

((Arnie: I won't argue that this equality may exist for a super-stud like you, but my observation is that many women have the stamina and orgasmic capacity to outdo several of us ordinary guys. In any

THIS LETTER IS READY TO PRINT

JUST A TOUCH OF EDITING

tensively, you'll see what I mean. I will quote one allied comment of his: "Our own prejudices and attitudes may be assailed by those who uphold opposing viewpoints; our sensibilities may be offended by what we may private believe to be juvenile, vulgar or even pathological outpourings; we may deplore the feuds and the use of fanzines for the pursuit of private power-drives. Still, in the broad analysis, today's fanzines taken as a whole offer the best exemplar of 'democratic give and take' in an era which badly needs more of the same."

((Arnie: Robert Bloch was my main model as a fanzine reviewer, so I'm grateful for this favorable comparison. Those columns, which is read in magazines bought in back0date shops, show a sunny realism and the same wit that makes his book *The Eighth Stage of Fandom* so hilarious.))

In that photo of Satin/Minka in this issue, her breasts appear to be even larger than they were in your second issue. Is this to illustrate Joyce's comment, "Her breasts are much bigger now"?

I don't know about you, Meyer, but in terms of male/female, ahem, relationships there's a point beyond which breasts become an impediment to, er, closeness, and I think Satin/Minka has reached it.

case, my comment was that Kubrick didn't seem to view women as innately sexual.))

"… the web provides a wealth of porn."

The key paragraph in "Why I Write and Publish Fanzines" is the following: "The biggest differences I see between professional and amateur journalism are the distance between writer and reader, freedom of subject, latitude to experiment, absence of commercialism, and the chance to create an artistic whole." This reminded me strongly of Robert Bloch's final "Fandora's Box" column -- the one that got me hooked into fandom -- in which Bob addresses the very ame concerns. I'm not going to type up his remarks here, but if you dig out a copy of *Imagination* for October 1958 or, alternatively, my editorial in *Trap Door* No. 6, wherein I quote Bob's column ex-

I liked your response to Russ Perry's comments about being out of the loop: "All *Jackpot!* readers are meeting new people. It's a consequence of tearing down some rather arbitrary and unnecessary walls." I couldn't help but notice the presence of letters from people whose names I believe I recognize from electronic gaming fandom (because you've mentioned them to me before). To me, this cross-pollination is heavily reminiscent of one thing I really liked about the late Bill Danner's *Stefan-*

Storing Electronic Fanzines

For now, the best archiving choice for electronic fanzines is probably a zip drive disk. You can put quite a few fanzines on one and they don't take up much storage space.

Already available and much better, though maybe still too expensive for many, is read-write CD. Each disk has a huge capacity, enough to store an entire run of a title and then some. They are inexpensive and take up a sliver of space.

The read-write technology is still a little expensive, but the price is tumbling. It won't be more than a year or two before an appreciable number of fanzine lovers will have a built-in read-write drive (probably on their Pentium Ivs…)

The next step is read-write DVD-ROM. The media is still cheap and storable, but the memory capacity is through the roof.

My fanzine collection fills numerous shelves, boxes and four three-drawer filing cabinets. It's a good col-lection, but it is not comprehensive and has many gaps.

A group of people armed with a scanner and a DVD burner could put every page of every issue of the top 500 fanzines of all time onto a stack of disks that wouldn't fill even one bookshelf.

Then the Online Fan Publishing Community will go silent while we all dive into those millions upon millions of evocative words from the hobby's past.

tasy: the interaction between SF and ayjay people. It's to be encouraged.

((Arnie: There is more afoot here than "cross-pollinations," as welcome as that is. We're all exploring this new media for fan publishing together.
   It's my hope that all fanzine fans will be able to join together to create something wonderful.))

In your final comment to me, that mentioning my name "uses up space that could be devoted to photos of half-nude women," I applaud your decision to devote the space to me instead. There aren't a lot of venues outside fandom where one can find my name in print, but there are certainly plenty of outlets offering photos of women in all states of undress. You've definitely got your priorities straight!

((Arnie: Ah, but thanks to your brilliant suggestion that I split the fanzine among several fans has given me the room to both mention your name frequently *and* shamelessly cater to the portion of our audience that is attached to half-naked women — or at least would like to be.))

You write, in response to Tom Springer, "Wouldn't fanzine fandom be a better place if everyone had complete files of all the great titles to inspire them?" Yes, definitely, and it seems to me that with scanning technology and programs like Adobe Acrobat this goal is easily in reach.
   It'd be a long time coming due to the hobby nature of fandom, but it might be time to begin compiling lists of what the most important great fanzines might be and beginning to do the heavy lifting to achieve this goal.
   However, regarding your comment that "the year-to-year count [of fanzines] tells the story of a shrinking field," I'd

"… seize the medium and ignore the original mes-

like to preview *Trap Door*'s annual fanzines received stat box by mentioning that I've already seen significantly more fanzines at this point this year than in all of 1999 -- and that's true even discounting electronically received publications.

((Arnie: Facts are facts, so I'll happily accept your report. I'm sure there are more hard copy fanzines this year than in any recent one. Unfortunately, the baseline against which we compare these totals derives from the 1990s, when fanzine production had already slowed down significantly.))

Steve Johnson
   Where's the Twilltone, I asked myself, after browsing through *Jackpot! #3* and experiencing the two column disorientation effect. After answering that question, I wound up printing the issue on 30-year-old green Twilltone, gently

browning from the edges. The results look darned good, if not exactly what you intended, better than I ever got out of my Gestetner. I doubt if I will print whole issues in the future, at least on my dwindling supply of Twilltone, since all that dust can't be good for the laser printer.
   Jackpot! is certainly the first fanzine I have seen in pdf, a format I associate with computer documentation and reports from the federal government, World Bank and similar organizations. Prior to *Jackpot!*, my most recent pdf download was an election pamphlet from the League of Women Voters. The League managed to fit 26 6"x10.75" pages into a 110K file. There was some color, but no photographs. The two column format was quite easy to read, but the fannish content was minimal at best.

((Arnie: Then .pdf files, unexpectedly, honor an ancient fanzine tradition. Fanzine fans have always seized the medium and chucked the original message.
   In the 19th Century, most people used small printing presses to churn out calling cards, business stationary and other such mundane jobs until pioneering amateur journalists used the same equipment to start their own little magazines.
   Fanzine fans weary of the expense and labor associated with small press printing switched to mimeographs and spirit duplicators, which previously copied school examinations and rummage sale flyers.))

My initial reaction on seeing *Jackpot!* was similar to my feeling when seeing a webzine for the time. I wondered how the editor/publisher would feel about the lack of uniform appearance on the screens of a hundred hypothetical readers, due to variations in video cards and monitors and user customization of the browser.
   Now, as then, I answered my own question by remembering that most runs of my own mimeod and dittoed zines were not uniform. A few copies were above average and a few were below average and even the average copies were not uniform. Only photocopied zines approached uniformity in each reader's copy. I couldn't have imagined a reader reproducing a copy on a mixture of new, 15 year old and 30-year-old paper.
   Splitting the PDF in two doesn't bother me, though I wish I could reassemble it as a single PDF file. The size of a single floppy disk, 1.4 meg, seems like a good maximum size for one issue, given the ease of distribution of floppies in person or by mail to those for whom an e-mail attachment will not work. It would be great if you could produce smaller PDFs, but I doubt if that is possible given the use of photographs and artwork.
   On my system, the photographs displayed adequately, the artwork less so. I wouldn't know whether scanning or PDF is responsible for the jaggies I see in the

Rotsler and other pictures. Line art seems better represented on a screen as JPEGS or GIFS.

Of course it makes sense to use the best means available for fan publishing. For editors who want to get beyond ASCII and don't want to join the HTML crowd, Adobe *Acrobat* would seem the way to go. One's choice of reproductive method varies of course with circumstances.

My first memories of reproduction go back to my mother and our visit, forty years ago, to the hardware store in search in hectograph jelly. (We needed to make fliers for the cub scout circus.) The hardware store, in Indiana, Pennsylvania, was operated by Jimmy Stewart's father. After much searching, Old Man Stewart found the hectograph supplies somewhere in that vast, cluttered and now vanished structure. A few years later, in the same town, I graduated to a ditto machine for a real fanzine. I had no idea that a local film collector, manager of a furniture store I passed every day on my bike, was publishing a typeset fanzine, tabloid format, for 16mm film collectors.

((Arnie: Digital technology has expanded the choices for fanzine fans. Besides electronic fanzines like *Jackpot!*, fanzine fans are also producing email fanzines and web sites. Just last night, in fact, I heard that a lively, frequent fanzine of the 1990s is about to start a new run as a weekly email fanzine.))

Brenda Daverin
Thank you for sending this along to me. I'm afraid I almost forgot I'd asked.

As a publisher of my own electronic fanzine, I found myself looking at the format of yours and wondering whether I should s/h/a/m/e/l/e/s/s/l/y/ r/i/p/ o/f/f/ take some inspiration and start spiffing up my layouts a bit more. It'd add a bit more to my workload, as I do an HTML version as well as *Acrobat* and dead tree formats, but since I currently only come out with a new issue every quarter or so, it's not as if I'd suffer a major slowdown.

((Arnie: Brenda's *Unraveled Feret* can be found at: http://members.aol.com/lysana.))

John Boston
Whoa, excuse me for belated response, I fell into a time warp from disasters at work. Amazing memory you have. You're quite right about the timing back then. But I faded away from fandom, involvement marginal and intermittent over the years. The good thing about the net is that it makes it easy to be marginal consistently.

((Arnie: I also love the way the Internet reunites old friends and acquaintance and improve communication with relatives. I used to go a year without hearing from favorite

cousins, nephews and nieces whom I now talk to regularly online.

The digiverse has also brought renewed contact with several people with whom I'd lost touch over the years. John and I, for example, were young fanzine fans together in the 1960s.))

I enjoyed reading *Jackpot! #3* and also just looking at

## *"… mixed metaphors are their avant-garde."*

it. Things sure have come a long way; the world is starting to look, in places, a bit like the future we were promised in all those cheesy magazines. Most appreciated the reminders of Rotsler, who will clearly outdo Philip K. Dick's record of publishing more books in the decade after his death than the decade before it.

Of the other stuff, I most enjoyed "Decay of the Cliche," which was spot-on in a lot of different spots. Elegant line: "Cliches are the touch of poetry in the life of the inarticulate." I guess mixed metaphors are their avant0garde.

We Also Heard from: Robert Lichtman, Cathy Cupitt, Irv Koch, Greg Dees, Marty Cantor, Jay Kinney, Sandra Bond, mike weber, Art Widner, Irwin Hirsh, Alison Scott, Don Anderson, Bruce Gillespie, Erika Maria Lacey, Dave Hicks, Brian Jordan, Mike McInerney, Susan Batho, Lew Wolkoff, Brenda Daverin, Joyce Scrivner, John Foyster, Larl Krederm, Pam Wells, Jim Williams and probably several more I've slighted (for which I apologize).

The Case of The
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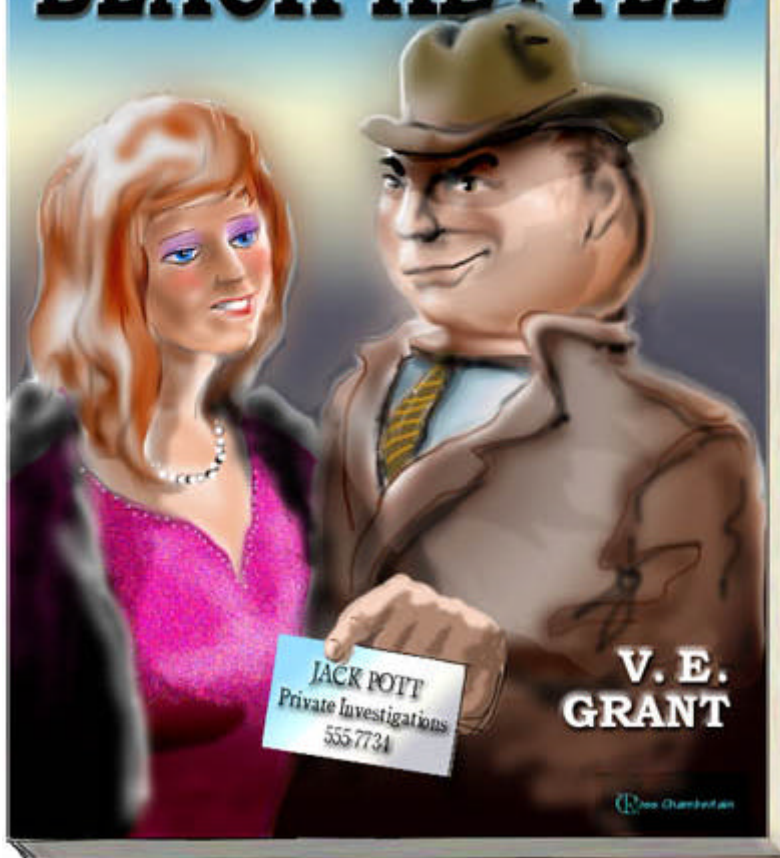
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