

The Canadian Fancyclopedia: D – Version 1 (May 2009)

An Incomplete Guide To Twentieth Century Canadian Science Fiction Fandom
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And the West Coast Science Fiction Association (WCSFA).

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Canadian fanzines are shown in red,
Canadian Apazines in Green,
Canadian items in purple,
Foreign items in blue.

D

DABBLERS / **DADAPA** / **DAFIA - DAFIATE** / **THE DAILEY DAILEY** / **DAMN!** / **DARK FANTASY** / **DARK VISIONS** / **DAUGHERTY PROJECT** / **THE DAUGHERTY PROJECT** / **DAUGHTER OF SWILL** / **DAY OF THE DULLSVILLES** / **DEAD DOG** / **DEADLINE** / **DEADWOOD** / **DEAN NOVA** / **DEATH WILL NOT RELEASE YOU** / **DEC** / **DECADENT WINNIPEG FANDOM** / **DECKER DILLIES** / **DEEP CUTS** / **DEGAFIATE** / **DEGLER, CLAUDE** / **DELTA PSI** / **DEJU VU** / **DEMOLISHISMS** / **DEN** / **DERELICTS** / **DERELICTI DEROGATIONS** / **DEROS** / **DESCANT** / **DESERONTO SF SOCIETY** / **DESIGN FOR LIFE** / **DEVELOPINE** / **DEVIL'S ADVOCATE** / **DIACYBERSEMNETIMANTICS** / **DIARY OF A PUNK LIBRARIAN** / **DICTATION** / **DIFFERENTIAL** / **DIGEST** / **DIGEST SIZE** / **DIMENSION** / **DINOSAUR SPIT!** / **DIRTY OLD PRO** / **THE DISRUPTOR** / **DISTAFF** / **DISTY** / **DITTO** / **DITTOGRAPHY (DITTOING)** / **THE DITTO MASTERS** / **DITTOZINE** / **DNP** / **DNQ** / **DNQ** / **DOCTOR OF FANOLOGY** / **DOCTOR OF FANTASTOLOGY** / **DOLMEN SHADOW** / **DOPPLEGANGERS** / **DOZMO** / **DRACO NEWSLETTER** / **DRACO FILM SOCIETY** / **DRAGONBANE** / **DRAMA** / **DREADNOUGHT** / **DREAMSCAPES** / **DREAM VENDOR** / **DRIFT** / **DROBE** / **DUFF** / **DUMMY** / **DUNBAR CHEESE MECHANIC** / **DUNC ROCK** / **DUO DEC** / **THE DUTCHESS OF CANADIAN FANDOM** / **DWF MERIT AWARDS**

DABBLERS

-- A unique, long obsolete fannish term coined by Donald Wollheim to describe a situation rare in its day (1930s) but now so common as not to be worthy of mention: the intrusion of science fiction concepts into comics (back then newspaper comics were meant) which ordinarily were purely mundane in character.

Examples given by Jack Speer include some modern readers might recognize: DICK TRACY, KRAZY KAT, LI'L ABNER, LITTLE ORPHAN ANNIE, MUTT AND JEFF, POPEYE, PRINCE VALIENT, TARZAN...and a host of others long since forgotten: ABBIE AND SLATS, BIG CHIEF WAHOO, DUB DABS, THE GUMPS, OAKY DOAKS, SKULL VALLEY and so forth. The

fascinating thing is the implication that fans were presumed to be quite familiar with all of the above.
(JS)

DADAPA

-- **Faned (O.E.): David Vereschagin, Georges Giguere, Sharee Carton.** DADAPA was begun in December of **1977**. A monthly APA which lasted at least 33 issues, it was described by Jim Sheddon as "*basically a local Edmonton APA of Dadaistic, or Dadaistic humour.*" (I believe the correct adjective would be 'Dadaist'.)

The international movement known as Dadaism "*repudiated tradition, culture, and reason*", so I assume the APA was off-the-wall at the very least, perhaps with the intention of maintaining a radical, innovative attitude.

Vereschagin himself wrote (in #2 of 'Blown in France'): "*BIF is the official announcement of DADAPA, the Dada Amateur Press Association. It takes its name from the early 20th century arts movement (or anti-arts movement, depending on your viewpoint). If you don't know Dada, look it up in an encyclopedia. Basically, DADAPA is a fun and nonsense APA, just created on Nov 10th, 1977 and already with a dozen members, just in Edmonton. Our first mailing will be going out Dec 1st... Initial membership is limited to 50.*"

"*DADAPA is devoted to dada & humour. For those into punk, new wave, mail-art, rubber-stamps, avant-garde weirdness or regular old fashion wit & mirth.*" - (RR)

[See **BLOWN IN FRANCE**] (Info requested! Details wanted!)

DAFIA / DAFIATE

-- 'Dafia' is the STATE of drifting away from it all. To 'dafiate' is the ACT of drifting away from it all. 'It' being fandom, and dafiation taking place when other interests beckon, or fandom itself seems less and less enthralling. Dafia is the gentlest form of Gafia.

[See **DEGAFIA, FAFIA, GAFIA**]

THE DAILEY DAILEY

-- **Faned: Michael S. Hall.** Newszine of some sort, probably printed during a convention updating congoers on what was happening, changes in programming, etc.

1979 - (#1 – Oct 6) (#2 – Oct 7) (#3 – Oct 8) (#4 – Oct 9)

DAMN!

-- **Faned: Norman G. Browne.** APazine for FAPA, pubbed out of Edmonton in **1953**, and Wilson Heights, near Toronto, in **1954**. He and Les Crutch were two Canadian members of FAPA at this time (there may have been others), and like Crutch he got into trouble over matters sexual. Specifically, he frequently included mailing comments, not on FAPA, but on PAPA, the "Pornographic Amateur Press Association." The fact that PAPA turned out to be a hoax by Browne did not endear him to his fellow FAPAns. Their response may have been one of the factors contributing to his gafiation in late 1954.
(RB)

[See BROWNE, NORMAN G., VANATIONS, FILLER, VANCOUVER SF SOCIETY, TORATIONS, PAPA, PAR, CONCUPISENT TALES & DOCTOR OF FANOLOGY]

DARK FANTASY

-- **Faned: Howard E. 'Gene' Day**, the 'Genie of Gananoque'. At least 23 issues pubbed out of Gananoque, Ontario, by Shadow Press beginning in 1973. A "pocket-sized" bimonthly heroic fantasy fictionzine with original fiction and verse. Most of the contributors were Ottawa fans. A pro illustrator himself, Gene often contributed his own art. Larry Dickinson and John Bierly were some of the other artists. 'Dark Fantasy' was renowned for its excellent layout and was often imitated. (RGC) & (TW)

In MAPLE LEAF RAG #10 (Dec 1984), Gordon Derry wrote: *"Many writers and artists who had their first publication in DARK FANTASY went on to become professionals in their fields: Charles Saunders, Galad Elflandsson, John Bell, Gordon Derry, Dan Day, and Augustine Fennel are some names that come readily to mind. Other well-known DF alumni are Larry Dickinson, Ronn Sutton, Dave Sim, & Tim Hammell."*

"Almost from the beginning, DF maintained a constant format & style of layout. There was little in the way of reviews and letters in early issues, and these were eliminated after several issues. From then on, DF was dedicated only to publishing fiction, poetry & art in the fantasy, SF & horror genres, with no advertisements to interrupt the brilliant flow of creativity."

"Generally the page count was 42-52, in the familiar digest size. The magazine was always strictly B&W, except for issues #22 & #23, which had a second colour on the cover."

"Along with Charles Saunders, Gene Day was instrumental in forming the Small Press Writers & Artists Organization, and he served as the President for the first years of SPWAO's life. As well, he introduced many writers & artists to one another, often personally at his studio in Gananoque, which was always open to friends & visitors. It was through Gene and DF that the Ottawa circle of writers -- Charles Saunders, Charles de Lint, Gordon Derry, Galad Elflandsson, John Bell -- all came to know one another. All of these writers are now publishing professionally, and quite simply, this might never have happened if DARK FANTASY had not existed."

1973 - (#1 - ?) (#2 - ?)

1974 - (#3 - Mar) (#4 - Jul) (#5 - Oct)

1975 - (#6 - ?) (#7 - ?)

1976 - (#8 - May) (#9 - Sep) (#10 - Dec)

1977 - (#11 - Jan) - *"I have always enjoyed DARK FANTASY and even admit to using it as an inspiration for my own zine. DF utilizes good solid design & layout, with clean artwork & copy; though the copy itself could be better handled. I think it is one of the better semi-pro zines around... Artwork is not over-used & follows a rather rigid conformity of one full-page & one half-page illo per story, though a bit more flexibility would be appreciated."* (DH)

- (#12 - ?) (#13 - ?) - According to Gordon Derry: *"DF#13 never saw print -- an unscrupulous printer took the money for this issue, trashed the master copy, and disappeared from view."*

Wrote Dale Hammell in 1978: "He may have been rocked with the loss of DARK FANTASY 12 & 13 to THAT PRINTER in California, but Gene Day keeps coming on. Good for him!"

The editorial in the LULU REVIEW #2 (Sep 1978) read in part: *"It has come to Lulu's attention that several of the zines we've reviewed have been getting royally ripped off by a certain printer. The zines involved (that we know of) are: DARK FANTASY, COPPER TOADSTOOL, THE FEM-ART*

COLLECTOR, & EQUINOX. The printer offers great prices, the editors send their work and payment; no work is produced, no money or artwork is seen again. This is a criminal and morally obscene practice. All of us involved in LULU are totally outraged... The printer in question is: Mr. Desmaretz of AJD Graphics, Rancho Cordova, California...Needless to say, all publishers are warned to stay away from this guy."

- (#14 - Sep)

1978 - (#15 - Jan)

- (#16 - Jun) - *"DARK FANTASY may not be the best fantasy pub to emerge from Canada's soil, but it damn well is in the top 5; and of course, full honours go to Gene for being the first to break the 'frozen hiatus' that had existed in the Canadian F&SF scene."*

"A nice cover to this 16th issue, by George Freeman, and a 'hunky-spaceship' piece by the editor his'self... Inside there is the usual, (usual, only in the sense of regularity in every issue), good smattering of fantasy, SF & verse pieces."

"Most notable: 'Secret Stones, Hollow Bones', a poem by that mysterious Wendelessen; Wayne Hook's 'Halfway'; and 'House Of The Domovoi' by Glenn Rahman."

"Gene's winning layout is still there, the one several digest publishers have used as a model, & the artwork balances the blocks of copy very nicely. Some good unhumorous art by Larry Dickison; and couple of nice grotesque pieces by John Bierly, as well as others."

"There are some faults with the printing, as always, (Gene's still trying to find a decent printer), but they can be lived with. Hopefully, DARK FANTASY will thrive for a long while yet; for though it may not (now) be the best Canadian zine, it is regularly good, and a zine to rely on." (DH)

(#17 - Jul) (#18 - ?)

1979 - (#19 - Feb) (#12 - Apr -- late & out of sequence) (#20 - Jul) (#21 - Oct)

1980 - (#22 - Mar) (#23 - Nov)

Note: Gene Day passed away in the fall of 1982.

1984 - (#24/25 - Aug) - Faned: **Gordon Derry**. *"A commemorative double issue of the late Gene Day's influential semi-prozine DARK FANTASY. In addition to unpublished artwork & fiction by Gene, the magazine will feature contributions from Charles de Lint, Charles Saunders, Dave Sim, Dan Day, and others." (John Bell)*

DARK VISIONS

-- **Faneds: Gord Tomblin & Bruce Brown**. A weird tales type of semi-pro horror zine pubbed out of Ottawa, Ontario, circa late **1984**. Ad blurbs in Canadian fanzines read: *"There is a place in the deep recesses of the mind where it begins... Where reality is forgotten and nightmares reign... Come with us and experience Dark Visions... Short stories featuring horror, the supernatural and weird... Order a subscription now and receive a free introductory first issue."*

1985 - (#3 - Fall?) - Featured horror fiction by Gary Eikenberry, D.L. Sproule, Lisa Lepovetsky, Asko Alholm & others. Described by SCAVENGER'S NEWSLETTER as *"Very entertaining."* This is the last issue.

DAUGHERTY PROJECT

-- After Walter J. Daugherty, an extremely ambitious member of the LASFAS (Los Angeles Science Fantasy Society) in the 1940s & 50s. It was alleged by Insurgents Charles Burbee and Francis T. Laney that he advocated grandiose schemes which never produced results, hence the concept of the Daugherty Project *"as a synonym for a wildly visionary idea that never gets beyond the talking stage."* Any project a fan starts, but fails to complete, is thus by fannish tradition called a 'Daugherty Project'....like...possibly... this fancyclopedia...

Harry Warner Jr. points out that Daugherty doesn't deserve this reputation: *"Without Daugherty, half of LASFS accomplishments in the forties would not have occurred, the club itself would almost certainly have disbanded, at least one and possibly two Worldcons would have turned into fiascos, and three or four other fans would have had to pitch in and help with the mimeo crank-turning, landlord-placating, feud-calming, and fund-raising activities."*

An example of what Daugherty did accomplish is what is generally considered to be the first comprehensive fan directory in the history of fandom, a project listing 600 fans and their addresses, which he published in 1942.

It is hardly fair that he should be saddled with a false accusation as his legacy, but on the other hand...it is a form of fannish immortality...

THE DAUGHERTY PROJECT

-- **Faned: R. Graeme Cameron.** Apazine consisting of an earlier version of the working notes for this web site fancyclopedia, albeit strictly fanzines. #1 (A-B) appeared in 'CANFAPA' #3 Jul 1998, #2 (C-D) in 'CANFANDOM' #4 Jan 1999, & #3 (E-F) in 'CANFANDOM' #5 May 1999. In recognition of the never-ending nature of the task, named 'The Daugherty Project'.

I stated that the actual title was 'The Incomplete Guide to Canadian Science Fiction Fanzines: 1937 to 1999 A.D.' I explained that the *"Target date for first publication is 2000 A.D. Since its purpose is to stimulate awareness and interest in Canadian fan publications, I thought I'd publish my ongoing research in CANFAPA in the hope that it will trigger a flood of new information from readers while at the same time inspiring Canadian faneds and collectors."* The same applies to this version.

DAUGHTER OF SWILL, MOTHER OF SCUM

-- **Faned: Neil Williams.** Somewhat anarchistic humour/sercon perzine pubbed out of Vancouver in 1984 (after Williams had finished his stint as editor of BCSFAzine). A successor of sorts to William's SWILL.

1984 - (#1 - ?) - Theme: Fandom & Fascism.

- (#2 - ?) - Theme: The SF of winnable Nuclear War.

- (#3 - ?) - Theme: Lack of truly alien aliens in SF. This was the 'best' issue according to Neil.

[See SWILL, SCUM, BCSFAzine issues #108 to #120]

THE DAY OF THE DULLSVILLES

-- **Faned: Georges Giguere.** APAzine.

1984 - (#1 - Nov)

DEAD DOG

-- Most conventions begin on Friday afternoon and end on Sunday afternoon; The Dead Dog party takes place Sunday night long after the last item of programming is complete. It serves several purposes: it gives out-of-towners who aren't leaving till Monday morning something to do, lets the hardcore fans cling to the fun of convention just a bit longer, allows the convention committee to finally relax and have some fun, enables the remaining food and liquor supplies to be used up, and is one last attempt, through donations, and maybe an impromptu art auction of the posters fans had created over the course of the con, to raise a little more cash to help the con at least break even financially.

Normally the Dead Dog is usually held in the hospitality suite, but if by virtue of the contract it is no longer available, all the food and liquor is transferred to the suite of someone staying for the night. There is almost always a break between the official end of the con and the start of the Dead Dog. This is to allow time for the concom and volunteers to initiate the breakdown of the physical setup of the con, for example to gather up AV equipment and art panels in preparation for taking them back to storage in S. 40's basement (VCON fans know what I'm talking about). Then, beginning about 8:00 or 9:00 pm, the Dead Dog can begin!

A Dead Dog is bittersweet. Many non-local fans are conscious they will not see each other again till the next con, and everyone is aware the end of the Dead Dog means the end of an event they've been looking forward to all year. If sometimes the gaiety seems a bit forced, it's because some are feeling the pain. On the other hand, if the feeling is mutual that the con has been exceptionally good a carnival-like atmosphere of triumph may prevail. Generally speaking, don't miss the Dead Dog! It is quite often the culmination and summing up of a con. The last statement, as it were.

DEADLINE

-- From a Faned's point of view this is usually self-imposed: "I WILL do..blah blah blah.. by.. blah blah blah.. so that my zine WILL be published by such and so date." And published it is, usually weeks, months, or even years later than originally anticipated. And if someone promises you material by your deadline, and it doesn't show up, then it's a good thing your own publishing deadline has slipped, isn't it? Because you still have a chance the promised article will be mailed to you in time after all.

But APAs are a different story. Here reality intrudes. For an APA to survive at all it MUST be published more or less on its regular schedule, or else members will drop away. For contributors who fail to meet deadlines, the result is that their apazines will be even less topical when they finally appear, and, if they keep missing their deadlines, means they are in effect no longer contributors and will automatically forfeit their membership.

[See APA, APAZINE]

DEADWOOD

-- Originally this term was used in FAPA and other APAs to describe the rather odd fans who would pay membership fees, receive a year's worth of mailings, and never contribute so much as a single page. Naturally this resulted in their being bounced from the membership. So why do it? A year's egoboo of telling everyone you're a member of whichever legendary APA, getting to read all sorts of nifty stuff, keeping your privacy intact while at the same time perhaps learning the juicy inside details of discussions/revelations etc not meant for fandom at large, and, in a nutshell, being on the inside while remaining on the outside. More charitably, perhaps some of the individuals in question were just

painfully shy and totally lacking in confidence in their writing skills. Then again, maybe they were just lazy.

Eventually the term was extended to those members who didn't quite enter into the spirit of the APA, i.e. contributing the bare minimum of pages and not one word more. Worse, the contributions might exhibit extra spacing between lines, extremely wide margins, enormous point type, and any other gimmick conceivable to maximize white space and reduce the amount of writing involved. Even modern APAs are full of examples of this form of shoddy contribution. (JS) (DE) (RB)

[See APA, APAZINE]

DEAN NOVA

-- **Faned: Larry Nadolsky.** At least 1 issue circa **1984** pubbed out of Pointe du Bois, Manitoba. *"Why Winnipeg has a monopoly on Canadian comic artists (Roldo, Kenny Moran, Ackerman, etc) I have never quite figured out, but here is yet another self-published comic from Manitoba. And it's a good one. Dean Nova is a spaceship-flying private-eye who wanders through a slightly off-the-wall universe."*

"Typical dialogue: 'The jester was thrown in jail sire... it seems he was performing in a musical production and stole the show.' Nothing earth-shattering, but reasonably entertaining." (RR)

"DEATH WILL NOT RELEASE YOU"

-- In the 1940s Francis T. Laney, noting that the membership list for the Los Angeles Science Fantasy Society seemed unduly exaggerated at 500+ names, reviewed the roster and discovered that no member who had dropped out of the club for any reason had ever been deleted. Presumably this included members who had passed away. So Laney is credited with coining the phrase *"Death will not release you"* as a consequence of his discovery. This caught on with later generations of LASFS fans as part of their club's heritage.

Dick Eney in his Fancyclopedia II quotes Charles Burbee asking Rick Sneary *"Does death release you?"* in reference to membership in The Outlanders (an LA club separate from the LASFS) without getting a reply. This would appear to indicate the evolution of the catchphrase into something which could apply to any fan club or organization, and indeed it became part of the general fannish lexicon. Today, however, it has largely fallen out of use, modern fans being unaware of the context.

Amusingly, Rich Brown wrote: *"...on one notable reported occasion Ernie Wheatley, the dormouse of LASFS (so-called for a tendency to put his head down on his arms and fall asleep at after-meetings in local restaurants) woke up just as someone was using the phrase to add, "Even if you die!" – and then promptly put his head back down on his arms and went to sleep again."* (DE) (RB)

DEC

-- Calgary SF club circa 1979 to 1983 at least. Kathleen Moore-Freeman says DEC stands for "Delenda est Karthago!", which is Cato's old battle cry, i.e. "Carthage must be destroyed." This is unlikely, however, as the correct Latin word order was "Karthago delenda est!" Garth Spencer wrote that DEC stood for "Digital Equipment Corporation." I suspect an unknown 3rd alternative more likely.

DEC put out a newsletter titled DUO DEC, and apparently sponsored the 1983 NonCon (Alberta Regional Convention). Garth Spencer stated that DEC *"hosts NonCon on alternate years"*. Alan Dewar & Bonnie Liesemer were on the exec.

[See **DUO DEC**]

DECADENT WINNIPEG FANDOM

-- The name by which five active Winnipeg faneds were known in the late 1970s. They were: Garth Danielson, faned of 'BOOWATT', Randy Reichardt, faned of 'WINDING NUMBERS', James A. Hall, faned of 'JABBERWOCKY', Michael S. Hall, faned of 'LAID', & Stuart Gilson, a fan artist whose work appeared in such diverse zines as WINDING NUMBERS, SIMULACRUM, & US fan Mike Glycer's SCIENTIFRICTION.

Writing in 1984, Chris Rutkowski commented: *"Fandom in Winnipeg is in a strange state these days. Star Trek is really big here, and the club is really active... The SF group headed by the Mansfields is heavy on the D&D & Fantasy, as well as pop SF. The days of Decadent Winnipeg Fandom are long gone, I'm afraid. The closest thing these days is the motley crew that frequent Dim Sum on Saturday mornings."*

DECKER DILLIES

-- So nicknamed by legendary fan 'Bob' Tucker, it was actually five young guys -- Marvis Manning, Vincent Manning, Claude Davis Jr., Maurice Paul, and William Sisson -- who formed the 'Literature, Science and Hobbies Club' of Decker, Indiana, which was active for all of just one year, 1940. They are remembered for two things. They may have been the first fan club with their own clubhouse -- though just a one-room shack -- and they produced six issues of PLUTO, the first fanzine to exploit colour mimeography to its full potential.

Even today you occasionally see colour photos in newspapers reproduced with colours out of register, so it is all the more amazing that the Decker Dillies *"achieved perfect four-colour register on an amateur publication using mimeograph stencils, which are not manufactured with attention to this type of accuracy, and which stretch and slither around on the drum in the course of a run"*. Though it occurs to me their 'secret' may simply have been to run off more copies than they needed and discard the ones that didn't come out right. Wasteful, but a great way of getting a reputation for perfection.

The written content of PLUTO was entertaining but nothing notable apparently, however the zine's appearance inspired countless faneds to strive to add as much colour as possible to their mimeographed zines, hitherto considered too much trouble to bother attempting. (It should be noted that hectographed zines had employed colour long before 1940.) (HWJ)

[See **CLUBHOUSE, HECTOGRAPHY**]

DEEP CUTS

-- **Faned: Keith Soltys.** APAzine.

1984 - (#1 - Jan) (#2 - Mar) (#3 - Jul) (#4 - Sep)

DEGAFIA / DEGAFIATE

-- Since 'Gafia' means 'get away from it all', ie. flee fandom and fanac, 'Degafia' is the state of returning to fannish activity. This is usually announced with a great flourish in the editorial of a fanzine appearing months, if not years, after the previous issue. An announcement, I might add, which may fall flat as the current crop of fans may never have heard of you, depending on how long you may have been absent from the fannish scene.

Hmmm, possibility for a delightful hoax here. Let a newbie neofan do some research via the assorted Fancyclopedias and fan histories, then announce -- say the long-delayed issue 12 of COSMIC WONDERAMA or some such -- and pretend, with the aid of judicious name dropping and story telling, to be an old-time fan returning to the fold. Could be great fun. I wonder if anybody has ever done this?

[See **DAFIA, FAFIA, GAFIA**]

DEGLER, CLAUDE

-- Claude Degler is the ultimate example of a mentally disturbed individual who, taking advantage of fandom's traditional tolerance of unorthodox ideas, promotes a personal agenda so bizarre that prominent fans eventually unite to ostracize him in order to prevent fandom's reputation among mundanes from getting any worse than it already is. He is THE classic fugghead.

As a teenager, Degler spent the years 1936/1937 in the Indiana Hospital for the Insane, and was released against the advice of his doctors. Somehow he got involved with local fandom (the Indiana Fantasy Association) and helped Leonard Marlowe produce a fanzine titled INFINITE. In 1939 he hit upon 'The Cosmic Concept' - that it was up to him to organize fandom into the 'Cosmic Circle' of 'Cosmen' who would selectively breed a race of super mutants who would eventually rule the Solar System - and he spent the rest of his fannish career proselytizing other fans. To that end, he began traveling across the States asking to stay with various fans whose addresses he'd picked up from the letter columns in the pro magazines. Virtually every fan he stayed with, whether willing or not, wound up being appointed head of the local state-wide SF society he created on the spot, all of these 'organizations' federated under his umbrella organization the 'Planet Fantasy Federation'.

At first his crusade had little impact on fandom, if only because most of the fans he was dealing with were not actively involved in fandom at large but simply had written a letter of comment to a prozine. Still, some took notice when he appeared at the 1941 World Convention in Denver and gave a speech he claimed had been written by Martians. And mundanes took notice when he had an illicit affair with a minor (evidently trying to get his breeding program underway) in his home town of Newcastle, Indiana, some time in 1942. In 1943 he received a 4F classification from the military, which meant that - despite the voracious manpower demands of WWII - they did not want him serving in the armed forces, a clear sign that something was amiss.

Circa 1942 and into 1943, Degler settled down in Los Angeles and churned out weekly newsheets, courtesy of the Los Angeles Science Fantasy Society and its print room facilities, promoting his Cosmic Crusade. At first many in fandom found his efforts amusing, but it gradually dawned on fans that his relentless self-promotion was very bad public relations for fandom, for it left the impression that fans were not just juvenile idiots, but actual lunatics. Prominent fan T Bruce Yerke did some investigation into Degler's background and produced a report proving that the '200 member' Cosmic Circle Planet Fantasy Federation was largely a figment of Degler's imagination, and that Degler had once been judged insane and probably still was. He demanded Degler 'reform' and argued fandom should shun him if he refused to halt his activities. Yerke's report was co-signed by numerous prominent fans.

The final nail in the reputation of self-proclaimed 'Superfan' Degler was the reaction of Prozine AMAZING STORIES editor Ray Palmer when he read an issue of the COSMIC CIRCLE COMMENTATOR, one of Degler's publications. Concluding that organized Fandom had drifted into the realm of Nazi-like extremism, he threatened to ban said fans from the magazine's letter column and cease all relations with Science Fiction conventions, no more freebies for fund-raising auctions, etc. Terrified that the other pulp SF zines would follow Palmer's lead, prominent fans contacted him and explained that Degler was a one-man crusade with no followers, that his vast Cosmic Circle group did not in fact exist, and that Degler certainly and absolutely did not reflect the thinking of fandom at large.

And so Claude Degler was set adrift from fandom. In the late 1940s he tried to re-enter fandom with threats to publish zines with titles like WEIRD UNSOLVED MYSTERIES and MONSTER STORIES, but was ignored. In 1950 he tried to join FAPA, but Secretary Treasurer Harry Warner JR. "decided two disasters were enough" (the first disaster being the resignation of two prominent fans) and chose to reject his application. The same year, Degler showed up at the Norwescon in Portland and presented a motion to the convention that it should officially denounce communism. The motion was defeated. Many assumed his intention was simply to annoy some of the left-leaning Big Name Fans who had driven him from fandom, and in that he succeeded.

Degler's last known appearance was at the 1957 Oklacon, but he simply attended and made no effort to promote his ideas or attack his enemies.

The going of Claude Degler left fandom sadder but wiser, for it seemed he had proven that boundless energy and enthusiasm was not necessarily a good thing for fandom but could, in fact, be potentially dangerous to the cause. The Degler experience introduced a touch of realistic caution into the utopian dream worlds of fandom. Perhaps a worthwhile legacy.

I'll leave the final word to a quote from Harry Warner J.: *"In a left-handed way, Claude Degler is among the most influential fans in history. He was the ideal horrible example that put fandom onto its guard against all-out screwballs. His sponging resulted in complete revision of the unwritten laws of fan hospitality. His Cosmic Circle was an unintentional parody on all fan organizations, showing by exaggeration the ways in which they are ridiculous. His insistence that fans are star-begotten and misunderstood but destined leaders of mankind was so startling that we no longer hear the old half-serious cry, 'Fans are Slans!'"* (JS), (DE), (RB) & (HWJ)

[See CIRCLE AMATEUR PUBLISHER'S ALLIANCE, COLUMBIA SCIENCE FANTASY SOCIETY, COSMIC CAMP, COSMIC CIRCLE, COSMIC CLOD, COSMEN, COSMIC CONCEPT, COSWORMS, FUTURE FANTASY FRENCH, MARTIAN MESSAGE, PLANET FANTASY FEDERATION]

DELTA PSI

-- **Faned: Taral Wayne.** A one-shot perzine pubbed out of Toronto, Ontario. Really four zines in one, each with its own cover: 'HUBRIS' consists of wide-ranging personal introspection; 'SHIFGRETHOR' has complex 'Trek' technical spoof, followed by several locs including one from Bill Rotsler on the nature of fannish art; 'IMAGERY' consists of an article by Mike Glicksohn on fanartist Randy Bathurst combined with a portfolio of Randy's art; and 'OUTREMERRE' is a fiction piece describing the arrival of a rather sexy alien and detailing her race's history, language, etc.

Art by Taral is to be found on almost every page, and some work by Rotsler. My favourite is Taral's 'SHIFGRETHOR' cover depicting a mermaid ecstatically mating with a dolphin. This is a very fine zine, a year in the making, with a print run of 250.

1977 - (#1 - Mar)

DEJU VU

-- **Faned: P. Howard Lyons.** A CAFP publication circa **1954**. It's nature was described in 'CAN FAN' #22 (Sep 1954) as "general" so it may have been a typical genzine of the period. Then again, maybe it was an APAzine. (Feedback requested! Details wanted!)

DEMOLISHISMS

--- This is very obscure, to me at least. I assume it was a short-lived fad among faneds and fanzine contributors during the early 1950s. Essentially, letters in peoples names were replaced with phonetic equivalents -- more or less -- for presumably humorous reasons.

Examples: Vinç Clarke instead of Vince Clarke, S&erson instead of Sanderson, @kins instead of Atkins, etc.

The term 'Demolishism' somehow derives from the Alfred Bester novel THE DEMOLISHED MAN, which is about telepathy. Maybe because you practically had to be a telepath to figure out the correct pronunciation? According to Eney a pre-Bester variation can be found in ACKERMANESE, such that DEMOLISHISMS can perhaps be described as a last gasp revival of the vile practice. At any rate nothing to worry about now. Quite obsolete. (DE)

[See ACKERMANESE]

DEN

-- The den is the original womb with a view, usually a teenage fan's bedroom, wherein he cultivates his love of Science Fiction. This phenomenon came into being in the late 1920s and early 1930s. At first there might be piles of AMAZING STORIES and later sf magazines, perhaps a few torn off covers pinned to the walls. Come the urge to write to the editor (of professional magazines), a typewriter is acquired, along with a collection of carbons of letters sent. Later on files of correspondence exchanged with other fans whose addresses had been published in the letter columns accumulates. Then perhaps issues of a local clubzine. Soon personal fanzines flood in from fans across the nation. This inspires the acquisition of a duplicating machine of some sort to pub one's own ish. Files of art and articles from contributors result. More and more art is pinned to the wall, some fannish, some professional, the latter usually cut from books or magazines, but maybe one or two pieces purchased at conventions, plus maybe a photo or two. Everywhere there are books, magazines and fanzines, many not yet read. The den is buried in paper artifacts of the initial fannish explosion of the 1930s, and the gleeful fan sits like a spider in his web, drawing together and constantly reweaving the strands of his enthusiasm.

Question is, does this phenomenon still exist? I can't answer for teenagers, but let us consider the contemporary den of a 57 year old allegedly mature warehouseman of limited income. It measures 9 ft by 12 ft and contains a writing table, a computer table, wall to wall bookcases and -- filling the centre of the room, a large sorting table resting on low bookcases. The assorted bookcases contain about 500 science fiction pocket books, 200 science fiction videos and maybe fifty science fiction hardcover books. The limited space on the walls not hidden by bookcases is festooned with reproductions of movie posters for classic films like THE KILLER SHREWS and THE GIANT LEECHES, as well as a complete set of large-scale prints of the TOM CORBETT SPACE CADET Viewmaster reel images. Here and there are odd items like an Aurora award, an Elron, A Mr. Spock liquor bust, assorted models including the Aurora Monsters series, the Lindberg Flying Saucer and the Monogram Space Taxi, a framed Classics Illustrated War of the Worlds comic, and a small ceramic figurine of Cthulhu. In other words, the den I always wanted as a kid has now come to life. Nearby is a closet with a couple of

hundred old monster magazines and comic books, and an even bigger closet with the 7,000 plus fanzine collection of the BCSFA archive. Am I content? You betcha! After all, everyone needs a hobby of some kind, and mine is fandom. And my den, my fannish womb, is both my refuge from the mundane world and the centre of my fanac. At this stage in my life, I couldn't do without it.

[See CLUBHOUSE]

DERELICTS

-- Members of the Toronto Sf Society circa 1947 - 1959 "Old Derelicts", then members of the Ontario SF CLUB 1966 - 1984 "New Derelicts". For details:

[See TORONTO DERELICTS]

DERELICTI DEROGATIONS

-- An ongoing series of articles by Boyd Raeburn in his A BAS (1954-1959) was "Derelicti Derogations", fictional minutes of meetings of "The Derelict Insurgents And Tommy Steele Record Boiling Society" in which actual quotes of contemporary faneds were weaved into fictional dialogues.

Sample comment: *"That's the awful effect of Freud on the middle classes. They think they've a moral duty to say whatever dirty thing comes into their minds."*

"Among many highlights were the Derogations, insidious playlets crafted from real (usually fuggheaded) statements." (AK)

"I certainly agree that 'Derelicti Derogations' was one of the highlights of Boyd Raeburn's A BAS." (RL)

As an example of the influence of Derelicti Derogations on fandom, Jim & Greg Benford lived in Germany in the 1950s, and published a zine titled VOID. Quoting Jim Benford: *"The derogation was a form invented by Boyd Raeburn in his legendary fanzine A BAS. It's a marvelous method of sending up people, using their own words, and should be reintroduced into fandom. A fine example of our own approach occurs in VOID #6 in Greg's 'Deutsch Derogation... As Greg said in the introduction: 'we will show all of you the real atmosphere of good will in which Gerfandom works and so you might see the real cooperation we have here.' Of course the dialogue among various participants, some quoted from their own works, some made up, shows them to be all self-centred, egocentric and short sighted. A bit surprising, then, that German fans were speaking to us after that."*

DEROS

-- Are degenerate humans -- degenerate both morally and physically -- who live in caves deep beneath the surface of the Earth, warring constantly upon each other when they aren't plotting against us surface dwellers. Their caves were originally hollowed out by the elder gods, who eventually set off to explore the universe but inconveniently left behind machines which, when operated by ignorant humans who discovered the caves, devolved said humans into the Deros. Sound like a rip-off of Lovecraftian fiction? But Richard S. Shaver claimed it was all true, and he should know, he found the caves and learned everything from the 'thought records' the Deros carelessly failed to conceal. And Raymond A. Palmer, editor of AMAZING STORIES, backed him up.

It is a very curious thing that Palmer, who publicly condemned organized fandom for its alleged support for Claude Degler's 'Nazi-like' crusade to promote the mental superiority of fans, was himself -

- at roughly the same time, circa 1944/45 -- by virtue of declaring Shaver's fiction to be scientific fact, ruining the reputation of science fiction fandom to a degree far worse than anything Degler ever accomplished. But then, Palmer had worried Degler's ranting would cost him readers (even though Degler was never published in AMAZING STORIES), whereas the Shaver stories/articles increased the magazine's sales dramatically (it seems the only way to attract mundanes to science fiction is to inject as much pseudo science as possible).

At any rate, it was great fun for a while for fans to accuse each other of being Deros, or to denounce mundane critics as Deros, but now the term is completely obsolete and meaningless to the contemporary fan, albeit a historical artifact rather fun to contemplate. (JS) (DE) (HWJ)

[See **DEGLAR CLAUDE, SHAVER RICHARD SHARPE, PALMERISM**]

DESCANT

-- **Faneds: Norm Clarke** and **Georgina 'Gina' (Ellis) Clarke**. Gina moved from Calgary to Ottawa circa 1959/60 to marry Norm. They originally co-edited 'DESCANT' as their joint contribution to FAPA, but eventually it was distributed more widely. There were at least 24 issues, with first dating May 1959 and the 23rd pubbed sometime in 1973. (GS) & (RL) (Feedback requested! Details wanted!)

Robert Lichtman wrote in VEGAS FANDOM WEEKLY #100 (2007): "*DESCANT, the 'other' fanzine of Norm & Gina Clarke, which saw two dozen issues to HONQUE's five. Lots of great writing by the both of them.*"

1959 - (#1 - May)

1960 - (#2 - Aug) (#3 - Nov)

1961 - (#4 - Feb) (#5 - May) (#6 - Nov)

1962 - (#7 - Feb) (#8 - May)

1963 - (#9 - Feb) (#10 - ?) (#11 - Nov)

1964 - (#12 - Aug)

1965 - (#13 - Feb)

1966 - (#14 - ?)

1967 - (#15 - Feb)

1969 - (#16 - ?)

1970 - (#17 - May)

1971 - (#18 - May)

1972 - (#19 - Aug) (#20 - Nov)

1973 - (#21 - Feb) (#22 - Aug) (#23 - ?)

DESERONTO SF SOCIETY

-- Deseronto is a small town on the road between Napanee & Picton, located just across the Bay of Quinte from the Tyendinaga Indian reservation. That's right, you've got it! We're talking East end of the North shore of Lake Ontario. Here, sometime in the fall of 1948, the Deseronto SF society was formed, an event no doubt inspired by the earlier creation of the just-down-the-road Picton SF Society in June 1948, or at least by the presence of Jack Bowie-Reed, whom Harry Warner Jr. credits organizing the DSFS.

Like the PSFS, the DSFS joined the Canadian Science Fiction Association right away, but unlike the PSFS (which lasted at least as long as the CSFA lasted), the Deseronto SF Society was the first of the constituent clubs of CSFA to collapse, in late 1949. So the Deseronto club existed for only about a

year, whereas the Picton club survived for at least 5 years. Both are small Ontario towns. I wonder why the different fates? (JBR)

One Deseronto fan listed in the 1952 CANADIAN FAN DIRECTORY may possibly have been a member of the Deseronto SF Society. His name: Wm J. Holden.

[See CANADIAN SCIENCE FICTION ASSOCIATION & PICTON SF SOCIETY]

DESIGN FOR LIFE

-- **Faned: Tommy Ferguson.** A perzine pubbed out of Toronto. "Tommy is originally from Northern Ireland, and is back there again, but he lived in Toronto for a short time, and got back into fanpubbing while he was here. To the best of my knowledge, only two issues of this very personal perzine.

1977 - (#1 - Feb) - Article about some of the loves of Tommy's life, and decisions about his health, list of recent purchases of music CDs, locs on previous fanzines Gotterdammerung and TASH, and the fight to be called Tom, Tommy or Thomas. (LP)

Ferguson writes: *"So the new zine, eh? I should warn you there will be a lot more ehs in this zine, simply because it is a national phrase in Canada. I have succumbed rather too quickly to this because I'm from Derry in Northern Ireland where is a similar affliction of saying 'Hey!' after each sentence.... appears I did make the right choice of country, linguistically speaking."*

This features a very personal lifestyle article titled "No Surface, All Feeling", which is too personal to quote. There is a long-standing tradition in fanzinedom to write self-referential articles as vividly and astoundingly personal as anything to be found in a diary. This goes right back to the fad of fannish Autoanalyses in the 1930s, but tends to be more in the form of introspective essays today, as in Ferguson's essay.

Kevin Carter contributes an article addressing the supposed need to attract new blood to fanzinedom: *"We're here, we're not hiding.... let the people who are genuinely interested, and hopefully interesting, come and find us. That way the gene pool of fandom will be much stronger -- they haven't been dragged or lured, they WANT to join this merry throng."*

- (#2 - May) - Article about meeting up with Toronto's best female fans, another about fanzine reviews and what use they are, plus lots of locs. (LP)

DEVELOPINE

-- Mimeograph machines injected ink through letters or any other marks cut into the master sheet stencil wrapped around the roller. Apparently special 'acid stencils' used to be available along with Developine, a fluid which -- when brushed on this type of stencil -- would dissolve the material and allow solid blocks and shapes of ink to be printed. This was useful in the creation of art to be reproduced, though it took considerable talent to do it well. (DE)

DEVIL'S ADVOCATE

-- **Faned: Barry Meikle.** A mimeod genzine pubbed out of Peterborough, Ontario circa 1979. At least five issues from 1979 to 1980, #5 being 48 pages in size.

1978 - (#1 - May) (#2 - Aug) (#3 - ?)

1979 - (#4 - May) - States Victoria Vayne regarding #4: "...from one of several new active fans in Ontario not far from Toronto... This one is a small genzine, including writing by the editor, and has potential."

Writing in the Sept 1979 issue of THE LULU REVIEW, Ed Beauregard rates #4 as "Fair", commenting: "This somewhat disappointing genzine contains a long, rambling editorial which ranges from personality changes, to logic, to education. It is followed by a tasteless and pointless article on seduction. News of Nova Scotia fandom and a couple of pages of fanzine reviews are the highpoints of this issue. An article on religion as an addiction..... A letter column of moderate length and acceptable quality rounds out the zine. The artwork is generally good, but the quality of printing needs improvement..."

1980 - (#5 - Aug)

DIACYBERSEMNETIMANTICS

-- This was a spoof of Cybernetics, General Semantics and Dianetics (the precursor to Scientology) which Theobald Mackerall unleashed at the 1950 Norwescon Worldcon in the form of a skit during the masquerade. 30 to 40 fans walked out during the presentation, possibly because it featured a mock crucifixion, described by Dick Eney:

"Mackerall displayed a Chaotic Inferential at the con: it was seven feet tall, and consisted of a life-sized figure nailed by wrists and feet to an ankh (made of two beams and an automobile tire). The figure was draped in a white sheet and crowned with a wreath of blackberry vines. It was a therapeutic object, the inventor explained; by hanging various objects (a shoe, a whiskey bottle, a female leg [plaster], a wooden rifle), on one arm of the figure and signs (Sex, Free Enterprise, National Defense) on the other, the visualizer could abstract at various levels and thereby transfer his sins to the Chaotic Inferential."

I think this is awesome. It's a wonder a new religion wasn't founded on the spot -- After all, when the Surrealist artist Salvador Dali was asked why he hadn't created a new religion, he replied "Because that would be too easy." All that needs to be done is build a SEVENTY foot Chaotic Inferential, name it Ghu, and behold: a Ghu Ghuist revival!!!! (DE) (HWJ)

DIARY OF A PUNK LIBRARIAN

-- Faned: **Amy Soltys**. APazine.

1983 - (#1 - May) (#2 - Sep) (#3 - Nov)

1984 - (#3 [sic] - Mar) (#4 - May) (#5 - Aug) (#6 - Nov)

1985 - (#7 - Jan) (#8 - Mar)

DICTATION

-- Faned: **Murray Moore**, Norwich, ON. This is the OO of Murray's APA/PAPA.

1974 - (#1 - Jan) (#2 - ?)

1975 - (#3 - Feb)

DIFFERENTIAL

-- **Faned: Paul Wyszkozwski.** A perzine pubbed circa mid-1960s. The last issue came out in **1966**, possibly in August.

Of his art Taral Wayne wrote: "*Paul did his own work, and was indifferent to bad, with a sense of design he used occasionally to good effect, but not often enough. More often he resorted to the kind of stfnal cheesecake more typical of 50's SF than fan art.*"

This is not surprising, since Wyszkozwski's fanac goes back at least as far as the early 1950s when he wrote locs and articles for Browne's VANATIONS. He was still active as late as the early 1970s with an apazine called BLIND STARLING. (TW)

DIGEST

-- The earliest fanzines were all subscription zines, and so quickly did zines proliferate once the zine phenomenon was established, very few fans could afford to subscribe to them all, hence -- according to Speer -- a demand arose for some sort of digest zine that would print condensed versions of the important debates (not to be confused with anthologies printing 'The Best Of' a certain year, or author, etc.). Apparently there were several attempts but most of them didn't last very many issues. Mostly all interested fans could count on were the occasional reprinted article, such as Tucker's LE ZOMBIE offered from time to time in the early 1940s. Then, as now, all you can realistically hope to do is collect as many zines as possible, and why would you be crazy enough to do that? (JS)

DIGEST SIZE

-- The 'typical' fanzine is printed on paper sheets 8&1/2 by 11 inches in size. Fold this in half and 1 sheet now equals 4 pages 8&1/2 by 5&1/2 inches in size. This has some advantages in holding down mailing costs, but the downside is that layout options are somewhat curtailed. Still, as faned of THE SPACE CADET GAZETTE I managed double columns with illustrations, though as Harry Warner Jr. pointed out, at the expense of requiring an electron microscope to read.

Examples of Canadian fanzines that were often (or always) printed in digest size are: BARDIC RUNES, BCSFAZINE, OPUNTIA, SF HORIZONS, SPACE CADET, STARDUST, TREKLETTER, and ZOOLOGY.

DIMENSION

-- **Faned: Don McCaskill.** Pubbed out of Victoria, B.C., probably early **1987**. A fanzine replacing his earlier STARSTONE.

DINOSAUR SPIT!

-- **Faned: Murray Moore,** Mississauga, ON. This is Murray's apazine for SAPS (Spectator Amateur Press Society).

2000 - (#1 - Jan) for SAPS 210, (#2 - Apr) for SAPS 211, (#3 - Jul) for SAPS 212.

DIRTY OLD PRO

-- The concept, if not the actual term itself, seems to have evolved in the late 1940s. Apparently some fans attending the 1948 Worldcon in Toronto became upset when the rumour spread that the main reason members of the Hydra Club -- professional writers like Fredrick Pohl & Lester del Rey -- were seeking New York as the venue for the next Worldcon was, not because of any fannish motivation, but because they thought it would best serve their professional interests, bring editors and publishers together, etc. In this the Hydra Club was prescient, as many old-time fans to this day remember the 1948 Torcon as the 'last' fannish Worldcon, all subsequent Worldcons being viewed as annual get-togethers for professionals in the field, with fannish add-ons for tradition's sake.

Fannish concern for Worldcon 'purity' accelerated with the next Worldcon, the 1949 C invention in Cincinnati, when David Kyle, loosely connected with the Hydra Club, hired a professional model from New York to pose as 'Miss Science Fiction' for press photographers. This was considered unseemly and blatant hype typical of the professional business world, which of course it was. We all know now that such 'gimmicks' are virtually the only way to attract publicity. Fannish purity doesn't cut it in the mundane world.

Add to this a sense of betrayal, in that all the professional authors and editors under scrutiny had begun as active fans publishing fanzines, carrying on fan feuds, etc. but then had 'sold out' by establishing careers in the field. Fan artist Ray Nelson, whenever depicting a 'pro', always showed him carrying at least one moneybag.

In the end, 'Dirty old pro', which was coined to reflect a heart-felt disappointment at the undermining of the cause, devolved into an affectionate if-not-envious term for any fan who manages to convert his hobby into a career. 'Vile Pro' is a shorter, snappier variant. (HWJ)

[See **MISS SCIENCE FICTION**]

THE DISRUPTOR!

-- **Faned: K'Hack/Berny Reischl.** Klingon Klubzine pubbed out of Montreal, Quebec.

"This was the extremely well-produced zine for the members of the Quebec & Canadian chapters of KAG, the Klingon Attack Group. As a professional graphic artist, Berny produced this zine with lots of news, art & photographs, but as usually happens, the zine was underappreciated, and apathy eventually led to the zine's end. Berny's departure from KAG probably had something to do with it, too. The zine promoted links to other Klingon groups around the world, & Berny's pin business too. I looked each issue I received, and got somewhat involved with Kag, but never enough to make my own costume." (LP)

199? - (#1 to #8 ?)

1992 - (#9 - May) (#10 - Sep)

1993 - (#11 - Jan) (#12 - ?) (#13 - ?)

1994 - (#14 - Apr) (#15 - Sep)

1995 - (#16 - Jan) (#17 - Apr)

1996 - (#18 - Feb) (#19 - May)

1997 - (#20 - Jan)

1998 - (#21 - Jul) (#22 - Dec)

1999 - (#23 - Jul)

2000 - (#24 - Apr) - Final issue.

DISTAFF

-- **Faned: Janet (Small) Wilson.** A feminist genzine pubbed out of Toronto circa 1974, but as an OSFiC production distributed free to all members of the Ontario Science Fiction Club. At least two issues.

In her editorial in #1, Small stated: *"There we were, peacefully planning a talk on women in science fiction... when someone said, "The female OSFiC members really ought to get out a fanzine." The general opinion later was that whoever said it had been me, so I was handed the job.... DISTAFF was never meant to be the voice of rabid feminism... So we arrived at the policy that we were looking for work either by or about women, preferably both, done by people who were either female or OSFiC members, preferably both.... Our plan finally earned the blessing of the Club Conscience, who also gave us the title when he referred to "the distaff side of the club" one day at a meeting..."*

1974 - (#1 - Aug) - included an excellent article by Victoria Vayne on 'Females In The Future: A Look at the Treatment of Women in SF' (in which she declares: *"Heinlein, for 'Podkayne of Mars', I vote you the Male Chauvinist Pig of 1963 Award!"*), another article by Vayne titled 'The Privileged Place of Women in Society', consisting mostly of quotes from a religious tract by 'Granite Head' Armstrong (Sample quote: *"It is indeed SADDENING today to see women SHAMELESSLY wander the streets like wantons, take JOBS, remain SINGLE, SHIRK their God-ordained RESPONSIBILITIES, and BELIEVE in EVOLUTION. Women's lib is CONTRARY to God's Holy Word and its spread must be HALTED!"*), and assorted locs including one from Mike Glicksohn.

The bacover art is a wonderful piece by Taral Wayne the exact reverse of the old 'Brass Bra in Peril' pulp art of the past. It depicts a helpless man (apparently fainted) wearing nothing but boots, torn shorts and a glass bubble helmet, in the grip of a two-headed, two-breasted Hydra-like tentacled female alien, who is being rayed by a blaster fired by a determined woman, also in glass bubble but wearing a proper, tight-fitting Space Cadet style spacesuit. It purports to be the cover for a mag called 'STUPEFYING EPICS', and indeed the next too last sheet in the zine consists of two pages of the hilariously bad story 'Revenge in Interplanetary Space', unfortunately not credited. Perhaps it was a group story by club members.

Sample quote: *"Back on the bridge #*rXaeiui-'G, the Krond Captain, returned to her studies of the scintillating rows of indicators. One of them, a prominent carborundum coloured crystal hexoid, flashed ominously..."*

1975 - (#2 - Sep)

DISTY

-- Rare term, probably obsolete, referring to an APA compilation handed out in a local club meeting, with copies going to anyone who wants one, even if they are not members of the APA. Possibly coined circa 1960s. Eventually came to refer to any APA being distributed whether restricted to membership or not. Ultimately may have been used to refer to zine issue distribution as well. Personally, I dislike 'Disty' as it strikes me as weak and excessively coy. (RB) (NL)

DITTO

--- Fanzine oriented convention founded by 'The Ditto Masters' in August 1988. The idea was to hold *"another fanzine fan's convention, to be held six months apart from CORFLU, and on the opposite side of the continent"*. The first DITTO was held at the Bond Place Hotel on Dundas Street in Toronto,

Ontario. "A collection of Toronto fanwriting from the '40s to the present will be free with membership." This was 'TORONTO THE GHOOO', which is still in print.

DITTOGRAPHY (DITTOING)

--- My dictionary defines DITTOGRAPHY as the "*unintentional repetition of letter(s) or word(s) by copyist*". Hilarious. The term derives from paleography -- the study of ancient writing and manuscripts -- and I don't think is what the Ditto company had in mind when it developed its more advanced form of Hektography. Here the word DITTO is being used in the sense of 'duplicate', since dittography, or more properly 'dittoing', is a process of reproduction known as 'spirit duplication'.

To start with, text is typed (and art drawn) on a master sheet laid on top or in front of the back of a Hektograph carbon. This transfers a mirror image in Hektograph pigment to the back of the master sheet. (Very much the reverse of the initial stage of pure Hektography, in which a master sheet behind the carbon is given an identical image, which is then used to create the mirror image on a bed of gelatin.)

The master sheet is then placed on a Ditto machine drum with the original surface facing inward, the Hektograph pigment surface facing outward. As the drum rotates, paper sheets pass underneath, sheets moistened with a dye or pigment solvent (possibly a methyl-alcohol spirit) which grab enough pigment to create a clear copy, yet at the same time use much less pigment from the master than pure Hektography uses, so that as many as 300 legible copies can be printed. The initial expense in acquiring the machine costs more than setting up a Hektographic capability, but the huge advance in copy capacity more than makes up for this.

Ditto machines were in common use by the early 1940s, if not earlier. They were still in widespread office and school use in the 1960s. I can testify to that, as I used my high school's Ditto machine in the late 1960s to produce 4 or 5 issues of THE ASPIRER'S CLUB BULLETIN, a school sanctioned clubzine. For an hour or so afterwards I smelled like a distillery, an unexpected bonus side effect which I utilized to subtly enhance my reputation with my fellow students.

In one sense dittoing was a step backwards, in that the most common hektograph carbons produced the famous blue-violet purple and most dittozines used nothing but. Other colour carbons could be purchased, but even so, the colour possibilities were limited compared to pure hektography because, for some reason -- possibly a slight chemical difference in pigment -- the dye left by hektographic pencils (which would have to be applied to the back of the master sheet to have any chance of working) could not be dissolved and lifted by the solvent. Hence the ditto machine users were denied the many and varied shades of colour only the Hektograph pencils offered. (SM) (JS) (DE) (HWJ)

[See CARBONZINE, GESTETNER, HEKTOGRAPHY, LITHOGRAPHY, MIMEOGRAPHY, REPRODUCTION]

DITTOZINE

--- A fanzine reproduced by DITTOGRAPHY, or rather, since there is no such word in this context, reproduced by what fans call 'dittoing'.

[See DITTOGRAPHY (DITTOING)]

THE DITTO MASTERS

--- Founders of 'DITTO', the 'other' fanzine convention (the first being CORFLU). The four in question are: Taral Wayne, Mike Glicksohn, Alan Rosenthal, & Catherine Crockett.

DNP

-- Is short for DO NOT PRINT. In the old days of writing or typing letters on paper and then mailing them, especially in the early decades of fandom, many a paragraph began and ended with the letters DNP. This was because the juicy contents therein -- latest rumours, what such-and-so said, what such-and-so did, what such-and-so threatened to do, etc., -- was meant for the recipient only and no one else.

That this was necessary was due to the ongoing desire of faneds to scoop other faneds with earth-breaking news hot off the rumour mill, to attribute eyewitness accounts to prove authenticity, or at the very least, to grab something that would make their zine less boring. To say the least, this could put a crimp in information sharing as many a fan had cause to fear the consequences if it became known THEY were spreading the rumour, especially if the rumour WAS true.

Many a neofaned gleefully made use of material in letters on the assumption that everything was permissible to quote. After all, that was why fans sent letters to the editors of professional magazines, in the hope of being published in their entirety, so surely letters sent to fanzine editors were meant to be so utilized, correct? Well, not quite.

Very early on in my reign as Ghod-Editor of BCSFAzine I once made the mistake of printing such a paragraph in Toto, complete with DNP at the beginning and end. I had no idea what DNP meant. A classic neofaned gaff.

Nowadays, of course, the same problem crops up with emails.

DNQ

-- Is short for DO NOT QUOTE. Essentially means the same thing as DNP, but with greater emphasis on secrecy in that it not only requests that you DO NOT PUBLISH the bracketed information, it insists that you DO NOT TELL ANYONE about it either. In effect it means: 'For your info only!' ... Given that fans in general are inveterate gossips, DNQ is a futile request more often than not.

It may be that DNQ is the preferred fannish usage (as opposed to DNP) since, while DNQ appears in Fancyclopedia II but not Fancyclopedia I, suggesting it came into use in the late 1940s or early 1950s, DNP is not mentioned in either Fancyclopedia. Then again, DNP might have been so common in the mundane publishing world that it wasn't considered a fannish term, even though used by fans. I tend to believe that both were employed right from the very beginning of fanzine fandom if only because their use probably predated SF fanzines. I suspect DNP and DNQ were used in far older amateur press publications, perhaps as early as the 1880s. It's my theory and I'm sticking to it.

DNQ

-- **Faned: Taral Wayne & Victoria Vayne.** A bi- or tri-weekly newszine "of quintessential faanishness", mimeod on twiltone paper, pubbed out of Willowdale, Ontario, from 1978 to 1980, followed by a couple of annish, 34 issues in all. A very important Canadian zine of the day, and a nominee for the "Worst Fanzine Title" in the 1979 Hogu awards.

Writing in BCAPA in Feb 1980, Vayne stated: *"At the moment my primary fanac is the newsletter, DNQ, that I co-edit with Taral. It's been keeping fanzine trades for both of us at decent levels, and is the sort of thing that (ideally) can be finished up in one evening provided writing and typing are done ahead....DNQ remains one of the two fannish newszines of the North American continent..."* Note: Mike Glyer's 'FILE 770' being the other newszine.

Writing in DNQ #1, Taral wrote: *"DNQ is the child of diverse thoughts and stimuli among the Derelicts..."* (Toronto SF fans) *"As much as a lot of us may hate to admit it, Arnie Katz may have been right in his opinion that fandom needs a focal point. While newszines like Karass and File 770 do their job better than we're willing to, they do not fulfill the need for what is essentially the SOUL of fandom. Squabbles over the Worldcon, stuffing the FAAn ballot box, and SFWA demands may be important, but are not why we become fans. We become fans to... collect coke cans, paint ourselves blue, eat fudge icing out of the can, and to bid for Worldcons five years past. THAT is the soul of faanishness! And that's what DNQ is to be all about."*

1978 - (#1 - Apr) - 4 pages. Editorials by Taral & Victoria, 'Derelict Arrogations' - Toronto fanews, FAAn Awards Nominations, 'Caveat Emptor' - fanzine reviews by Taral.

- **(#2 - May)** - 4 pages. Editorials, 'Derelict Arrogations' - including the news that Jennifer Bankier of ORCA had devised a method of producing electrostencilled photographs [See] for fanzines, & 'Caveat Emptor' fanzine reviews.

- **(#3 - June)** - 8 pages. Editorials, 'Derelict Arrogations' - including Taral gloating over a box of 1940's fanzines he picked up cheap at a con, more 'Caveat Emptor' fanzine reviews, and an essay by Taral: "Happiness is a warm T-shirt" about *"the fannish abuse of egoboo"*.

- **(#4 - June)** - 6 pages. Editorials, 'Derelict Arrogations' - mostly gossipy news of Toronto fan doings like trips to the dentist, & 'Caveat Emptor' fanzine reviews.

- **(#5 - July)** - 8 pages. Editorial by Taral in which he proclaims "No more teeth-yanking stories...From now on Toronto news must meet the standards... (of) intrinsic interest and/or humour....I'm also going to work a little harder at getting short articles, columns and artwork..."

'Derelict Arrogations' was now broader in topic, such as Argentinean fan Mae Strelkov's impending visit to Seattle, news that DNQ has almost reached break even point with nearly 50 subscribers, etc.

"As if the Colonel weren't enough" - true humour/horror story of a dead puppy almost-midnight-snack shock, and 'Caveat Emptor' fanzine reviews.

Enclosed is a 4 page TYPO #1 letter supplement, including a loc from Bill Brummer who writes: *"Taral, does publishing a newsmagazine that specializes in local, uninteresting trivia really thrill you?"*

- **(#6 - July)** - 12 pages, mostly news of an actual fanac nature: awards, cons, zine pubbing & lawsuits. Instead of 'Caveat Emptor' reviewing contemporary fanzines, Taral reviews a selection of legendary earlier zines like Lee Hoffman's QUANDRY, Walt Willis's HYPHEN/SLANT & Walt Liebscher's CHANTICLEER. A review of the Autoclave 3 con in Detroit rounds out the issue.

- **(#7 - Aug)** - 10 pages. Fantasy art on the cover depicts a massive temple which resembles a propeller beanie. There's a page on the latest Harlan Ellison feud, plenty of fanews, and 'Caveat Emptor' in which Taral comments: *"It would almost seem as if most of the trappings of fandom were created in a few short years between 1939 and 1948. These were the years of Claude Degler, Rosebud, the first Slan shack, the first Worldcon, the birth of FAPA, staple wars, Ghu and Foo Foo, Who Sawed*

Courtney's Boat, and other nonsense of the same sort. 30 years later and we still reiterate the burning issues and topical jokes of the time with little hope of ever knowing just what it was all about. Finding and reading the old zines where it all happened is a thrill undiminished by the insignificance of it all."

Victoria contributes 'Forced Faanish Parodies' - reviews of nonexistent fanzines like: 'The Con Mutiny' & 'Fanlet'.

- (#8 - Sept) - 8 pages. More fannish news, the return of 'Derelict Arrogations', commentary on the FAAn awards by Victoria (who is on the awards committee), and an article by Taral 'An Introduction To The Fannish Social Register' where he comments on the BNF's that Neos look up to: *"In my arrogantly presented opinion, most of the interesting work in fandom is being done by the up-and-comers. The established Fannish Legends are mostly resting on their slip-sheets and giving self-satisfied speeches at conventions."*

Enclosed is a two page sheet article 'A Contribution To The Mathematical Theory Of Big Game Hunting' by H. Petard - a densely written spoof re misapplied physics & math.

- (#9 - Sept) - 10 pages. Taken up mostly by two reviews of Iguanacon, the 36th World SF Con, by Victoria & Taral, the latter's being very unusual, in that it is almost entirely devoted to his account of a side trip to the Grand Canyon.

There's a very rude cartoon by Rotsler.

Enclosed is Typo #2 letter supplement with locs from the likes of Harry Warner Jr. & Arnie Katz.

- (#10 - Oct) - 18 pages, "The Decadish" issue, described as "the supreme moment of the cosmos on twiltone." 'Colophonics Verities' explains the finances of pubbing an ish of DNQ.

An editorial by Taral titled 'Telling It Like It Is, Isn't It?' comments: *"In a faanish newszine I believe news should be expected to be fluid. We read not a summation of known facts but the process of discovery of the facts.... If everybody wants a newszine, nobody seems to want to be the news.... On three or four occasions we have been informed that our reportage was uninvited or unappreciated..."*

'Saturday Night At The Pub' is a hilarious article by Victoria describing how she, Taral, Bob & Janet Wilson, Phil Paine & Moshe Feder print an ish of DNQ despite repeated phone calls from Bob Webber.

Taral contributes an excellent series of related articles: 'You Gotta Suffer - How To Be A Fanartist', 'A Sketchy Fanart History', and 'How To Draw Better'.

'The Way It Isn't Any More' by Saara Mar (a fictional character created by Taral), recounts a restaurant meeting of assorted fans.

Cover art depicts the DNQ pubbing crew hard at work on the next ish (with comments like *"printing this page with a faded strip down one side was on purpose, wasn't it?"*)

Art work by Taral depicting fanartists Rotsler, Lee Hoffman, Randy Bathurst, Tim Kirk, Phil Foglio & Taral himself scattered through out.

- (#11 - Nov) - *"A subjective fit of extemporaneous fannishness"* starts off with a 'confession' editorial by Taral stating that a recent issue of LAID pubbed out of Winnipeg by Garth Danielson & Michael S. Hall was absolutely correct in revealing that Toronto Fandom was a hoax by Taral, who admits: *"Bob and Janet Wilson are two lazy cats... Patrick Hayden, the tempestuous and precocious editor of THANGORIDRIM is a combination of my Parson and his budgerigar... I faked the local club since it folded in 1975... I made everybody believe there were conventions in Toronto, including the ridiculous*

affair of the Trekcon that lost \$27,000... I wrote and drew and locced hundreds of fanzines under a dozen different names..."

'F.Y.I.' details fannish news and 'Index Expurgatorius' reviews zines.

And Taral (?) contributes: 'Moshe Feder's Knees Bonier Than Victoria Vayne's? - Thin Fandom Does An Experiment', which concludes: *"...even though Moshe nor Victoria could be said to have the advantage when it came to boniness, the wooden chair arm was preferable to either."*

- (#12 - Dec) - 8 pages. A special 'history' issue. Cover has Abby Hoffman's famous book title 'Steal This Book' overlaid by Taral's shouted words 'Review This Zine!'

Ted White, Legendary US fan contributes: 'A Look At The Pleistozine', being his commentary on Taral's reviews of old-time zines in DNQ #6, adding much fascinating info, like: *"The first thirteen issues of VOID were published by Jim & Greg Bedford. In 1958, after the death of our mutual friend Kent Moomaw.." (whose suicide in 1958 shocked fandom) "...Greg... offered VOID to me.... I put out VOID 14 in spring of 1959.... it was VOID that invented the multi-page cover..."*

'A Thumbnail Sketch Of An Artist: Paul Kline' by Taral covers the life and career of a fan artist notorious for his *"...vigorous feuds. Between 1949 and 1951 he was instrumental in starting and perpetuating no less than 15 feuds in 8 separate fanzines..."* But, as Taral wrote to me: *"The Paul Kiline article is a complete work of fiction. There was no such artist, and the purpose of writing it was mainly to express the sense of frustration I felt myself as an artist in fandom."*

Taral finishes with a hilarious spoof of the 'Heinlein Timeline', in this case a chart outlining the history of fandom, beginning with the 1930s *"First Fandom emerges from the primeval chaos of Mundania"* to 1990 *"Great paper shortage, unlicensed use of paper outlawed and most zines fold"* to 2050 *"Mimeo rediscovered"* and 2070 *"Extraterrestrial fans welcome us."*

1979 - (#13 - Jan) - The 'Good Luck Ish'. F.Y.I. includes the news: *"By 30 year old tradition, the actual meeting place of LASFS (Los Angeles SF Society) is called Freehafer Hall, in memory of Paul Freehafer, a very popular LASFSian who died in the mid-40s. But the club meets in the back building.... We needed a new name for the front building... the front building is now officially "Building 4SJ."* (After Forrest J. Ackerman, legendary US fan from the 1930s through the remainder of the century. Note: LASFS one of very few clubs which own their own club building.)

'Index Expurgatorius' reviews more zines.

A new column begins, 'Sgt. Pepper Taught The Band To Play', which excerpts news items from old fanzines, in this case from a Dec 1958 issue of FANAC, including info that a fan called "Boob" Stewart of San Francisco fandom is now Student Body President at a Catholic Seminary.

And Taral contributes: 'How Vegetarianism Threatens To Destroy Fandom' as in: *"Obviously, deprived of our energy source.." (meat) "...fans will suffer exhaustion after unreasonably short bouts of talking, and the conversation will become a lost fan art, like hand-stenciled art and hectography.... Vegetarianism will unleash upon us a dreadful flood of crudzines as has never been suffered before..."*

- (#14 - Feb) - "Policy - We do not attempt to give comprehensive coverage of fandom so much as hope to add another dimension to the services provided by other fanzines.... To be honest, we aim to please ourselves..."

Taral contributes an editorial on the Taff race while Victoria writes about an alternate reality in which the FAAn award consists of a beanie-wearing pickle rather than a bheer can. (A whimsy on fannish difficulties in reaching decisions.)

There's report of a Star Wars contest in which first prize for a humorous cartoon is a trip to England to tour the set of *The Empire Strikes Back*, winning cartoons to be published, *"the catch is that a professional artist will REDRAW the cartoon... What self-respecting fan artist would put up with that?"*

A 'Sociological Study' compares Toronto Fandom with B.C. Fandom, e.g.: (TO first): Talking vs. snogging, ideas vs. personalities, Lego vs. sex, sleazy vs. mellow, etc.

A reprint of items from a 1959 ish of FANAC and reviews of contemporary zines like Mike Glycer's SCIENTIFRICTION #10 & Eric Mayer's GROGGY.

TYPO #3 is included, being locs sent to DNQ on subjects as diverse as recent Worldcon problems and the FAAn Awards.

- (#15 - Mar) - Cover features a nifty Propeller Beanie Spaceship in orbit, by C.L. Healy.

Victoria describes production of DNQ: *"Work on each issue is done in bits and pieces throughout the entire month preceding press date. The address and subscription file is updated continually.... news is collected from letters, fanzines, specific news reports and releases... and conversations....about two weeks before the press date we start writing up the news items, reviews and longer articles... Taral gives me the rough copy for his items, that issue's artwork, and a suggested list and ordering of the contents...As a rule, I type the stencils...takes about three or four hours... Press date... is when it all comes together... Janet & Bob Wilson come along to help out, everyone brings food and records.... For printing efficiency we use more than one mimeo... After the last stamp is licked... we go for a ceremonial long walk to work the twiltone dust out of our systems..."*

Taral talks about a hoax version of DNQ #14 perpetrated by Mike Hall, Robert Runte & David Vereschagin: *"The problem we face is distinguishing which was ours since the imitation was excellently executed, right down to myriad typefaces and retina-defying colour combinations."*

Saara Mar, an alien alter ego of Taral's, contributes a review of a concert by 'Battered Wives' & 'Elvis Costello'. *"Costello was professional.... his bad taste had class..."*

The recent death of Australian fan Ron Graham is noted, a self-made millionaire who, among other things, purchased Donald Wollheim's collection of fanzines from the 1930s and 1940s. Graham's collection reportedly willed to the Fisher library at the University of Sidney.

A fascinating article on the pricing of old prozines vs. fanzines is reprinted from #3 of NOVA, dated 1943, *"the zine published by the original Slan Shack in Battle Creek, Michigan."*

TYPO # 4 included as a rider. (RGC)

"The mimeo reproduction is first rate: good clean printing with frequent use of two colours." (EB)

- (#16 - Apr) - Cover an almost photograph-like realistic depiction of a female elf by Taral.

Bulk of the issue taken up by three articles: 1) a review of fannish events in 1978 by Victoria Vayne, 2) 'Auld Slang Sayings' by Irish fan Bob Shaw on the origin of such slang terms as 'laid back' & 'no way', & 3) a reprint of a 1971 article by Harry Warner Jr. on the legendary room party held in room 770 at the 1951 Worldcon in New Orleans. One local fan commented *"I haven't had so much fun since Huey Long got shot."*

Also present, the Negoboo poll conducted by Taral, with categories like 'Most Repetitious Formula Hack', 'Most Pretentious Fanzine', etc. [See NEGOBOO POLL]

- (#17 - Apr) - Released in April also, really part 2 of #16. With assorted riders: TYPO #5, & Taral's DNKJOLA, RED SHIFT #6, & BHOWLING #2.

Consists mostly of 'F.Y.I.' news items like the death of Al Hodge, who had been Captain Video in the 50s TV series, and complaints re Science Fiction Fandom meetings at pubs being swamped with underage Dr. Who and Star Trek fans.

'Index Expurgatorius' by Taral reviews 9 different fanzines, none of them Canadian.

- (#18 - May) - In the editorial Taral reveals his recent discovery that whereas Canadian records fit into Canadian milk crates, American records do not fit into American milk crates. After first considering *"the absurd notion that liquid bulks of equal measure were shifted relativistically by movement to and from the poles (where different velocities of rotation of the earth caused Lorentzian contractions similar to the flattening of galaxies at cosmological distances)"*, he decided that *"Canadian records must be smaller."* Note: Taral is famous for the entire wall of milk crates in which he keeps his fanzine collection.

Mike Braken contributes an article on the art of writing fanzine reviews and why it is so difficult to be objective.

Victoria reviews 24 fanzines, of which only two are Canadian (DEVIL'S ADVOCATE & VOLTA). And Greg Benford, in a reprint from VOID #26, 1961, talks about his brother Jim planning to include in his new zine articles by famous fans like Canadian Boyd Raeburn, Walt Willis and Tucker. *"I'm writing the articles and putting their names on them", Jim explained. "Three fake articles, that's not too many."*

- (#19 - Jun) -

- (#20 - July) -

- (#21 - Aug) -

- (#22 - Aug) -

- (#23 - Sept) -

- (#24 - Nov) -

1980 - (#25 - Jan) - (Note: Not mailed till June 1980) -

- (#26 - Dec) -

- (#27 - Feb) -

- (#28 - Apr) -

- (#29 - Jun) -

- (#30 - Jun) -

- (#31 - Aug) -

- (#40s - Nov) -

1981 - (#32 - Oct) -

1982 - (#33 - ?) -

- (#34 - ?) - *"This is an entertaining, infuriating, educational and class project; the culmination of two years of kvetching & tsuris, and creative endeavour. Here are united 'A Smile Is A Frown Upside Down,' by Susan Wood; 'The Miscarriage of Heaven & Hell,' by Taral; 'The Great Flushing In 86' movie, by Stu Shiffman, and more, with fanart by Taral, Marc Schirmeister, & Jerry Colins."* - (GS)

DOCTOR OF FANOLOGY

-- A title by which Norman G. Browne, fanned of VANATIONS, was sometimes known in the early 1950s.

[See **BROWNE, NORMAN G., DAMN!, VANATIONS, PAR, FILLER, VANCOUVER SF SOCIETY, TORATIONS & PAPA**]

DOCTOR OF FANTASTOLOGY

-- Degree conferred on Alastair Cameron, author of the FANTASY CLASSIFICATION SYSTEM, by Norman G. Browne, fanned of VANATIONS.

[See **FANTASTOLOGY, FANTASY CLASSIFICATION SYSTEM, CSFA, BROWNE - NORMAN G.**]

DOLMEN SHADOW

-- **Faned: Gina Lockett.** Perzine pubbed out of Toronto in the **late 1970s & early 1980s**. At least 19 issues.

1980 - (#19 - Fall?) - *"In its first incarnation a rather serconish fantasy zine, this zine has gradually become one of the most recondite personalzines in fandom, her writing covering diverse topics such as the history of pasta, holograms recorded in jello, how to chocolate coat ants, and food no-one eats. The logo art was printed with a potato. (It was a theme issue.) Phil Pane's page on the new wave scene was its usual delight."* - (TW)

DOPPLEGANGERS

-- **Faned: Neil E. Kaden.** Apazine pubbed out of Ottawa, Ontario.

"This is a personal zine in diary format, plus excerpts from a Zen novel; book & movie reviews by Kathleen D. Woodbury, A.D. Wallace, and Neil; the occasional piece of fanfiction and/or poetry, and a lively letter column." - (RR)

1979 - (#1 - Jun)

1980 - (#2 - Feb) (#3 - Sep) (#4 - Nov)

1981 - (#5 - Feb) - *"...the first issue to have a full page cover (by Janet Knowles) and is starting to look a bit more impressive."* - (RR)

(#13 - Apr) - *"... a special one-sheet April Fools issue with which Neil experiments with colour ditto. While admittedly dirt cheap to use, green ditto on both sides of yellow tissue paper IS just the tiniest bit hard to read... Neil (and OSFS too) if you're going to use ditto PLEASE use a heavier weight paper to cut down on show-through, or print one side only... In any event, a very promising zine."* - (RR)

- (#6 - Jun?)

DOZMO

-- Is a term apparently intended to supplant FUGGHEAD. It applies to any fan other fans consider obnoxious or boring. Hardly precise because EVERYBODY is viewed that way by SOMEBODY. Also said to describe *"a turkey, a jerk, a loser."* Not very charitable. FUGGHEAD at least describes a type of behaviour within fandom. DOZMO is just a general insult. No wonder it hasn't caught on. As far as I am aware DOZMO is a fannish slang term confined to Alberta fandom, maybe just Edmonton fandom, circa 1977. (RR)

[See FUGGHEAD]

DRACO FILM SOCIETY

-- Founded in 1974 by Elizabeth Pearse of Mississauga. Unlike Toronto's OSFiC, which was fanzine orientated, the Draco Film Society was a general interest SF club devoted to "*SF, fantasy, wargaming, Dorsai Irregular philosophy (at least one member, Phil Stevens, at one point Chair of Draco, also belonged to that American club), Dungeons & Dragons, rocketry, scale model building, stamp collecting & filksinging*" but with particular emphasis on horror films and Star Trek. Not surprisingly, it actively recruited teenagers. Also unlike OSFiC, which tended to be laid back and anything but organized, the Draco Film Society was a tight ship where dissent and apathy were not tolerated.

Members even wore uniforms (at least when attending conventions) which Taral commented made them look like Toronto Transit Drivers. Draco's club persona was deemed by some OSFiC members as quasi-military and not to their liking. In general, Taral summed them up as "*...part of that part of fandom in the Midwest that fraternizes with Dorsai Irregulars, habitually votes Foglio for Hugo awards, and thinks that SF fans and Trekkies are all fans together.*"

Although the two clubs did not compete, or even interact, with each other -- Taral wrote "*Draco has never materially affected the mainstream of Toronto fandom*" -- members of Draco, Pearse most of all, often participated in Conventions, especially the art shows. They played a major part in Canada's first Star Trek convention, in July of 1976, TORONTO STAR TREK '76, which lost \$27,000. Later, in October 1976 Draco lost \$6,000 with a convention of their own, ALPHA DRACONIS. Taral wrote: "*Elizabeth, not directly at fault in either disaster, must be admired for personally undertaking the debts incurred by Draco.*" At least four more cons were put on by Draco: BETA DRACONIS in 1979 (?), GAMMA DRACONIS in 1980 (?), DELTA DRACONIS in 1981, and EPSILON DRACONIS in 1982.

According to Garth Spencer: "*Draco was eventually succeeded by another group, DRAGONSTAR.*" (GS) (TW)

[See DRACO NEWSLETTER]

DRACO NEWSLETTER

-- **Faned: Elizabeth Pearse.** Clubzine pubbed out of Mississauga, Ontario, on behalf of the Draco Film Society, a media-orientated SF club.

The first 10 issues were only 4 pages each, but reached as many as 20 pages by 1976, possibly reflecting the growth of the club. Contents likely to have included the main interests of the club, namely horror films and Star Trek, but also general Sf interest topics like model making & filksinging. (GS) (TW)

1974 - (#1 - Oct) (#2 - Nov) (#3 - Dec)

1975 - (#4 - Jan) (#5 - Feb) (#6 - Mar) (#7 - Apr) (#8 - May) (#9 - ?) (#10 - Sep) (#11 - Oct) (#12 - Nov) (#13 - Dec)

1976 - (#14 - Jan) (#15 - Feb) (#16 - Mar) (#17 - Apr) And possibly further issues, the club apparently still active till 1982 at least, if not longer.

[See DRACO FILM SOCIETY]

DRAGONBANE

-- **Faned: Charles Saunders.** Publisher: **Charles de Lint.** Semi-pro? fictionzine pubbed out of Ottawa, Ontario. At least one issue.

"Ottawa seems to be evolving into the fantasy capital of this nation. There are a great many writers working their way out of the woodwork, back there. And a goodly number of zines where their work is published. DRAGONBANE is one of the better ones."

"Tales of Heroic Fantasy it surely is. The first issue, just released, boasts quite a collection of tales by various up & coming writers: Charles Saunders, Galad Elflandsson, David Madison, who sadly took his own life but a short while ago, Michael Ambrose, Michael Danagher, Charles de Lint; & various others. The issue is lead by a tale from Tanith Lee."

"DRAGONBANE might be called the rich man's DARK FANTASY, if one were looking for comparison. But there are great differences, too. As far as printing,, layout and overall presentation, DRAGONBANE is the tops."

"There are some really good pieces of artwork by such notables as Dave Sim, Gene Day, John Charette, & Heather Browne. Far better than most pieces which appear in zines." (DH)

1978 - (#1 - Fall?)

DRAMA

-- This term I take to mean plays written by fans to be performed as part of convention programming. They are usually one-act plays, sometimes 'mere' skits, but occasionally long and elaborate. The longer ones are usually read, rather than performed.

The first play I know of was an Art Widner adaptation of Russ Chauvenet's LEGIONS OF LEGIONS presented at the Boskone II convention in Boston in 1942. *"It was a theatre-in-the-round parody of Jack Williamson's novel. The audience received copies of the script, to make sure that there would be plenty of prompters for the shakily memoried cast members."*

At the 1948 Torcon Worldcon held in Toronto, Philadelphian fans *"presented a takeoff on the then celebrated radio soap opera PORTIA FACES LIFE in which Milt Rothman was actor and musician, George O. Smith was announcer, and someone named Josie captivated everyone by her manner of wriggling."*

The 1951 Nolacon Worldcon in New Orleans witnessed the performance of THE ROBOT, THE GIRL, THE ANDROID, AND THE POET written by Robert Bloch and performed by Bloch, Shelby Vick, Joe Christoff and Judith Merrill.

At the 1953 PhilCon II Worldcon in Philadelphia, local fans put on a parody of the TV game show "What's My Line" titled THE GAME FROM OUTER SPACE.

The 1955 Clevention Worldcon in Cleveland saw local fans performing TV -- 3000 AD. These included Mary Lou Kerr, Gene Pallent, and Kathleen Donahue. Even better, the same con witnessed a version of Dicken's A CHRISTMAS CAROL written by Judith Merrill and starring herself, Sam Moskowitz, Fritz Leiber, Anthony Boucher, Robert Bloch, Damon Knight and Forrest J. Ackerman.

The 1958 Westercon in Los Angeles featured ALICE IN THRILLING WONDERLAND by Karen Anderson.

The 1959 Detention Worldcon in Detroit saw performed BEYOND THE UNKNOWN, a play satirizing SF editors, and included Karen Anderson, Barbara Silverberg, Evelyn Gold and Fritz Leiber in the cast.

A more recent example of a fan play, one that is read, took place at Ditto 8 in 1995 at the Mayflower Hotel in Seattle. I happened to attend and wrote the following in my trip report:

"TEN FANZINES THAT SHOOK THE WORLD is a play written and directed by Andy Hooper, loosely based on 'Ten Days That Shook The World' by John Reed, if memory serves, that was an eyewitness account of the Russian revolution. This of course is the fannish version, involving time travelers and fandom's first attempt to take over the world and establish a Gernsbackian universe with a helicopter in every garage. At least, I think that is what it was about.. There were maybe 60 people in the audience, at least 20 performers reading their parts, and maybe 4,000 variations of Russian accents projected with great gusto and energetic enthusiasm. Thoroughly entertaining stuff."

"This was the third time Andy's play has been performed, the first two occasions being Silvercon and ReinCONation. It's classic fan writing, easily on a par with the play version of THE ENCHANTED DUPLICATOR." And, I seem to recall, but one of several plays Andy was already famous for writing and directing at cons.

No doubt there have been many other fan playwrights over the years. Hundreds probably. The above selection at least hints at the nature of the beast.

Some fans enjoyed recording plays on SONO-DISCS and playing them at club meetings. Even rarer was the short-lived fad of wire recordings. Most common of all, especially in Britain, was the recording of plays on magnetic tape and playing them at conventions. These were known as TAPERAs, which I guess was short for Tape Opera. We're talking 1940s and 1950s mostly. (JS) (DE) (RB) (HWJ)

[See **BALLET (FANNISH), SONO-DISCS, TAPERAs, WIRE RECORDINGS]**

DREADNOUGHT

-- **Faned: Maureen McKenna.** Star Trek fictionzine pubbed out of Gloucester, Ontario, circa **1983**. (GS)

DREAMSCAPES

-- **Faned: Keith Fenske.** Prolific fiction perzine pubbed out of Edmonton Alberta over a brief two-year period.

1979 - (#1 - Mar) (#2 - Apr) (#3 - May) (#4 - Jun) (#5 - July) (#6 - Aug) (#7 - Sep) (#8 - Oct) (#9 - Nov) (#10 - Dec)

1980 - (#11 - Jan) (#12 - Feb)

- (#13 - Mar) - *"I've been meaning to review this strange little fanzine for months. It is unlike any other zine I know insofar as it is largely fiction but not science fiction, and is quite readable. It is not a fanfiction zine. Keith writes it all himself, and doesn't purport to be an (imitation) prozine. I don't intend to say any more about DREAMSCAPES as, in general, the issues best speak for themselves."* - (TW)

- (#14 - Apr) (#15 - May) (#16 - Jun) (#17 - Jul) (#18 - Aug) (#19 - Sep)

DREAM VENDOR

-- **Faned:** **Alan C. Sandercock.** Possible APAzine published circa late 1970s. At least 3 issues.

1976 - (#1 - Sep) - published in England.

1977 - (#2 - May) - published in W. Germany.

1978 - (#3 - Sep) - published in Canada.

DRIFT

--**Faned:** **Cliff (C.F.) Kennedy.** This longest-lived title of Cliff's went exactly 100 issues (though there may have been an issue 66A somewhere along the way) running approximately from 1986 to 1998. Most issues were short stories, poems, clipart, some original art, and letters of comment. (LP)

"Drift is a small periodical or 'zine' that is published whenever, using material by who-or-whom-ever, however."

1995 - (#67 - Feb)

1996 - (#78 - Jan)

DROBE

-- An obsolete -- and rare to begin with -- term for any fan attending a convention in costume. That would make Forrest J. Ackerman the first Drobe for his THINGS TO COME costume he wore at the 1939 NYCon I in New York (the first Worldcon). DROBE is meant to be mildly derogatory. It particularly applies to fans who wear their costume throughout a convention. I'm guessing some people consider this childish?

DROBE can also be a verb, as in *"They drobed that Star Trek Film premiere"*. Again, slightly derogatory in intent.

I've never come across this term except in THE EDMONTON SCIENCE FICTION & COMIC ARTS SOCIETY GUIDE TO SCIENCE FICTION AND FANDOM pubbed out of Edmonton in 1977 by Robert Runte, and THE NCF (NEW CANADIAN FANDOM) GUIDE TO CANADIAN SCIENCE FICTION AND FANDOM also pubbed out of Edmonton by Robert Runte, in three editions; the first in 1978, the last in 1988.

I strongly suspect that this fannish term is not only unique to Canadian fandom, but unique to Alberta fandom, maybe even just Edmonton fandom.

I don't know why someone would want to put down costumers. Masquerade contests are one thing, part of the programming, but so-called hall costumes are an equally delightful phenomenon, part of the charm and excitement of the convention, adding visual texture to the scene as it were. Sure, not every costume is great or stunning, but collectively they help set apart a convention from a mere gathering of people, help convert it into a gathering of fans by ghod! That someone would come up with a term to put down costumers (or any other type of fan) I find disturbingly elitist. There's room enough in fandom for everybody.

I note that in the ESFACAS guide DROBE as a derogatory term was also meant to be applied to fringe fans, media fans, non-fans and Dozmos. The NCF guides dropped this wider application (at least by version 3). Someone was being VERY elitist in 1977. This kind of self-destructive elitism turns away potential newcomers. Nobody wants this.

[See **WARDROBE, WEIRDROBE**]

DUFF

-- Stands for DOWN UNDER FAN FUND, 'down under' referring to Australia/New Zealand. In alternating years either an American fan is sent to Australia to attend their annual national convention (or Worldcon if one is taking place), or an Australian/New Zealand fan is sent to the U.S. to attend either the Worldcon or NASFIC (if the Worldcon is in some other country that year). The DUFF winner is a kind of Fannish ambassador elected by his/her peers to promote good will between fannish nations. Money is raised for the purpose by voting fees and auctions of fannish goodies, usually rare fanzines. Winners are expected to publish trip reports post-trip so that all the fans who supported DUFF can share vicariously in the experience.

The catch is, after the trip is over, the winner becomes administrator for two years. Let's say the winner in question is an Australian who had been sent to the States. In the first year the Australian winner helps the previous (American) winner administer the vote in the U.S., mainly by handling the Australian end of things, and in the second year conducts the election in Australia/New Zealand, with last year's winner (American) handling the US side of things. This is a lot more work than, say CUFF for example, since the CUFF administrator functions for but a single year.

Another catch is, the distance being so great, the cost of sending someone across the Pacific money is usually greater than the amount which can realistically be expected to be raised, such that DUFF winners often have to shell out some of their own money to carry off the trip successfully.

Modeled after TAFF, DUFF began in 1972, Lesleigh Luttrell being the first winner. (RB)

[See **BIG POND FUND, CUFF, FAN FUNDS, TAFF**]

DUMMY

-- A 'dummy' is a sort of practice copy of a zine in which each and every line of text is typed (in courier point 12 -- standard typewriter font) without any attempt at right margin justification, but with such in mind, so that extra keys, usually @ç@ç, are added to each line to the point where right margin justification will reach. That point is the same with every line, because a feature of courier font is that each letter takes up an identical space. The idea is, when typing the master copy, you split the extra spaces between the words to achieve right hand justification.

So that the dummy copy typed line will look something like this on the page.@ç@ç@
With another line just to illustrate the point for redundancy's sake, oh joy.@ç@ç

Taking into consideration the number of spaces required to achieve right hand justification, the final version looks like:

So that the final copy typed line will look something like this on the page.
With another line just to illustrate the point for redundancy's sake, oh joy.

Of course, this is rather awkward looking, but the price to be paid to achieve a 'professional' look. Bear in mind, however, that book and magazine publishers use kerning, in which the space BETWEEN LETTERS and not just words is adjusted to create an even spacing throughout the line. Nowadays this is done automatically by word processing programs. You just tell the computer to left AND right hand justify, no further work required.

Needless to say, typing an entire dummy copy was considered too much work and very few faneds chose to do it.

The more common fannish usage of the term 'dummy' is a miniature version of one's proposed fanzine to figure out what material goes on which page. This is especially useful when planning a digest-sized zine. It enabled me, when doing my SPACE CADET GAZETTE, to understand that pages 14 & 19 would go together on one side of a sheet, and pages 20 & 13 on the other side. Even though I was using a publishing program, I still needed an actual physical 'dummy' to keep things straight in my head. Of course, I suppose that makes ME a dummy.... but what the heck, I found it very useful.

Some fans became notorious for endlessly fiddling around with dummies. George R. Hahn prepared 22 separate dummies for his proposed fanzine FANTASIA by 1938, but never actually printed and distributed the final version, much to the disgruntlement of them as paid subscription fees but never got their money back. (JS) (DE)

DUNBAR CHEESE MECHANIC

-- Faned: **Bob Webber**. APAzine.

1976 - (#1 - ?) (#2 - Dec)

1977 - (#3 - ?)

DUNC ROCK

-- Faned: **Lloyd Penney**. APAzine.

1983 - (#1 - Nov)

DUO DEC

-- Faneds: **Kevin Jepson, Eric Tilbrook & Bonnie Liesemer**. Newsletter of DEC, the Calgary SF club from 1979 to 1981 at least.

1979 - (#1 - Dec)

1980 - (#2 - Mar) (#3 - ?)

1981 - (#4 - ?) (#5 - Jun)

[See DEC]

THE DUTCHESS OF CANADIAN FANDOM

-- was fanartist & faned Georgina 'Gina' (Ellis) Clarke whose fanac began in the 1950s and lasted into the 1970s. Though she often signed her art work 'Sali Dali', she signed her locs to 'CANADIAN FANDOM' "Dutch Ellis" which was ultimately shortened by her friends to "Dutchess", and henceforth she was known by that title, in part to honour her many years active in fandom.

Among other things, she edited 'WENDIGO' & 'MIMI', co-edited 'DESCANT', and contributed much art to 'CANADIAN CAPERS', 'FIE', and other zines.

Of her art, Taral Wayne wrote: *"Gina...had talent, exposure to modern art which showed in some of her surreal or cubist illos, and more than one style."*

Desmond Emery, who corresponded with her for a time, wrote: *"Boy could she ever draw! If I was going to be a big-time writer, she would have been the illustrator on whom I would rely to get my vision down on paper..."*

[See MIMI, WENDIGO, FIRST CANADIAN FANED (FEMALE), DESCANT, CANADIAN CAPERS, QUEEBSHOTS, & FIE]

DWF MERIT AWARDS

-- An annual spoof awards sponsored by Decadent Winnipeg Fandom, somewhat similar to the Elrons, but beginning later, first held at a gala luncheon at Juniors (you know, the one on Main street, by the CN station) in Winnipeg, September 1978, cept the luncheon wasn't actually held, since the awards were announced earlier in the June issue of 'LAID'.

Results of the first DWF Merit Awards: Worst fanzine in a starring role: PABLO LENNIS. Funniest movie in memory: STARSHIP INVASIONS. Best fan group west of Sault St. Marie, East of Moosejaw and North of Grand Forks: DECADENT WINNIPEG FANDOM. Loudmouth SF writer of the year: HARLAN ELLISON. Best sf series in the 70's: PERRY RHODAN. Best hoax of 1977: THE LAST DANGEROUS VISIONS.

[See DECADENT WINNIPEG FANDOM, LAID, BOOWATT]